

**Response to the 2023 External Review and Action Plan for the  
K2FRI MFA Fine Art Programme.**

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## Introduction

As part of the systematic quality work of the University of Gothenburg and the Faculty of Fine Arts, the programme K2 FRI MFA Fine Art was audited during the academic year 22/23. In accordance with instructions, the review referred to the two previous academic years, 20/21 and 21/22. The assessment group consisted of Magnus Quaife, Professor of Artist Pedagogy, Academy of Fine Art, University of the Arts Helsinki, Finland (Chair); Dani Liljedahl, Umeå Academy of Fine Arts, Umeå University, Sweden (Student Representative); Meriç Algün, Senior Lecturer in Art towards Interdisciplinary Practices, Konstfack University of Arts, Crafts and Design, Stockholm, Sweden and Keith Piper, Associate Professor in Fine Art, Arts & Creative Industries, Middlesex University, London, United Kingdom of Great Britain and Northern Ireland. The report was submitted to HDK-Valand, University of Gothenburg on 29<sup>th</sup> of May 2023.

The basis for the assessment team'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 education, student evaluations, annual development and action plans, statistical material regarding student completion rates, information about teachers in the programmes, course guides (Canvas pages) and a selection of assignments and independent work. During site visits, the assessment team conducted interviews with students, alumni, teachers, programme director, head of unit, deputy head of education, head of department, education officer, HR and technical manager.

The work of the assessment team was concluded with a report whose content was agreed with the institution before finalization. Based on this assessment report, this memorandum and an action plan have been formulated in the form of a matrix. The action plan has been developed by the programme manager. The process of writing an action plan started with a draft by the programme manager. This was followed by a processing phase where the programme manager, teachers, head of unit and deputy head of education discussed the draft.

Before the action plan was approved by the Faculty Board, it was presented to the department's education council, the department's management group, the department council and further to KF BUGA (the Faculty Board working group for preparations for education at the undergraduate and advanced level). On xx.xx.xx, the action plan was approved by the Board of the Faculty of Arts.

## Summary of the Review's Introduction

The Introduction to the panel's review document highlighted the dedication of the staff and the energy and intellectual coherence they bring through their knowledge and experience as academics and practitioners in the field of Fine Art. This was universally acknowledged by the existing students and graduates who were consulted. How the programme emphasizes the diversity of contexts in which artists can produce and engage with publics beyond but including traditional gallery and museum contexts was understood as a strength. Fundamentally the programme was understood to be in 'good health' and 'well-organised' and befits the national guidelines and prestige of the institution whilst meeting the majority of students' expectations and supporting their employability.

However, the report's Introduction also underlined the significant workload involved in sustaining and developing the programme amidst the pressures of HDK-Valand's institutional culture of consistent change management and due to the impact of the Covid-19 pandemic during the years of the studies assessed by the panel. Precarious working conditions were also mentioned as a contributing factor to 'unreasonable levels of stress' and 'potential burn-out'. It was suggested that the current levels of attentiveness to pedagogy, and thus of the quality of the programme, may consequently be compromised without due resourcing of change processes whilst sustaining the development of a relatively new programme.

The Introduction to the Report also pointed up that several students desired greater emphasis on materiality. The panel positively acknowledged how the programme addresses theory and practice as not entirely discreet but an increased accent on materiality would be advantageous from a student perspective. The panel suggested that a new staff member should be recruited to address this.

The Introduction concludes by stating that the materials provided for the review were detailed and comprehensive and that interviews with staff and students were approached with openness.

### ***Current situation:***

The teaching staff at MFA Fine Art Programme consists of a few people, most employed on artistic contracts (5+5 years). The mobility of teachers between the BFA and MFA programmes is limited, in part because the BFA programme is national and the MFA programme is international and the programmes' offers differ, with one being at first cycle and the other at second cycle.

This fact leaves the teaching team at MFA vulnerable if someone enters a research project or an employee ends their contract before it expires. The recruitment process for a Senior Lecturer can take up to one year. This means the remaining teachers may have to cover the teaching while waiting for a new recruitment. This has been the case recently and has contributed to teachers' stress. When there has been a need for programme revisions and evaluation, teaching staff have received earmarked hours within their duties. Management is aware that the merger (which unfortunately coincided with the pandemic) has put a strain on the entire organisation with an intent to plan in longer cycles to spread out development work over longer periods.

In 2018 HDK-Valand initiated an Institution-wide Staff Workload Project, which remains in development and is anticipated to be engaged in 2024.

### ***Measures to be taken:***

- To work towards having more teachers on permanent contracts, to stabilise the MFA Fine Art Programme's staffing.
- Student-to-staff ratios will be considered within the Institution's ongoing Workload Project.
- Allocation of staff time to undertake programme development including responding to change management within the Institution will be reviewed within the Institution's ongoing Workload Project.

## **Conclusions from the Assessment Report**

Based on the assessment report, HDK-VALAND concludes that the following measures should be taken to fulfil the eight evaluation criteria set by GU for external assessment of education (see next section).

### **1: That the actual study results correspond to the learning objectives and the degree objectives of the Higher Education Regulation**

- To continue to review the programme and its courses annually and adjust the education plan and course plans as required. This will take account of any new measures within the Higher Education Regulations and internally in relation to change management, policies and strategies at Gothenburg University, the Faculty of Artistic Practices, and at Institution (HDK-Valand) levels.
- To continue to review and revise programme and course content taking account of the resources available and student and staff evaluation.
- In Spring 2024 review and revise the FRAKK3 course, which currently has the highest level of incompleteness by students.
- In Spring 2024 review and revise the FRAKP1 course plan and course content to accommodate the re-scaffolding of Elective Courses in advanced-level programmes.
- Future priority revisions will be made to support Co-Reading across subjects and to further support research and education integration via Elective courses.

### **2: That the teaching puts students' learning at the centre**

- A review of communication strategies would be beneficial, including collecting data on reasons for applying and accepting or rejecting places on programmes.
- The multiplicity of enquiry-driven programmes at the advanced level across subjects at HDK-Valand may represent a distinct offer that is potentially under-profiled.
- A new Student Recruitment Strategy came into place in October 2022. It is to be accompanied by a series of Action Plans which remain to be developed.
- A review of the course title will be discussed by the MFA Fine Art teaching team and Head of the Unit, then with the Vice Prefekt for Education, the Director of Studies and the Crafts and Fine Art Unit's representative for the Institution's Education Board.
- Course plans and course content regarding media and material will be reviewed.
- Extra staffing via guest lecturers will be reviewed within available resources.
- Review and develop partnerships within the MFA Fine Art Programme to allow for the possible increase of guests.

### **3: That the content and format of teaching are based on scientific and/or artistic principles and proven experience**

- Continue to ensure that the content and format of teaching are based on scientific and/or artistic principles and proven experience.
- Review the roles that material and materiality have in practical courses.

**4: That teaching staff have up-to-date and adequate subject-specific, higher education pedagogical and subject-didactic skills, and that teaching staff numbers are in proportion to the scope and content of the education**

- A mapping could be undertaken that identifies what teachers perceive as the priority concerns for discussion of pedagogy alongside the perspectives of management of HDK-Valand and representatives of the PIL Unit.
- Existing opportunities and resources, such as KUNO, STINT, Erasmus and Erasmus+, could be more actively promoted and discussed at the unit level in anticipation that some staff may wish to be able to prioritise these in their development plans.
- The allocated workload time within the MFA Fine Art programme can be reviewed to ensure that sufficient emphasis is given, and time is taken for the team to discuss pedagogical concerns, models, and strategies.

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

- Continue to review predictions on the future of employment to influence the programme's direction.
- Continue to identify relevant innovation and changes in the development of Fine Art practices and contexts.
- Develop and resource an alternative exhibition and related exam format that reflects the students' practices, the vision of the programme and speaks to the development of a Complete Environment.

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

- The Faculty, Institution and Konstskåren continue to work together to ensure student representatives are recruited for boards and committees and that the roles and responsibilities are clear.
- Konstskåren, in consultation with the Faculty and Institution, should ensure that communication channels exist for representatives, peer and student colleagues to co-communicate.
- The Programme Manager will look towards more participatory models for overall student influence on programme development.
- The Programme Manager, with the Director of Studies, and the teaching team will consider models for increasing participation by students in course evaluations.
- The Programme Manager in Spring 2023 recommended to the Director of Studies that a session on evaluation for Programme Managers could be beneficial.

**7: That a study and learning environment exists which is accessible and appropriate for all students**

- Review the heating situation in the studios and re-consider the methods used to measure temperature to reflect the actual needs and use of the studio. Ensure that the landlord is aware of the situation and willing to engage in a review process.

- Review how access and levels of provision to workshops for Fine Art students can be increased to support student experimentation and material investigation.
- Continue the dialogue with KKV regarding student access to facilities that are not available onsite and reach a conclusion on the financial implications.
- Discuss how to improve integration with our coordinator for International and Exchange students.

**8: That continuous follow-up and development of the education are carried out**

- For the Programme Manager and teaching team to continue to follow up and develop the programme within existing resources.
- To review the distribution of staff time via the ongoing staff Workload Project.
- To plan for the sustainability of staffing within the MFA Fine Art Programme.

## Comments and suggestions for measures by the assessment team

The assessment team's comments and proposals for action are summarised below, based on the eight evaluation criteria. A comprehensive list of the measures to be taken by the institution is presented in the appendix. The action plan will be followed up annually at the quarterly conferences within each unit at HDK-VALAND.

### **1: That the actual study results correspond to the learning objectives and the degree objectives of the Higher Education Regulation**

*Comments and suggestions from the assessment team:*

- The programme is designed with Higher Education Regulations as its basis and has been validated as such.
- The programme is understood as appropriate, and distinct but also innovative in its interpretation of degree objectives resulting in remarkably clear focus and vision in terms of its learning objectives.
- The programme speaks to the significance of the development of artistic research and is sustained through the staff's knowledge of this.
- The work of students is of a consistently high standard and at graduation they have understood the programme's distinctiveness and its value as art education.

*Suggestions from the assessment team:*

- No suggestions or recommendations were made by the assessment team.

*Current situation:*

The programme is fulfilling its mandate to correspond to the learning objectives and the degree objectives of the Higher Education Regulation. The programme was also understood to be distinct and innovative. Its aims were acknowledged as 'remarkably clear', and a 'consistently high standard' was achieved by students.

*What measures should be taken?*

- To continue to review the programme and its courses annually and adjust the education plan and course plans as required. This will take account of any new measures within the Higher Education Regulations and internally in relation to change management, policies, and strategies at Gothenburg University, the Faculty of Artistic Practices, and at Institution (HDK-Valand) levels.
- To continue to review and revise programme and course content taking account of the resources available and student and staff evaluation.
- Review and revise the FRAKK3 course, which currently has the highest level of incompleteness by students.
- Review and revise the FRAKP1 course plan and course content to accommodate the re-scaffolding of Elective Courses in advanced-level programmes.

- Future priority revisions will be made to support co-reading across subjects and to further support research and education integration via Elective courses.

## **2: That the teaching puts students' learning at the centre**

### *Comments from the assessment team:*

- Unanimous praise by students and graduates was given for the sensitive approaches of staff to centring student learning.
- The courses are designed to position student learning at the centre of them whilst endorsing an experience that focuses on publicness, the role of art, and of the artist and enquiry.
- The programme provides a set of concerns that are shared by students in ways that challenge the generally atomising and highly individualistic nature of generic MFA Fine Art programmes.
- The programme is impressive in synthesising educational philosophy with Contemporary Art practice and theory and issues in contemporary society and updating itself to be so.
- The attainment level at graduation is an indicator that this is working well.
- However, some students and graduates believed that a greater focus on materialist approaches would be beneficial and create a more balanced programme.
- The assessment team reported that the access to the workshop facilities, the partitioning bureaucracies around this, and the lack of access to print facilities are problematic for Fine Art as a multi and mixed-media subject.
- Despite these factors, students believed they had learned much, and the panel assessed that alumni were in a strong position to develop careers.
- In its specific aims, the programme is subject to recruiting students who are already or have ambitions to generate their practices in this way.
- It is essential that the marketing of the course adequately reflects its specificity (visually as well as in written language) if it is to attract the right students.

### *Suggestions from the assessment team:*

- A comprehensive review of the marketing strategy and materials should be undertaken.
- Consideration should be given to how alumni can be used to influence programme design and development.
- A review of the course title should take place to see if it best reflects the contents of the programme.
- Even if the right students are recruited onto the course the panel still recommends the appointment of a member of staff with a more material focus in their practice and teaching.
- Extra staffing should be used to support the introduction of more crits in line with student feedback. This should include visiting artists.

### *Current situation:*

### *Marketing and student recruitment:*

There are many competing needs for communication, marketing and publicity within our Institution. The needs at HDK-Valand are continuous as there is much to profile and promote and multiple communities to target. There are also cyclical demands for student recruitment ranging from free-standing courses and annual recruitment drives for multiple programmes at BFA and MFA levels. Obviously, the human and financial resources are not unlimited. Simultaneously, marketing is a dynamic and ever-changing industry that is both active within and responsive to societal changes and technological innovations and with increased emphasis on speaking to existing communities of interest as much as universally.

There are clear guidelines to be adhered to by the central university in terms of the GU website and having other websites independent of that is discouraged. There are also recognised limitations to the website's architecture, which the central university is aware of via HDK-Valand's leadership's recent consultation and reportage on these limitations. Communication Strategies are being reviewed, in 2023, at both Institution and Faculty levels.

#### *MFA Fine Art Programme Recruitment:*

Amidst competing needs and demands, the MFA Teaching team has long advocated for a more audio-visual and visual approach to the representation and marketing of the programme through advertisement, use of social media, and at HDK-Valand's pages on GU's website. The purpose of clips is to both promote the experience of students and graduates and to also communicate what is particular about the programme and what is to be gained by studying it.

The MFA Fine Art Programme is one of several that operate as enquiry-driven (research-preparatory) programmes at advanced level at HDK-Valand. Collectively, these provide a differing offer from many of the competing institutions that applicants may otherwise select, such as more conventional or traditionalist forms of study. Such a suite of programmes builds on our Institution's long-term leadership and advancement of artistic research in the Nordic region, in terms of both research and education. It also supports the drive towards Education and Research Integration and towards a Complete Environment. However, artistic enquiry, its characteristics, and modalities of practice are less likely to be foregrounded within the broader cultures and curricula of BFA (Bachelor of Fine Arts) educational offers (and within other disciplinary backgrounds) from which MFA Fine Art students are currently being recruited. This may lead, in some instances, to initial misperceptions or less-informed perceptions of what artistic research may entail by some applicants and recruits. The significance of the knowledge and skills gained - via an introductory level to research - within MFA-level, studies are to employability and the sustainability of an artistic career could be emphasised.

Recent measures on recruitment have included the use of external copy editors, the inclusion of video clips, and increased photographic images on the Institution's and the MFA Programme's webpages alongside social media. The use of video is now subject to diversity legislation that upholds equal access for Deaf and Hard of Hearing People, and Blind and Visually Impaired people. Whilst increasing inclusion is obviously desirable - and key to the Institution's vision - creating access and producing accessible materials does have a cost impact. The costs of audio description and subtitling of any video marketing materials fall to the MFA Fine Art programmes drift budget (as would be the situation with sign-language interpretation), which influences other priority budget decisions within the programme. Likewise, the costs of programme specific advertisements to promote recruitment are also primarily allocated from the limited MFA Fine Art programme's drift budget.

Feedback to the MFA Fine Art Programme team regarding the pre-existing Student Recruitment Strategy (2018) identified that the focus should be on European applicants with a prioritisation of targeting candidates previously educated within Nordic and Scandinavian institutions. Word of mouth by alumni, existing students and potential applicants was also seen to be a key means of recruitment. Since then there have been many advancements within the Institution; but also societal changes in Europe, Sweden, and in Gothenburg itself. The predicament of accessing affordable housing for students and those relocating to study is understood not to be improving. The financial capacity to study full-time seems to be increasingly difficult for some students affecting how they attempt to balance a 40-hour-per-week commitment to full-time study with part-time working. The impact of the COVID-19 pandemic on education and student expectation is only just beginning to be analysed within the Higher Education sector. These factors may also influence student decisions over where to apply to study as much as the actual educational and institutional offer.

Students are annually consulted on their experiences of the programme description and admissions procedures when they select programmes and develop applications. The feedback from 2021 and 2022 was that the information on the MFA Fine Art Programme was clear and the guidelines were easy to follow. The criteria for assessment were understood to be well-defined and transparent. It was also stated that the information provided was much more explanatory than was the case with many other programmes in the Nordic region to which candidates had applied. This was also stated by several candidates at the interview with a key point made being that we were the lone programme being applied to that provided advance information on the interview process and expectations.

In 2022 it was identified, through questions asked of applicants when applying, that there was no evidence that international advertising was affecting the number of qualified applicants. For entrance in 2023, no programme-specific advertisements for the MFA Fine Art and Education were placed and very limited advertising was taken elsewhere except through internal social media channels. Despite this data, numerous students later reported that it was through such advertisements that they had become aware of the programme. For entry in 2023, the programme had to undertake, for the first time, a second admissions round to try to secure sufficient students. It has not yet been possible in terms of data collection to be able to locate a reason for this. In recent years we have seen an increase in international applicants who have been assessed highly in terms of admissions criteria, but who are dependent on highly competitive scholarships to be able to accept their places, and thus have been unable to accept their places. Identifying where to target viable students from; collecting robust data on the reasons or tendencies for applying to HDK-Valand, and why recruits accept and/or reject offered places needs to be more clearly understood.

Anecdotally, it appears that increasing numbers of graduates of the MFA Fine Art programme are, choosing to continue to live and work in Gothenburg. Using skills gained via the programme they seek to influence cultural ecology to both sustain their individual practices and develop initiatives from which artists, communities, and audiences can benefit. This may also be able to be monopolised when re-considering recruitment materials.

#### *Teaching staff, media competence and material focus:*

Following two staff recruitment rounds (unsuccessfully in 2022 and then successfully in 2023) a new member of teaching staff for the MFA programme was contracted for Fall 2023. They hold a BFA in Fine Art (generalist in terms of media) and the MFA in Fine Art from HDK-Valand, alongside teaching qualifications. Their expertise lies in technology combined with other media, which is also a significant area of development for the programme's teaching skills and knowledge sets. Other

current teachers have a broad and extensive range of media with which they work, with them all applying media in diverse ways in their artistic and research practices.

The programme also seeks to be informed in terms of what ‘material’ may even mean in our current epoch alongside the historic trajectories of the material and de-materialised nature of Fine Art. We do not discriminate against any media at the point of admissions and the media applied by a cohort of students is often very diverse. The student application of media and material investigation is centred on the practical courses. When considering the recruitment of guests their relationship to media and the specialisations or limitations of the team are most often key factors in decision-making.

#### *Review of the course title:*

The programme is currently validated within the national framework of how a generalised MFA is constituted via its learning outcomes and their achievement by students. It has not deviated so far from these to necessitate a re-titling or a re-constitution. However, it could be valuable to consider whether re-titling via having a stated specialism may be valuable. On a broader level the expertise and experience of the programme’s development, alongside the Institution’s turn towards enquiry-driven advanced-level education, could be instructive in developing new programmes and new selective pathways within existing programmes. The 2023 tertial review for the subject of Fine Art included a proposition for the development of part-time, low residency and flexible learning degree programme.

#### *Alumni:*

Alumni development has been a key area of development for the programme in the past three years but has also been influenced by the restrictions of the Global Pandemic in terms of developing and sustaining a social culture between graduates and students. This area of development responds to Gothenburg University’s description of how its institutions may profile the work of alumni. For the MFA Fine Art Programme this has manifested in a variety of forms including as guest lecturers giving presentations and conducting critique sessions, as contributors to seminars, organising tours of Gothenburg’s arts infrastructure, and as critical dialogue partners. Annually, we also seek to provide one social occasion that gathers students and alumni when celebrating the end of studies and the launching of a student publication. However, with limited financial resources and a new payment structure that increases the costs of guests, paying for alumni consultation on programme development may be prohibitive.

#### *Extra staffing:*

The general approach to *extra staffing* in the MFA Fine Art Programme is that it is beneficial for the programme and the students to engage and provide access to other professionals in the field outside of the everyday educators. This supports students to gain knowledge of professional expectations and to the diversity of art’s systems beyond education. We have also dedicated areas of the budget towards supporting suitable alumni to gain teaching experience and inviting guests. However, finances to provide this are not unlimited and there are increasing and competing demands in terms of the budget.

#### *What measures should be taken?*

- A review of communication and student recruitment strategies would be beneficial, including collecting data on reasons for applying and accepting or rejecting places on programmes.
- The multiplicity of enquiry-driven programmes at advanced level across subjects at HDK-Valand may represent a distinct offer that is potentially under-profiled.

- The MFA Fine Art Programme Manager and teaching staff can generate recommendations for the Communications team in consultation with the staff member who is revising the Student Recruitment Strategy, including the potential further use of alumni.
- A review of the course title will be discussed by the MFA Fine Art teaching team and Head of the Unit, then with the Vice Prefekt for Education, the Director of Studies and the Crafts and Fine Art Unit's representative for the Institution's Education Board.
- Course plans and course content regarding media and material will be reviewed.
- Extra staffing via guest lecturers will be reviewed within available resources..
- Review and develop partnerships within the MFA Fine Art Programme to allow for the possible increase of guests.

### **3: That the content and format of teaching are based on scientific and/or artistic principles and proven experience**

*Comments and suggestions from the assessment team:*

- The teaching team was understood to have a diversity of knowledge and experience of direct relevance to the content and format of the teaching.
- This teaching team was assessed as having significant professional and pedagogical expertise with strong theoretical proficiency and interdisciplinary know-how.
- The teaching team was understood to have a high-level and amount of relevant research that also influences the programme's content and its teaching methods.
- The teaching team was acknowledged as being dedicated to evolving the teaching to respond to their ongoing expertise and experience.
- There is scope for the role of material and materiality to be expanded on.

*Suggestions from the assessment team:*

- To expand the role that materiality plays in teaching.

*Current situation:*

The content and format of the teaching were assessed by the panel to be based on scientific and artistic principles and proven experience. The current staff team is acknowledged as having significant knowledge, skills, and experience in achieving this.

Media and materiality are addressed primarily in practical courses, (FRAKP1, FRAKP2, FRAKP3 and FRAKP4). There are already learning outcomes dedicated to this for which specific teaching is attuned. Nevertheless, the panel identified that more emphasis on this may support student desire.

*What measures should be taken?*

- Continue to ensure that the content and format of teaching are based on scientific and/or artistic principles and proven experience.

- Review the roles that material and materiality have in practical courses.

**4: That teaching staff have up-to-date and adequate subject-specific, higher education pedagogical and subject didactic skills, and that teaching staff numbers are in proportion to the scope and content of the education**

*Comments and suggestions from the assessment team:*

- The teaching team is operating at high levels in terms of the skills listed and is informed by current developments.
- The teaching team's professional and academic practice is also evidenced by their relevant activity as artists, curators, academics, and researchers.
- The programme benefits from the teaching team's diverse extra-institutional work including their analysis of pedagogical methods.
- The percentage of contracted research/development time for the teaching team members is less than at the assessment panel member's own institutions.
- Except for Middlesex University (the only non-Nordic institution represented on the assessment panel) the staff-to-student ratio was lower than in the panel's own institutions.
- An effect of this is that teaching team members are disadvantaged from reaching their potential to contribute to the research and practice culture of the Institution (and in professional contexts more broadly).
- If afforded more time the members of the teaching team would be capable of providing even more to the programme including via their professional practices.
- Staff understood available training as generic and without specificities that relate to Fine Art or Arts-related pedagogy and related theories.
- The increased workload during the pandemic, staff sickness and absence, and the increased bureaucracy and continuous change processes within the Institution, and changes in administrative systems were reported as resulting in staff feeling overworked and, by some, as veering towards burn out.

*Suggestions from the assessment team:*

- Factoring more time into the academic calendar for staff to reflect upon their teaching together and to support each other's development would make a positive impact.
- Expanding the staff team is urgent as it could offer an opportunity to better reflect the diversity of cultures and practices that the programme attracts.
- The staff-to-student ratio should be addressed.
- Research time should be increased.
- Review pedagogical training to address specificities of teaching Fine Art and/or Arts subjects.

*Current situation:*

*More time for teaching team reflection on pedagogy etc:*

In planning staff workload within the programme and its development reflection on pedagogy has a significant role to play. Change management processes and new systems are also continuous at HDK-Valand. This takes additional staff time to sustain pre-existing and customary duties. The staff workload project to provide Institution-wide protocols is also ongoing so each unit may address calculations differently. From 2024, the allocation for meeting hours for those working 50% or over will be reduced from 60 hours to 27 hours per semester. A buffer of 3% of contracted hours is to be provided.

*Expanding the teaching team:*

One new staff member joined the MFA Fine Art Programme teaching team in the Fall of 2023 (see previous information). This staff member brings complementary knowledge, experience, and perspective to the teaching team. Another staff member has taken unpaid partial leave from Fall 2023 until Fall 2024. One member of staff will also take parental leave - predicted to be from the end of November 2023. Some staff contracts end in Fall 2024 and Fall 2025.

*Student-to-staff ratio:*

The staff-to-student ratio of the MFA Fine Art Programme is currently based on metrics established in the Fine Art Unit prior to the merger of HDK and Valand and the merger of Fine Art with the previous Crafts Unit. These include recommended total amounts of hours of staff time depending on course type, the number of credits, the number of students, and course content. Ratios should be addressed via the ongoing staff workload project.

*Research time:*

Research time cannot be increased across the board. A new working agreement, negotiated by the central university and trade unions entered in 2023. This means that Professors now have 20% and Senior Lecturers 15% allocated for research in their contracted working hours, which replaces their previous 10% of contracted hours for competence development. Adjunct lecturers sustain 10% of their contracted hours for competence development. Staff provide plans for the use of this time at an annual employee development planning session with their line manager. Staff with research time must maintain a teaching portfolio of a minimum of 20% of their contracted hours. Research time can be increased when external funding is gained, or when a staff member is allocated a research assignment or seconded to a research project. Such increases can limit teaching availability or can be contracted 'on top' of existing hours. The time required to write research grant applications can exceed the time available for those on lower contracted hours. The annual research day at HDK-Valand for staff and students alike is programmed from staff research hours as opposed to within teaching allocation. From 2024 a further two days per term are planned to support the development of research themes and clusters and research skill development.

*Pedagogical training, continued professional development and time:*

Pedagogical training at Gothenburg University is offered through the Pedagogical Development and Interactive Learning (PIL) Unit. A large suite of courses supporting many differing pedagogical competencies are offered. Most courses do not directly account for specificities inherent to arts education and are designed to broadly address pedagogy across disciplines.

However, there are current endeavours to address the specificities of arts education. With the PIL Unit the Faculty is currently developing a new course to address feedback methods in arts education. The "Teaching and Learning in Higher Education 3: Applied Analysis (PIL103)" course already allows for the submission of an art project that engages with questions of art pedagogy relevant to Higher

Education as an assignment. Courses that are seen to be foundational for teachers are the PIL101, PIL102, and PIL103 courses. In Spring 2023 PIL101 was piloted as a module course to allow for greater flexibility of time. The time commitment required to undertake some courses may exceed a staff member's competency hours. For example, PIL103 is equivalent to 3.5 weeks of full-time study. PIL qualifications are seen as advantageous to staff's existing or continued employment, and often required for upgrade, from adjunct to senior lecturer, and from lecturer to professor; and to their overall employability including elsewhere.

It appears that there are aspects of arts education that teachers want to interrogate, discuss, and develop ways to address. This includes aspects that play out in the classroom and thus relate to the granular, but also as responses to multiple shifts in the lives of students and their study capacities and capabilities. Internally, Teachers' Forums were introduced in 2023 as a space to support discussion of pedagogy across HDK-Valand. These operate twice a term, each being a two-hour-long session in a rolling cycle between different subjects. Whilst the rolling cycle provides a multiplicity of perspectives, it is less easy to coordinate follow-up sessions that develop from ideas generated in these sessions on an Institution-wide basis.

Measures are also being taken to begin to cross-pollinate teachers from HDK-Valand Academy – Arts and Design and the Academy of Music and Drama (HSM), which constitutes the recently-named Faculty of Artistic Practices (previously the Faculty of Fine, Applied and Performing Arts). The current focus for this is on the question of critical feedback methods in Arts Education as previously mentioned.

In 2022 (and ongoing) a peer-supportive forum for Programme Managers was established to develop dialogue, increase awareness and address working with students with pedagogical support needs. Via monthly sessions, the forum also engaged other staff within GU with relevant experience. From Fall 2023 an internal conference on education has been introduced. In 2023 HDK-Valand, an HDK-Valand staff member has an assignment to look further into Inclusive Education and work is being done also on Universal Design for Learning in association with the Programme Manager's group.

There are opportunities for staff to self-identify other training opportunities and apply for funding through the various Erasmus and Erasmus+ schemes, which can support teacher's mobility and their gaining of new perspectives on research and/or teaching. Likewise, teacher mobility can be supported through Gothenburg University's annual – and highly competitive - Teaching Sabbatical (STINT) programme, which is teaching-focused.

As a member of the KUNO network of 18 Nordic and Baltic Arts Academies staff are also able to apply for mobility, and to design and/or deliver courses with staff from other member institutions. HDK-Valand has an administrator whose portfolio includes working with KUNO, and one staff member has an assignment as a member of KUNO's steering committee. Both attend KUNO's annual gathering. HDK-Valand is also a member of the European League of Arts Institutions (ELIA) and other networks including most recently the EUTOPIA alliance of 10 European universities, which has mobility and knowledge exchange opportunities. Staff time to develop applications and financial support to attend meetings, gatherings, or conferences on Arts Teaching in Higher Education is limited. Financial support for travel, accommodation, and daily allowance can be applied for from the funds of the Research Council at HDK-Valand. There is a reasonable preference to offer support when a staff member has a session/paper accepted and/or the possibility of publication.

*What measures should be taken?*

- A mapping could be undertaken that identifies what teachers perceive as the priority concerns for discussion of pedagogy alongside the perspectives of management of HDK-Valand and representatives of the PIL Unit.
- Existing opportunities and resources, such as KUNO, STINT, Erasmus and Erasmus+, could be more actively promoted and discussed at the unit level in anticipation that some staff may wish to be able to prioritise these in their development plans.
- The allocated workload time within the MFA Fine Art Programme can be reviewed to ensure that sufficient emphasis and time is taken for the team to discuss pedagogical concerns, models, and strategies.

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

*Comments from the assessment team:*

- Relevance to society was understood as a key objective of the programme.
- The education is highly relevant to current developments in contemporary art.
- Emphasis is placed on the student's work in a larger context in relation to society.
- Whilst this area is still in development it is clearly already ambitious and considerably successful.
- Students are prepared to engage the needs of society in a variety of different ways and in different contexts including but not limited to conventional arts contexts.
- Students are engaged in critical questioning of how and why their developing practices might become public and societal relevance is integral.
- Students are trained to critically articulate differing ways to articulate their role and that of their work,
- The foregrounding of enquiry leads to graduates with significant skills in articulating and the importance of their work: to audiences, participants, decision makers, or in grant applications etc.
- Alumni can sustain visible careers as artists in a range of ways that demonstrates their needs are being met.
- Plans to develop the format of the exam exhibition beyond the museum shows that the staff continue to evolve the programme with these issues in mind.

*Suggestions from the assessment team:*

- The assessment panel made no suggestions or recommendations.

*Current situation:*

*Needs of Students and societal relevance:*

Central to the approach in the MFA Fine Art Programme is to place emphasis on the critical potential and function of art and artists. This operates through teaching and supporting students to identify, analyse and artistically respond to societal challenges via differing perspectives, methods and

modalities of artistic practice. It also places emphasis on expanding an understanding of the multiplicities of contexts within which artists can site and situate their practices and the diverse communication skills required by Fine Art practitioners.

The work on developing aspects of the programme that support students to critically analyse, discuss, determine and explain the relevance of their practices and art to society, contemporary concerns and challenges is ongoing. This development sits in relation to the national Learning Outcomes of MFA degrees but also to Gothenburg University's vision for education and research that is societally meaningful.

As the report identifies alumni testify that are well prepared to describe, explain, negotiate, argue for and communicate the significance of what they do in multiple situations and across contexts. These include developing funding applications and proposals, organising individually and co-operatively, working critically but professionally in multiple contexts and with differing groups in society. They are also skilled in navigating and negotiating how their practices and works are articulated and interpreted by other sector professionals and communities of practice. The knowledge and skills developed are in line with many predictions on the future of work and employability (such as those identified by the World Economic Forum). Thus the programme's vision and educational content that responds to the need for students to develop transferable skills that increase their preparedness for employability.

Nevertheless, new trends and innovation in the field of Contemporary Art - in tandem with societal, political, cultural, technological and economic change - influence the ecology of art in ways that have significant impact on the lives, survival and working conditions of artists, and thus on their educational needs. Therefore, the programme will continue to interrogate the conditions for art and artists and adapt aspects of the programme accordingly.

#### *Exam exhibition format:*

The closure due to relocation of Gothenburg Konsthall has a significant impact on the programme. Konsthallen has been our partner for over 70 years and provided a public context for the showing of MFA Fine Art student works at the point of final examination. Consequently, developing alternatives to this context is a developmental and financial priority for the MFA Fine Art Programme. In 2022 the programme established a network of future partners in anticipation of an alternative exhibition format that befits the diversity of Contemporary Art practices including responding to research undertaken at HDK-Valand on curating and exhibition forms.

#### *What measures should be taken?*

- Continue to review predictions on the future of employment to influence the programme's direction.
- Continue to identify relevant innovation and changes in the development of Fine Art practices and contexts.
- Develop and resource an alternative exhibition and related exam format that reflects the students' practices, the vision of the programme and speaks to the development of a Complete Environment.

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

### *Comments from the assessment team:*

- Clear opportunities exist for student representatives to be involved in different levels of academic meetings, boards, and committees, and to be involved in decision making.
- Less clear is how student representatives are accurately reflecting the opinions of the wider student body.
- At the MFA Fine Art Programme feedback was understood to be clearly welcomed in both formal and informal contexts and with multiple channels in place for this.
- The teaching team has nurtured an environment in which the students feel able to voice their concerns throughout their studies.
- Student influence has supported the development of the programme.
- Formal student evaluation is largely positive but has low engagement in terms of numbers. This is typical within the sector and subject.
- Course Managers have a role in communicating the distinct objectives of the programme to students and working with students to identify how their feedback can relate to and influence these objectives beyond consultation.

### *Suggestions from the assessment team:*

- There is scope to develop student representatives' understanding of what being a representative means in terms of responsibility to their peers and student colleagues.
- There is scope for improvement for continuous appraisal within the MFA Fine Art Programme to achieve greater student influence.
- There is scope for improvement in the formal feedback and evaluation models being applied in the hope of achieving higher response rates.

### *Current situation:*

#### *Student representation, roles and responsibilities:*

Student representatives for boards, committees and working groups at the Institutional level are recruited through the student union, the HDK-Valand section of Konstfåren. At the Faculty level, they are recruited from HSM and HDK-Valand sections of the student union. The Prefekt meets the HDK-Valand section of Konstfåren every two weeks. The roles and responsibilities of student representatives, and how representatives engage their student peers and colleagues is, therefore, a matter between the Institution and Faculty's leaderships and Konstfåren's chairs. Minutes are taken of board and committee meetings, and these are available to be viewed. Staff at the MFA Fine Art Programme actively encourage students to engage with and become members of Konstfåren to sustain student influence. The model is, though, dependent, to an extent, on a functioning and active student union and membership and on Konstfåren ensuring that channels exist for student representatives to be able to consult their peers and student colleagues.

#### *Student influence in the MFA Fine Art programme:*

The MFA teaching team is responsive to students wanting to meet to discuss issues, concerns, and ideas. The MFA Fine Art Programme has a process where each year group can elect two students to

be a point of contact between the Programme Manager and the teaching team. This encourages a culture of co-working and cooperation between students. Meetings are organised between the Programme Manager and the students. Students are also able to request meetings with the Programme Manager, and Course Managers. These focus on concerns, issues, and ideas that students want to discuss, gain clarity on, and promote. Communication can also take place via email, though face-to-face meetings are prioritised. Obviously, meetings are also held with individual students regarding their own education as required. Students have reported that they believe they are able to 'reach out' and that they 'feel heard'. They have also stated that there is a fast response rate and a culture of communication that is dealt with transparently and based on facts.

Formal evaluation of courses also takes place with oral and written evaluations and course reports are published and subsequently discussed with students at course introductions. The Teaching Team also responds to students' course evaluations when planning reiterations of courses.

The Programme Manager walks students through the annual development plans for the programme as required by the annual teaching programme cycle. Due to the volume of change management at HDK-Valand, the most recent focus has had to be on directives from leadership alongside work motivated by staff and student evaluations. As the assessment panel identifies this work has therefore been based more on a consultative process rather than a participatory model. On occasion, students can struggle to understand the processes and hierarchies of decision-making at the Institution. They can too easily think that all priorities are autonomously decided upon by the Programme Manager and/or the teaching team.

#### *MFA Fine Art Programme formal student evaluations:*

The MFA Fine Art Programme's Course Managers consistently evaluate courses with students through oral and written means. Course reports are developed and published. We place emphasis on communicating to students the significance of these in terms of influence. We have tried multiple routes of encouraging students to engage with both oral and written evaluations, especially the latter. This includes for example making time in the oral evaluation session for them to fill in the written evaluation. There is also an unevenness in which courses have higher levels of participation in evaluation. Whilst we actively discuss what evaluation is and means as a method, on occasion, students can descend into micro details and some comments on teachers may border on being hostile or personal. Whilst adaptable the standard evaluation forms as a methodology do not incorporate students as active agents in how successful the courses are or what challenges students may bring. In the current standard questionnaire, students do not have to reflect on their own role or conduct within the course as learners, or as a community of learners. Thus, our evaluation system is not yet developed as a 360-degree system where all actors co-evaluate with an understanding that the course may be co-agential despite divergent responsibilities.

#### *What measures should be taken?*

- The Faculty, Institution, and Konstskåren continue to work together to ensure student representatives are recruited for boards and committees and that the roles and responsibilities are clear.
- Konstskåren, in consultation with the Faculty and Institution, should ensure that communication channels exist for representatives, peer, and student colleagues to co-communicate.

- The Programme Manager will look towards more participatory models for overall student influence on programme development.
- The Programme Manager and the teaching team will consider models for increasing participation by students in course evaluations.
- The Programme Manager in Spring 2023 recommended to the Director of Studies that a session on evaluation for Programme Managers could be beneficial.

## **7: That a study and learning environment exists which is accessible and appropriate for all students**

### *Comments from the assessment team:*

- The studios are of a good size and measures are taken to ensure students feel a sense of ownership and belonging to the building.
- There was concern about whether the use of studios is being optimised for production.
- Students reported concerns over the temperature of the studios.
- The institutional policy prevents staff from organising teaching where food supports learning (on which there are multiple theoretical positions within art educational philosophy and in contemporary art and its relations to socialities, community, and engagement).
- There are issues of access to some technical processes and workshops that limit the capacity for Fine Art students to undertake material and media investigation.
- It is unusual for an art school to not have wider print-making facilities than are available onsite at HDK-Valand.
- Whilst reasons for this were acknowledged, the panel re-iterated a need for review - identifying that there is a rapid increase in the diversity of technicality within the student body.
- Student-run galleries were seen to be a positive aspect of the learning environment allowing students to test ideas.
- Ableist aspects were suggested to be potentially embedded within the return to campus policy with possible discrimination against immune-compromised staff and students in the ongoing influence of Covid-19.
- The integration and socialities between 'home' and international students can be a concern for international students despite existing support possibly resulting in international students feeling marginalised.
- International students would also benefit from more advice and support on re-location.

### *Suggestions from the assessment team:*

- Address issues of heating in studios as a priority.
- Review how access and level of provision to workshops for Fine Art students can be increased to support student experimentation and material investigation.
- Clarify expectations and policy of being on-site for students and staff who are immune compromised and remain vulnerable to COVID-19.
- Review the measures to facilitate and integrate students and provide support for international students.

### *Current situation:*

#### *Heating in studios:*

The MFA Fine Art teaching team and students have been reporting concerns over the temperature levels in the studios for years. This includes reporting it to Campus Services, the Head of Unit for Lokals and Teknik, and to the Work Environment Group. In winter students are often working whilst wearing multiple layers of clothing including scarves, coats, and gloves, as do staff. The situation has (in 2022) included the reporting of this as related to access and equal treatment issues. A disabled student reported concern and provided medical certification that low temperatures were detrimental to their health. An electric radiator was provided. The concerns over temperature have been reported to the landlord, HIGAB but no measures for improvement have been made. Over the winter of 2023 a staff member monitored the temperature in the studios. The result was that the studios were understood to not be below appropriate temperatures for working conditions. The methodology applied was that the thermometer sat in the centre of the room, though other thermometers identified temperature readings that were lower than adequate. This occurred when the thermometers were placed beyond the centre of the room. This was most acute closer to the windows. The advice given was for students to try and work within the centre of the room, which is not feasible as a valid approach to studio working. Access to natural light, when possible, is a key characteristic that artists may reasonably expect of studio environments. In 2023 work has been done to improve air circulation in spaces where this was deemed too low. At the end of 2023 the landlord identified a problem with the heating system in the studios which they now claim has resolved the issue.

#### *Food policy:*

Careful monitoring of resources, on behalf of society, within university contexts is an important aspect of the Institution's responsibility and accountability. Clear guidelines exist on the situations and circumstances, types of occasions, and recurrence of when staff and students can be provided with food at the cost of the Institution. These were introduced to ensure that a clear monitoring process exists for the use of monies outlined for education and research. These guidelines ensure that funds are not misused. However, sociality, the production of community, and engagement are also central to education. Food, the politics of food, hosting, and conviviality are deeply connected to art and its capability for *worlding*. There is also a significant strand of Contemporary Art that is focussed on questions of food and its theorisation from multiple and diverse perspectives including significantly in the advancement of socially engaged practices where food and the sharing of food is understood as agential as opposed to more simply as a 'free meal'. Food can be considered as a valid art material within teaching practices, including within courses that engage with food as a theme.

#### *Access and provision to workshops and technical facilities:*

The Institution acknowledges that one aspect of the future of the arts and thus of Arts Education may be of greater interdisciplinarity and may include the diffusion of subject boundaries whilst also maintaining disciplinary knowledge. Fine Art as a discipline has and continues to evolve significantly in its capacities to shape-shift and generate approaches to and manifest itself via multiple media and materials - from the conventional to the unprecedented. At the same time, there is limited space, limited equipment, and subject specialisations with differing needs and responsibilities for technical development and equipment exist within the Institution. As it currently appears this may continue to be the case within the new building. As identified and acknowledged in the assessment report there are systems in place that provide routes for Fine Art students to access facilities other than the Digital

Hub, Monumentalen, Computer Rooms, Editing Suites, and the 3-D Printing Lab. The process involves students having to apply to use other facilities and access is dependent on space, and at times, the availability of technicians, particularly of Craft-based facilities.

The Fine Art subject has a relationship with, and our Institution is a member of Gothenburg's independent KKV workshop for artists. There is a cost to students to use facilities that we do not have on-site such as the print facilities mentioned in the report. In 2023 a staff member in Fine Art met with KKV to identify how the relationship may be developed and the ease of access made for students. However, there are financial implications, and these are being investigated by the Head of Unit.

#### *Ableism:*

Since the amendments to the Swedish Discrimination Act in 2017 HDK-Valand - as an educational institution - is bound to uphold government regulations, laws, and policies on all seven protected characteristics, including disability. The responsibilities include investigating and analysing risks for discrimination and infringement of rights, taking reasonable measures (on a case-by-case basis), and enhancing equal rights and opportunities. There is a study counsellor who can advise students with disabilities on how to apply for pedagogical support and study adaptations based on evidenced conditions. Such students may then have the potential for adapted studies based on recommendations and available resources. Therefore, the Institution has the capability to make adaptations for students based on certified needs. In recent years, including in 2023, several MFA Fine Art students with medical certification have had adaptations made to their studies to support their needs and rights. Internal guidelines for adapted examination is an area for development. Currently, this is at the discretion of examiners. Twice per year, there is also a seminar for students that looks at Equal Treatment and in 2022 and 2023 with a focus on intersectionality.

In 2021 HDK-Valand introduced a 'Conduct for a Respectful Environment' document that also speaks to equalities alongside other Gothenburg University policies and strategies.. The MFA Fine Art Programme actively walks students through that document and outlines its importance. It is also positioned on Canvas pages that address respect, issues, and complaints, all following Gothenburg University policies and guidelines. The Programme Manager has an extensive history of working within Disability Arts, with sensory-impaired people. Our teaching sources have also included the representation of Crip Theory and of artists who are disabled. Students have also developed projects and enquiries within the programme on disability and Crip Theory. Rhetoric plays a significant role in promoting, monitoring, and generating equalities and equal treatment and some people may feel marginalised by messages that may appear to prioritise able-bodied perspectives and marginalise or under-represent other bodies, experiences, perspectives, and certified needs.

#### *Student integration:*

The MFA Fine Art Programme's teaching team actively engage in the classroom with students of all nationalities and seek to treat each equally, whilst recognising cultural differences. Gothenburg University offers multiple platforms and events that support international students, though many of these events are not integration-motivated. Obviously, the Institution and 'home' students cannot be responsible for student integration outside of the classroom. However, it is relevant to consider how cross-cultural expectations over socialities may be managed. Our institutional staff, with responsibilities for international and exchange students also meet with international and exchange students soon after arrival and at the end of their studies. The Programme Manager met with the staff

with responsibility for this in Autumn 2023. They confirmed that international students have durationally raised concern over the lack of integration and over support for relocation, especially regarding housing. They stated that these concerns are not isolated to HDK-Valand and known across the University.

*What measures should be taken?*

- Review the heating situation in the studios and re-consider the methods used to measure temperature to reflect the actual needs and use of the studio. Ensure that the landlord is aware of the situation and willing to engage in a review process.
- Review how access and levels of provision to workshops for Fine Art students can be increased to support student experimentation and material investigation.
- Continue the dialogue with KKV regarding student access of facilities that are not available onsite and reach conclusion on the financial implications.
- Discuss how to improve integration with our co-ordinators for international and exchange students.

## **8: That continuous follow-up and development of the education are carried out**

*Comments from the assessment team:*

- The teaching team is highly engaged in the continuous development of the programme.
- The teaching team implements appropriate measures to process, account for, and implement changes.
- The teaching team is engaged in sustaining relations with alumni on behalf of the programme.
- The teaching team takes longer-term outcomes and reflections into account in the development of education.

*Suggestions from the assessment team:*

- The assessment panel made no suggestions or recommendations.

*Current situation:*

The assessment identifies that continuous follow-up and development of the education is carried out by the Programme Manager and all members of the teaching team at course and programme levels with due care. This includes responding to directives within the Institution alongside programme development needs. However, as identified elsewhere in the report, sufficient time to address these within the workload of staff alongside a desire for more time to discuss pedagogical methods is seen as important. The capacity to sustain the quality of pedagogical commitment is identified in the report as a concern. Likewise, the sustainability of staffing within the MFA Fine Art programme is also identified as a matter for consideration.

*What measures should be taken?*

- For the Programme Manager and teaching team to continue to follow up and develop the programme within existing resources.
- To review the distribution of staff time via the long-term development of a staff Workload Project.
- To plan for the sustainability of staffing within the MFA Fine Art Programme.

Action plan for programme FRI2 following external assessment (dnr GU xxxx/xxxx)

Criteria	Proposed measure	Action	Responsible	Timetable	Comments
1. That the actual study results correspond to the learning objectives and the degree objectives of the Higher Education Regulation	• Continue to take account of any new measures within Higher Education Regulations and internally in relation to change management, policies and strategies at Gothenburg University, the Faculty of Artistic Practices, and at Institution (HDK-Valand) levels.	• Regularly review and update Education Plans and Course Plans.	• Programme Manager, Study Administrators, Director of Studies.	2024-ongoing	
2. That the teaching puts students' learning at the centre	•Improve on how the programme's content and vision is described prior to and during admissions.	• Complete and implement action plans in relation to the student recruitment strategy.  • Make recommendations to the Communications team including of possible alumni roles that may support recruitment.	• Communication and Student Recruitment Staff, Vice Prefekt for Education, Director of Studies, Programme Managers and Teaching Teams.  •Programme Manager and Teaching Team.	2024	
	•Improve on student completion rates.	•Revise the kurpslan and content for FRAKK3 which is the course with the lowest student completion rate.	•Programme Manager and Teaching Team.	2024	
	•Respond to student evaluations in the revision of the FRAKP1 course.	•Revise the kurpslan and content for FRAKP1 also due to a shift in the structure of Elective courses.	•Programme Manager and Teaching Team.	2024	
	•Improve on the overall profiling of the emphasis on enquiry-based programmes at advanced level across the Institution.  •Develop shared pedagogical opportunities across the department's enquiry-based programmes as a distinct offers.	•Explore opportunities for profiling the department's enquiry-based programmes as a distinct offer.  •Explore opportunities for the development of co-reading/shared courses across the department's enquiry-based programmes.	• Communication and Student Recruitment Staff, Vice Prefekt for Education, Director of Studies, Programme Managers and Teaching Teams.  • Vice Prefekt for Education, Director of Studies, Programme Managers and Teaching Teams.	2024  2023-ongoing	• The panel identified an emphasis on enquiry in the programme. This is shared by multiple programmes at advanced level at HDK-Valand, which increases research and education integration. However, less emphasis has been placed on marketing and communicating this as a specific offer at HDK-Valand and a differentiation from other institutional offers.  • A scoping exercise and working group was established in 2023 to develop ways to monopolise on resources and identify opportunities for shared courses and/or co-reading. The intention is to further develop this towards implementation in 2025.
	• Consider how this programme may lead to the development of other programmes.	•Review programme offers.	•Vice Prefekt for Education, Director of Studies and Leadership Group.	2024-ongoing  2025-ongoing  2025-ongoing	• The MFA Fine Art programme still sits sufficiently within regulations to not require a reconstitution as a specialised MFA.  • It may be possible to develop new programmes with specialisms, such as a cross-subject (artistic practices) MFA or MA in artistic research based on the programme's strengths.  • In the 2023 tertial review for Crafts and Fine Art the possibility was identified for part-time, low residency and flexible learning degrees to support potential students for whom such offers would increase their access to Higher Education.
	•Respond to student feedback on the desire for additional critique sessions.	•Review course content in practice courses to identify possible increases in critique sessions.	•Programme Manager and Teaching Team.	2024	
	•Increase the emphasis on media and material in the course content.	•Review course plans and course content and pedagogy regarding media and material.	•Programme Manager and Teaching Team.	2024	

	<ul style="list-style-type: none"> <li>•Aim to increase guest lecturers within available resources.</li> </ul>	<ul style="list-style-type: none"> <li>•Review the MFA Fine Art Programme's operational budget.</li> <li>•Review and develop partnerships within the MFA Fine Art Programme to allow for the possible increase of guests.</li> <li>•Review the programming of open lectures in the Unit to support greater student access.</li> </ul>	<ul style="list-style-type: none"> <li>•Programme Manager.</li> <li>•Programme Manager and Teaching Team.</li> <li>•Head of Unit and Unit Leadership Group.</li> </ul>	2023-ongoing  2023-ongoing  2024	<ul style="list-style-type: none"> <li>•In 2023 the MFA Fine Art Programme initiated a network of partners engaged in publicness and art at city and regional levels. The network will continue to be developed.</li> </ul>
3. That the content and format of teaching are based on scientific and/or artistic principles and proven experience	<ul style="list-style-type: none"> <li>•Continue to ensure that the content and format of teaching are based on scientific and/or artistic principles and proven experience.</li> </ul>	<ul style="list-style-type: none"> <li>• Review developments in the subject and in pedagogical methods for programme development.</li> <li>• Review subject development within the Unit.</li> </ul>	<ul style="list-style-type: none"> <li>• Programme Manager and Teaching Team.</li> <li>• Head of Unit and Collegiate.</li> </ul>	2024-ongoing  2024-ongoing	
4. That teaching staff have up-to-date and adequate subject-specific, higher education pedagogical and subject didactic skills, and that teaching staff numbers are in proportion to the scope and content of the education	<ul style="list-style-type: none"> <li>•Improve on training offers that account for specificities relating to arts education.</li> <li>•Increase efficiency of recruitment processes.</li> </ul>	<ul style="list-style-type: none"> <li>• Map priority concerns for pedagogical training in Arts subjects.</li> <li>•Review recruitment processes to make them more efficient.</li> </ul>	<ul style="list-style-type: none"> <li>•Vice Prefekt for Education, Director of Studies, and PIL Representative.</li> <li>•Leadership and HR.</li> </ul>	2024  2025	<ul style="list-style-type: none"> <li>•In 2024 a new PIL course will be developed with input from the Faculty with a focus on feedback/feedforward methods.</li> <li>•Some PIL courses have been revised to offer more flexible learning.</li> </ul>
	<ul style="list-style-type: none"> <li>•Increase uptake on existing opportunities and resources, such as KUNO, STINT and Erasmus and Erasmus+.</li> </ul>	<ul style="list-style-type: none"> <li>• Review the promotion, support and resourcing of external training opportunities.</li> </ul>	<ul style="list-style-type: none"> <li>• Head of Unit and Leadership.</li> </ul>	2024-ongoing	
	<ul style="list-style-type: none"> <li>•Improve the resourcing of the MFA Fine Art programme to ensure that sufficient time is available for the team to discuss pedagogical concerns, models, and strategies and to undertake further programme development.</li> </ul>	<ul style="list-style-type: none"> <li>• Review the allocation of hours in staff workload to support the programme's development in relation to pedagogical concerns, models and strategies.</li> <li>• Complete and initiate the Institution-wide staff workload plan.</li> </ul>	<ul style="list-style-type: none"> <li>• Head of Unit and Programme Manager.</li> <li>• Leadership.</li> </ul>	2024  2024	
	<ul style="list-style-type: none"> <li>•Ensure that the student to staff ratio is as required.</li> </ul>	<ul style="list-style-type: none"> <li>• Review the ratios within the staff workload plan.</li> </ul>	<ul style="list-style-type: none"> <li>• Leadership.</li> </ul>	2024	
5. That the education is relevant to the needs of students and society	<ul style="list-style-type: none"> <li>•Ensure the future of employment influences the programme's direction.</li> </ul>	<ul style="list-style-type: none"> <li>• Review predictions on the future of employment.</li> </ul>	<ul style="list-style-type: none"> <li>• Vice Prefekt for Education, Head of Unit and Programme Manager.</li> </ul>	2024-ongoing	
	<ul style="list-style-type: none"> <li>•Ensure innovation and changes in the development of Fine Art practices and contexts are recognised and applied to the programme's development.</li> </ul>	<ul style="list-style-type: none"> <li>•Identify relevant innovation and changes in the development of Fine Art practices and contexts and how they may be applied.</li> </ul>	<ul style="list-style-type: none"> <li>• Head of Unit, Programme Manager and Teaching Team.</li> </ul>	2024-ongoing	



	<ul style="list-style-type: none"><li>• Improve on levels of access to multiple workshops for Fine Art students.</li></ul>	<ul style="list-style-type: none"><li>• Review how access and levels of provision to workshops for Fine Art students can be increased to support student experimentation and material investigation.</li><li>• Review our Institutional partnerships with KKV regarding student access to facilities that are not available onsite and reach a conclusion on the financial implications.</li></ul>	<ul style="list-style-type: none"><li>• Unit Manager for Lokals and Teknik</li><li>• A Teacher will be given hours to scope this in Spring 2024. Financial aspects will sit with the Head of Unit and Prefekt.</li></ul>	<div>2024</div> <div>2024</div>	
8. That continuous follow-up and development of the education are carried out	<ul style="list-style-type: none"><li>• Ensure sufficient resources are available for consistent review and development.</li><li>• Plan for the sustainability of staffing within the MFA Fine Art Programme.</li></ul>	<ul style="list-style-type: none"><li>• Review the distribution of staff time via the staff Workload Project.</li><li>• Review how the MFA Fine Art Programme reaches towards staff sustainability and is less vulnerable to consistent change.</li></ul>	<ul style="list-style-type: none"><li>• Leadership and Unit Manager.</li><li>• Prefekt and Unit Manager.</li></ul>	<div>2024-ongoing</div> <div>2024-ongoing</div>	<div>In 2024 a maximum of two permanent contracts will be offered in the Fine Art subject area at Senior Lecturer level.</div>