



ACADEMY  
CULTURE BOOKLET

2025/2026  
DESIGN + CHANGE  
VISUAL COMMUNICATION + CHANGE



WELCOME!

We believe in:

TEACHING METHOD, PROJECT BASED LEARNING.

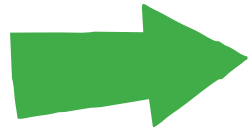
# CURIOUS DESIGN CHANGE

You are responsible for your own learning, but we are always close by to support you. No spoon-feeding available.

*Courage*, be brave in all your tasks. We will support you when you jump.



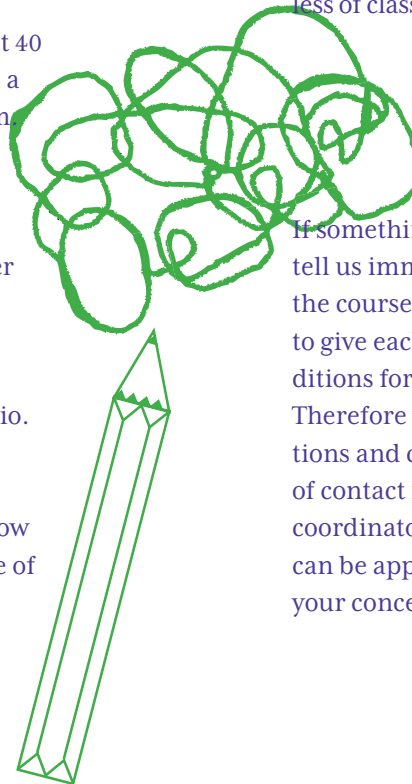
*Co-learning*: Tutors and students learning together. Everyone has the right to speak. No question is too stupid to ask. If you have a question, probably other people have it too – you are helping everybody by asking.



A working week contains at least 40 working hours. We usually start a work day at 9am and end at 5pm.

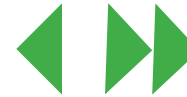
It is your responsibility to get information yourself, for answer to any questions.

Spend time working in the studio. Fellow students can be the best tutors. The studio is a collective space for work. Take care of fellow students and yourself. Take care of your own garbage.



We expect you to bring work to each tutorial. Don't just think, try it out immediately. If it doesn't work, you have learnt something new. Share your successes and your mistakes – the latter are often the most important for learning.

We want to point out and see something good in every project, but it can still mean that you fail.



Everyone has the same value regardless of class, gender, fortune etc.

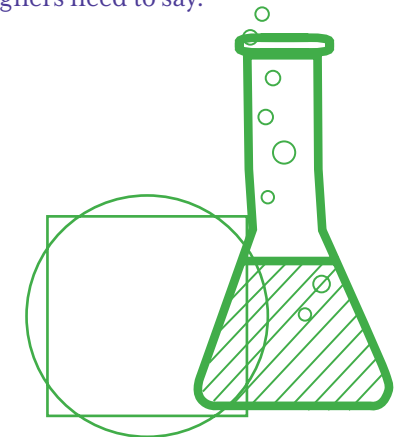
If something is not working for you, tell us immediately – don't wait until the course/module is over. We want to give each student the best conditions for learning and thriving. Therefore we value all your reflections and comments. Your first point of contact is your course or module coordinator but any member of staff can be approached and will take your concerns seriously.



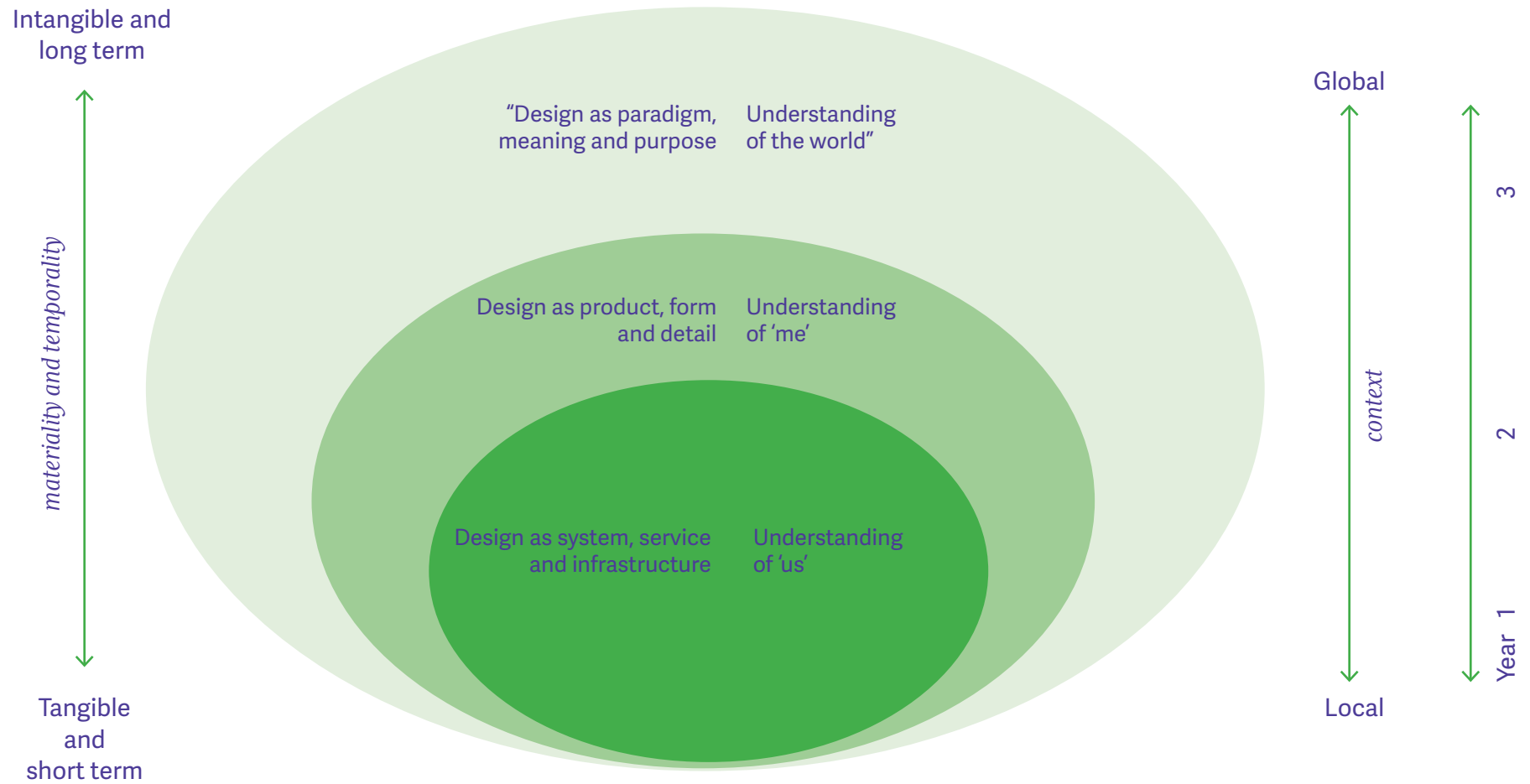
We believe collaboration to be a vital part of developing curiosity, designing and changing.



We take the freedom to make up words we feel are missing, and re-appropriate words when this is needed. We all value the contributions each student and tutor can make to our glossary (see page 30). Our language does not need to be perfect – but just express what designers need to say.

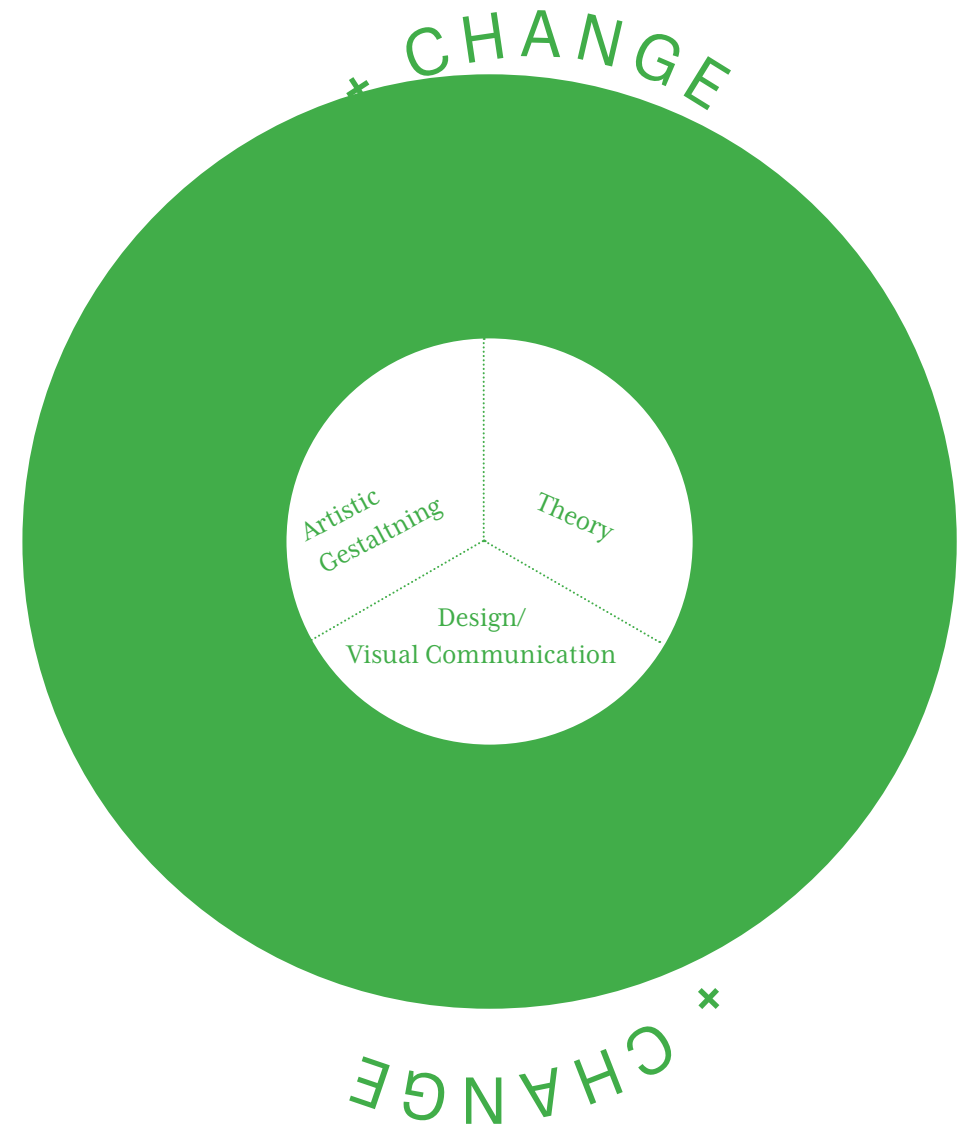


# JOINED UP *Design & Communication*



Adapted from Tham, 2013;  
Lundebye, 2004; Cooper and Young, 2002

# INTEGRATION OF SUBJECTS



# DESIGN + CHANGE

## T1 Design Tools

**Sustainability and Creativity**

**Design 2D/ I**

**Design 3D/ I and the others**

**Moving Images/ We**

## T2 Design Processes

**Design Processes 1/ Design relay**

**Design Processes 2/ Time**

**Design Processes 3/ Human needs vs Luxury**

**Design Processes 4/ Resilience**

## T3 Design Practices

**Design Practices 1/ Speculative, Critical Design. Futures, Technology and Energy**

**Design Practices 2/ Social Innovation. Gender and Norms**

**Design Practices 3/ System and Service Design. Life and Death**

**Design and Pedagogy 1/ Designing Learning Experiences**

## T4 Småland

**Design and Pedagogy 2/ Designing learning experiences**

**Småland/ Urban and Rural**

**Power Relationships and Design practice placement**

## T5 Change

**Economic and Ecological change**

**Social and Cultural Change**

**Design and Change**

## T6 Futures

**The State of Things**

**Independent Project**

**Show and Possibilities**

# VISUAL COMMUNICATION + CHANGE

Year 1 Local  
*What is visual communication?*

Year 2 Regional  
*Visual Storytelling*

Year 3 Global  
*Taking action as a visual communicator*

## T1: Identities

## T2: Critical Perspectives in Visual Communication

## T3: Futures

## T4: Staying with the trouble

## T5: Narratives for change

## T6: Professional field placement

**Visual Narration I/**  
Perspectives  
on Biodiversity

**Image-Making II/**  
Critical Perspectives in  
the History of Visual  
Communication

**Visual Narration III/**  
Speculative Utopias  
and Dystopias

**Collaborative  
Process II, Interaction  
Design II/**  
Inclusivity and Diversity

**Typography IV/  
Publishing III**  
Global Economy and  
Visual Communication

**Degree Project I/**  
Planning

**Image Making I/**  
Individual Identity

**Typography II/**  
Social Sustainability and  
Critical Perspectives in  
Visual Communication

**Visual Narration IV/**  
Intersectionality  
and Norms

**Collaborative Process  
III/**  
Visual Communication  
in a Rural Context

**Image-Making VI/**  
Global Politics and  
Visual Communication

**Degree Project II/**  
Conducting

**Typography I/**  
Cultural Identity

**Image-Making III/**  
Moving Image I  
Economic Sustainability  
and Critical Perspectives  
in Visual Communica-  
tion

**Image Making IV/**  
Moving Image II  
Regenerative Rituals

**Collaborative  
Processes IV/**  
Holistic Sustainability and  
Visual Communication

**Visual Narration II/**  
Collective Identity

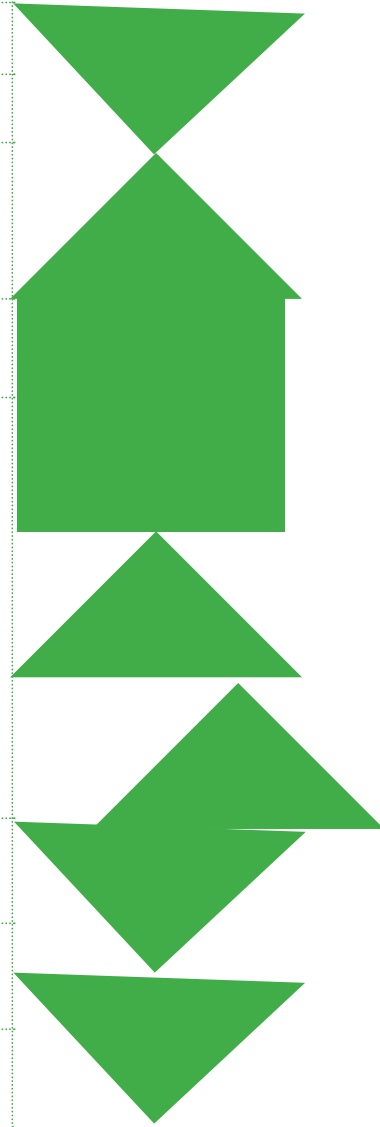
**Collaborative  
Processes I/**  
Interaction Design I  
Ecological Sustainability  
and Critical Perspectives  
in Visual Communication

**Image Making V/**  
Beyond Big Tech  
Solutions

**Typography III,  
Publishing II  
Internship/**  
Power Structures in  
Visual Communication

**Degree Project III/**  
Contextualising

Year and Focus	Year 1 Local/Product		Year 2. Regional/System			
Term	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<b>Design + Change</b>	Design tools	Design processes	Design practices	Småland	Change	Futures
<b>Visual Communication + Change</b>	Identities	Critical perspectives in Visual communication	Futures	Staying with the trouble	Narratives for Change	
	Acquiring 'tools of the trade'		Applying and fine-tuning		Professional field placement	
<b>Core take away</b>	Gaining an <i>informed feeling</i> for design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change <i>local</i>	Being <i>comfortable and confident</i> with design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change <i>local</i>	<i>Challenging and changing</i> perspectives design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change <i>regional</i>	<i>Practising working in the world for real</i> design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change <i>regional</i>	<i>Purposefully applying</i> design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change <i>global</i>	<i>Manifesting my design/visual communication, form, material and process colour, expression, text, self, the group, sustainability and change global</i>
<b>Teacher role</b>	Teacher as guide		Teacher as facilitator		Teacher as senior colleague	
<b>Learning</b>	From more conventionally structured learning sessions to more radical pedagogy					
<b>Tutorial time</b>	Short and often		Longer and less often		Meetings negotiated according to needs	



# MASTER

## S1 Design Processes.

### Thematic:

The Complexity of Sustainability

## S2 Emerging Design

### Disciplines.

Thematic: Norm-Criticality/  
Creativity

## S3 Design Research.

### Thematic:

Metadesign and  
Transdisciplinarity

Project

Change

### Exploratory Methods 7.5 credits

Students explore the thematic by developing exploratory processes and methods working with developing exploratory processes and methods working with different tools and materials.

### Design Theory 7.5 Credits

Students are introduced to norm-criticality and

### Artistic Interpretation 7.5 credits

Students explore experiences and

### Design

Students explore the the

### Design Theory

Students engage critically with the variety of perspectives.

### Design Staging 7.5 credits

Students explore different ways of staging and exhibiting critical, speculative and social design projects.

### Design Research 6 credits

Students critically evaluate their design project in a written report.

It's time to change! After 10 exciting years of filling our carrier bags we will harvest our experiences and take the time to revise the Design +Change Master Programme to better meet the challenges of a changing world. In the spirit of +Change, a new program will be presented and searchable by Autumn 2027, in the meantime welcome to check the alumni work at <https://designportfoliolnu.se/> and on social media @design\_inu (Insta).

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includes with a formal  
ation and an exhibition of the  
master thesis.

# THE PROJECT BOOK

*The project book is like an extended sketch book and contains the entire journey you make in a module. This means that in the project book you will record your research, concept development, project identification, process, end-result, project management, collaborations etc. All work needs to find its way into the project book.*

The project book is analog and the minimum format is A4. We know you will work both in analog and digital ways and sometimes working across will be awkward, but this is also worth it in terms of stimulating many ways of learning and expressing your ideas. The project book is your personal 'studio' – a space for progressing your work and also developing a personal voice and expression. At the end of each day, it's good practice to insert sketches, contextual references, maps, photographs of models/mockups, material samples, texts you have produced etc, and to reflect upon the choices you have made, why you have made them, insights you have gained, and what your plans are for the next day. It is imperative that the project book contains your entire journey, including the mistakes you have made. The project book should give an honest reflection of the development of a project – it should not be perfect or too precious. The project book should give yourself and tutors a good idea of how you are meeting the learning outcomes. Use this space to reflect on your learning and development, and annotate the book with your reflections.

*The project book must:*

- Be a chronological record of all your work
- Be brought to each tutorial
- Be handed in at the end of each module to support your tutors in their assessment meeting the learning outcomes. The project book is a pedagogical method that focuses on your own documentation of your learning process and reflections. It's also the basis for conversations between you and your tutors concerning your learning process as well as progress. Your projectbook should contain all documentation about what you have done in a module – brainstorming/ideation process, sketches, mood boards, notes, research, inspiration, experimentation, photos, assessment and reflection criteria, your result, reflections and so on. Your project book should clearly show how you have worked with a project.

Please keep in mind that things that may be very clear to you, may not be as clear to other people who haven't been involved in your process, so write down explanations so that everything is easily understood. Important sections or milestones in your process must be highlighted before you hand in your project book. The focus on reflection in the project book is to create a greater awareness of your individual learning process and progress. One tool to help you with reflections as well as self-reflexivity, is the assessment and reflection criteria – an active document that always needs to be in your project book so that you and your tutors can discuss your process at tutorials and such.

Don't forget to save your project books, so you can go back later and see what you did and what you were thinking about in different courses. It's a great way to discover how much you have actually learnt and how your skills have developed during the programme. In the next page you find a short "check-list" to help you out even more with your reflections.



## A SHORT CHECK-LIST FOR REFLECTION

### *Reflection prior to project*

- What are my goals when it comes to my level of skills and knowledge?
- What do I wish to achieve and why?
- What is it that motivates me to work with this assignment/ project?
- What experiences do I bring into this assignment/project?
- What's my plan to achieve my goals?

### *Reflection during project*

- How do I benefit from my knowledge and experiences from earlier modules/courses and how can I use it to be as beneficial as possible?
- What problems do I face in my assignment/project and how do I deal with them?
- What methods do I choose, and why?

### *Reflection prior to presentation*

- What did I do to link my work to earlier theory, literature and my own previous research in other modules/courses?
- What kinds of problems did I encounter in my assignment/ project, and why?
- How is it possible to solve the problems in a more efficient way next time?

### *Reflection upon the completion of the project*

- How did I carry out my project?
- What are the relations between my expectations and the outcome? How does it feel?
- What have I learnt, both in a professional as well as a personal way?
- What will I bring with me into the following modules?
- What do I think I might be lacking in order to work towards my goals?
- What should I continue working with to improve?

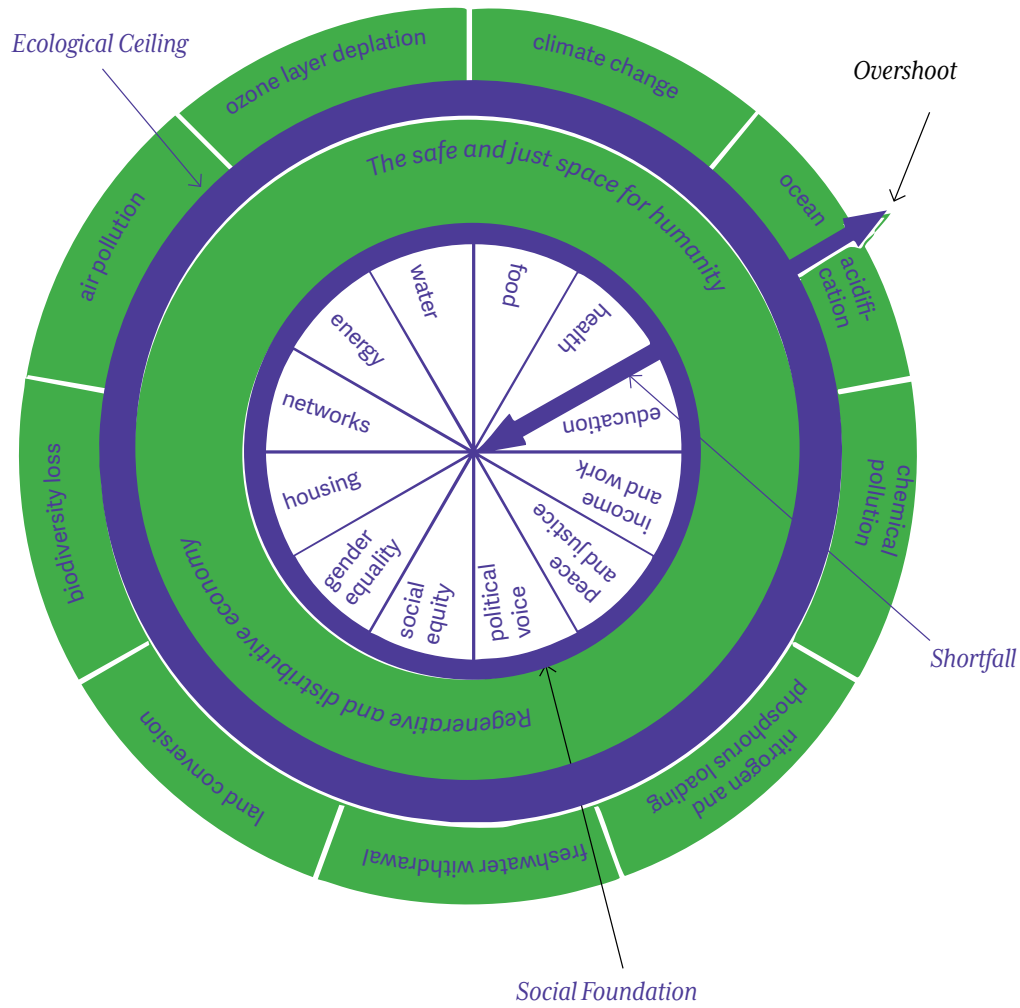
# WHAT HAS TO BE IN PLACE FOR CHANGE?

## The Sustainable Development Goals



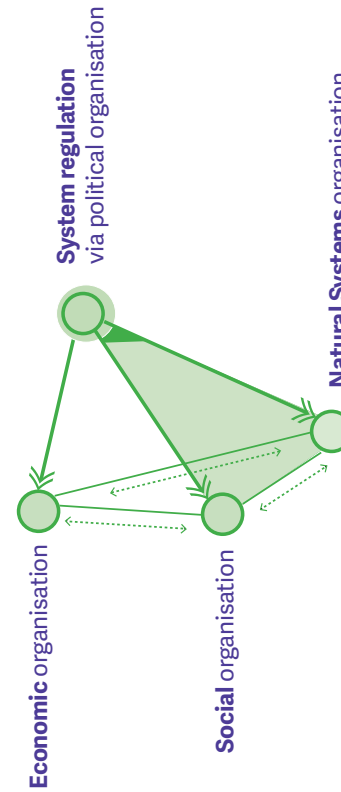
Sustainable Development Goals  
United Nations (2015)  
[Dhttps://sdgs.un.org/2030agenda](https://sdgs.un.org/2030agenda)  
Design: Jakob Trollbäck and Christina Rüegg-Grässli, 2015

## Planet Boundaries



Planetary Boundaries  
 Rockström, J., Steffen, W., Noone, K. et al (2009)  
<https://doi.org/10.1038/461472a>

## Governance for sustainability: the "Four Spheres"



Four Spheres Framework for Sustainability  
 O'Connor (2006)  
<https://doi.org/10.1016/j.ecocom.2007.02.002>

<b>Social</b>	Forms of Collective Identity and Community <i>The Social Sphere</i>	Performance, Products and Output: <i>The Economic Sphere</i>	Environmental Functions: Pressures on and services of the environment	Coordination, Power and Governance: <i>The Political Sphere</i>	
<b>Economic</b>	<i>Opportunities and Impacts:</i> "The economy versus the community"	<i>Environmental Functions:</i> Pressures on and services of the environment	Energy, Matter, Natural cycles and Biodiversity: <i>The Environmental Sphere</i>	Environmental Policy: (Regulation of what counts as an environmental value)	
<b>Environmental</b>	<i>Living with (in) nature</i> Meanings, Values and Risks: sustaining what and for whom	<i>Economic Policy:</i> (Shaping the rules and limits of market)			
<b>Political</b>	<i>Social Policy:</i> (Capacity of communities: citizen/public participation)				



WE SET  
KNOWLEDGE IN MOTION  
FOR A SUSTAINABLE  
SOCIAL  
DEVELOPMENT.

## LINNAEUS UNIVERSITY'S VISION 2030

*Vision 2030 was established by the LNU board in December 2020. Work has been initiated to develop five-year goals within each respective focus area, which will form the basis for work with operational planning.*

Where knowledge grows. We are an international university in Småland. Over the last ten years, we have established Linnaeus University as a creative knowledge environment.

We are now ready to continue building on this to realise our ambitious goals in an environment characterised by our basic principles: curiosity, creativity, companionship and utility. Linnaeus University is part of society. We want to work openly to promote academic development and make an impression.

We want to take responsibility for developing our broad and specialised competence and create a better future for individuals and the world we share. In line with our academic tradition, we want to focus on how curiosity in knowledge creation generates utility through close collaborations, when we set knowledge in motion for a sustainable societal development. We call this approach the Linnaeus spirit.

In order to set knowledge in motion for a sustainable societal development the following is required:

- Innovative academic knowledge creation
- Sustainable excellence
- Culture and common ways of working

### **Innovative Academic Knowledge Creation**

Linnaeus University wants to make the most of and strengthen the creativity that is generated in knowledge environments that integrate scientific and artistic research challenging education, and innovative collaboration. We want to achieve this by developing an open, critical, and crossboundary knowledge creation with and for people and society. Our activities should be characterised by successful ways of working for students' and staffs' intercultural, interdisciplinary, and international learning and co-creation in creative learning environments.

- Creative research and collaboration should significantly enrich our courses and programmes. With focus on the student's knowledge, ability and initiative, we renew Linnaeus University's courses and programmes and the pedagogical forms for life-long learning.
- Linnaeus University's knowledge environments should achieve regional, national, and international recognition and appeal through sustainable, cross-boundary ways of working and successful results.

### **Sustainable Excellence**

We profile ourselves by developing our ability to disseminate and, in collaboration, utilise knowledge that significantly and consistently contribute to a sustainable societal development. Academic freedom and excellence form the basis for a legitimate and powerful societal relevance. Free and independent research is the university's contribution to innovative excellence that guarantees a sustainable knowledge creation. Our academic activities integrate values like equal opportunity, equality, sustainable development, and internationalisation to achieve excellence.

- Linnaeus University will take responsibility for and promote a sustainable societal development through relevant education and research.

- Linnaeus University will achieve the highest quality by safeguarding and developing academic freedom in a global interplay.

### **Culture and common ways of working**

Linnaeus University should have distinct qualities and stories that are created and developed on a continuous basis and performances, which combined make up the Linnaeus spirit. The Linnaeus spirit mirrors the academy's reflecting, critical and creative societal role.' We are inspired by Carl Linnaeus and our work is permeated by curiosity, creativity, companionship and utility.

We want to develop continuous and innovative improvement work. The work should be based on respectful collaboration and a comprehensive view of the university's activities. A common way of working requires an efficient and professional university administration that works together with teaching and researching members of staff. It requires a university administration that, with high quality, creates utility for the combined knowledge creation.

Linnaeus University should be an open and learning organisation with ability to meet new challenges and work both systematically and cross-boundary with research, education and collaboration in focus.

- Linnaeus University will create an inclusive work environment that is characterised by mutual respect, a sense of community, and active leadership and employeeship.
- Linnaeus University makes visible innovative qualities and stories that become a decisive force for the university's development. Through innovative academic knowledge creation, sustainable excellence, culture and common ways of working, we want to realise our vision. Together we set knowledge in motion for a sustainable societal development.

# GLOSSARY

## **Artistic gestaltning**

*Parts of speech:* noun.

*Definition:* Through artistic processes explore, visualize, model.

*Context:* The programs in Design are offered on artistic basis. In the artistic process the students will get opportunities to independently create, achieve and express their own ideas. This will be done by practical methods and tools which are connected to the artistic process.

## **Critical design**

*Parts of speech:* verb or noun.

*Definition:* Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and givens about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method.

*Context:* Society has moved on but design has not, Critical Design is one of many mutations design is undergoing in an effort to remain relevant to the complex technological, political, economic and social changes we are experiencing at the beginning of the 21c.

*Derivation:* The term Critical Design was first used in Anthony Dunne's book *Hertzian Tales* (1999) and later in *Design Noir* (2001). Since then many other people have developed their own variations.

## **Pyssel**

*Parts of speech:* verb or noun.

*Definition:* An immersive activity that enables creativity, playfulness, lack of prestige and gives the possibility of visual expression and improves practical and artistic skills.

*Context:* Unstrained and playful handicraft in Swedish.

## **Smålish**

*Parts of speech:* noun.

*Definition:* A creative tool for mutual understanding.

*Context:* In the international classroom we use English to communicate, but sometimes we can't find the appropriate term in English. We are keen to find terms that work in our context and the result can be Smålish.

*Derivation:* First used 26th August 2014 at St Hilda's College,

Oxford, in the workshop "Own Your Own Language I – creating a design pedagogical glossary", with staff from Department of design (Linnaeus University) together with Julia Lockheart (Goldsmiths University of London).

## **Speculative design**

*Parts of speech:* verb or noun.

*Definition:* Speculative Design, Not Science Or Art.

*Context:* It's been in use for some time in the world of cultural criticism and political theory. Its a set of ideas about how to use hypothetical objects – imaginary appliances – to help people think about the cultural and social context for the technological and societal change that objects can have in the world.

## **Visual Visualize, visible**

*Parts of speech:* Adjective

*Definition:* At Linnaeus University we use the word a lot when we speak about design, how we make design and how we make our ideas visible for other people. In other contexts visual is often mentioned as visual

perception (what you see and how you understand what you see) or visual system (a part of central nervous system, what make it possible for us to see).

*Context:* Visualize your ideas (important in the design and education context). Comes through your eyes. Something is visible. What is seen.

## **Workshop**

*Parts of speech:* verb or noun

*Definition:* 1. A room, group of rooms, or building in which work, especially mechanical work, is carried out . 2. A meeting of a group of people that emphasizes exchange of ideas and the demonstration and application of techniques, skills, etc.

*Department of Design, Linnaeus University  
Kackelstugan, 16 August, 2019*

## COLLABORATION AND CO-EXISTING

We are a team-based organisation – co-creating, co-teaching, co-learning, co-exploring. We believe collaboration to be a vital part of designing, changing and developing curiosity.

Everyone has an equal voice in a flat hierarchy. We work in teaching teams, where everyone has an equal voice, but different roles with different expertise and responsibility. We welcome diversity and everyone has the same value. We do have different skills and knowledges that we can share.

We don't let problems linger. If something is not working for us, we tell it to the person or persons involved. We don't talk behind anyone's back. Each staff member shall have the best condition for developing and thriving. Therefore, we value all reflections and comments. We create a culture of trust which is open to questions and constructive criticism.

All questions are welcome. We create a recurring space for dialogue throughout a course, and throughout our work processes generally. We try to resolve problems within our team. We use conflict resolution tools and strategies. Our final point of contact is our head of department or our dean (depending on the concern at hand).

We practice non-violent communication (Rosenberg, 2015), which to us means striving for respecting communication that connects us. We practice staying with the trouble (Haraway, 2016) which to us means accepting the ongoing messiness of a life which keeps serving us issues to relate to and deal with.

We practice a culture of sharing: processes of development are based on trial and error, sharing stress, worries, getting and giving support, and sharing throughout. We remember and make it possible to spend time and share experiences with colleagues. We value spending time at the department, in the studio with students and staff. We keep an open door for helping each other in times of need. We respect each other's need to be alone.

We actively listen to and learn from students and colleagues, their viewpoints and experiences.

### **Care**

We care for earth in all its complexity and strive for equality today and in the future. We encourage narratives beyond the norms of capitalism.

We encourage, value and practice self-care. This can include activities for health and well-being, remembering good enough and the possibility of saying no. Self-care creates possibilities to care for others, to have a good balance between work and life and not exploit resources.

We care for students and colleagues and we strive to challenge and inspire each other. We encourage students to practice self-care, to self-organise activities and take their own initiatives in local cultural life.

*The document Academy Culture was created by staff at the Department of Design through workshops and discussions on 18 June and 15 and 16 August, 2019 drawing on the document Academy Culture for Students. The purpose of the document is to be a manifesto of our intentions. It is complemented by more detailed practical information, including protocols for emails.*

We care for and respect our own and each other's time, the time we are allocated for work, and make the most of it. We are on time and follow our schedule. We take responsibility for our working schedule, individually and as a team. We value good enough and don't overwork. A working week contains a maximum of 40 hours on average. We keep track of our work hours and communicate if we work part-time. We usually start a work-day at 8-9am and end at 5pm. We make trade-offs in collaboration clear for both us and students (limitations of resources, especially time).

#### **Practices Of Learning, Teaching, Working**

We are responsible for our own professional development. We support and inspire each other. We continuously identify what

we know, as individuals and as a team, what we want to learn and how. Linnaeus University provides us with time, space and resources.

We acknowledge that there are different ways of learning and acting, and that we are responsible for getting to know our own way of developing and supporting different ways of developing and supporting different ways of developing. We practice co-learning: staff and students are learning together, supporting and empowering each other. We are aware of the limitations of our knowledge and strive to broaden our perspectives.

We keep ourselves informed and updated of what's going on at work. If we are unsure, we ask our colleagues. We read and understand the syllabuses in our teaching teams, also to suggest possible improvements.

We value courage and understand risky exploration, criticality and creativity as part of the development process. We also value and share proven successes. We value and share working cycles and rituals (such as processes of examination). We keep a dynamic dialogue of what constitutes success and acknowledge that success is always contextual. We all make mistakes. We create a safe environment for making mistakes and learning. We share our failures to encourage students to share theirs and grow through learning from them.

It's not the person that fails, it is the project. We acknowledge progress when it happens and encourage future progress with guidance. We embrace both success and failure as something to learn from in our teaching. We are not afraid of trying out new things.

We practice non-discriminatory accessible language and strive to create common understandings of both abstract concepts and concrete words/expressions. We acknowledge different understandings and communicate those through examples and different understandings and communicate those through examples

### Questions That We Keep Discussing

- How can we make Academy Culture a living, inclusive document/process in order to capture new ideas?
- How can we work with good enough?
- How can we function more as a collective than a hierarchy?
- How can we create a system that is responsive?
- How can we make the most of collegiality, creativity, dialogue and our facilities?
- Could we have different hour allocation for common activities? Teacher can play other roles.
- What do we mean by curious design change?  
What do we believe in?
- Make space for complexity. How do we practice complexity?
- How can we share our processes, not just outcomes.

### REFERENCES

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Trouble: Making Kin  
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NC: Duke University  
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Nonviolent Communication – A language of life. Encinitas: CA:  
Puddledancer Press.

# ROLES

### Roles and Responsibilities in Quality Assurance of Education

Formal structures and organisations ensure reliable quality assurance processes. To build a culture of quality, everyone involved needs to feel responsible for quality and believe they can help make education excellent.

The way authority, responsibility, and roles are divided in DE's education quality assurance system is stated below and is based on governance and management rules, guidelines for councils and committees, and job descriptions.

### **Leadership Group (LG)**

Responsible for ensuring academic activities are of high quality, operational compliance with laws and regulations. Creates a strategy for the department's education and research activities and plans for academic growth based on these guidelines. Responsible for improving the quality of education and for ensuring that DE focuses on enhancing education and the learning environment.

*Comprises,*

**Convenor, Head of department:** *Zeenath Hasan, de.hod@lnu.se*

Work environment; Work distribution; Organisation and working methods; Operational planning an internal budget frameworks; Skills supply plan.

**Deputy head of department, Director of studies:** *Tobias Svensén*

Cross-functional administrative procedures and systems; Work plan; Education planning

**Director of research:** *Mathilda Tham*

Implementation of strategies for research; Research training; Innovation and further and continuing education; Collates programme reports and drafts annual report for research training for university management

**Subject responsible:** *Mathilda Tham, Kristoffer Gansing*

Leads subject meetings; Monitors planning, implementation and follow up of education; Is the subject's contact person towards students and the public.

### **Programme coordinators**

Plans, coordinates, implements, and develops the study programs; Leads the Programme Advisory Board and oversees the annual evaluation and reporting of the program.

### **Quality Assurance Committee (QAC)**

Helps foster positive study and learning environment at the department with a focus on students' wellbeing; Oversees implementation of syllabi revision, programme progression, evaluation routines. *Meets twice per semester*

*Comprises,*

**Convenor, Director of studies:** *Tobias Svensén*

### **Programme coordinators**

**Visual Communication + Change BFA:** *Matilda Plöjel, Ariel Uzal*

**Design + Change BFA:** *Mikael Blomqvist*

**Design + Change MFA:** *Petra Lilja*

**Innovation Master:** *Miguel Salinas*

**Teacher representatives:** *Eric Snodgrass, Helga Steppan, Anna-Karin Arvidsson*

**Subject representatives:** *Kristoffer Gansing, Mathilda Tham*

### **Programme Advisory Board**

Long-term academic development of study programmes and courses; Active dialogue with academic staff and students / PhD candidates; Annual program evaluation. *Meets once per semester, per programme.*

Convenor: Programme coordinator

Comprises: Programme coordinator, 3x Internal staff, 1 to 2x External advisor, 2x Students, 1x Alum

### **Professor Collegium**

*Ola Ståhl, Mathilda Tham, Kristoffer Gansing, Christina Zetterlund*

Advisory to faculty and department leadership on research matters and curriculum development; Mentorship to department members; Represents department interests up the management line; Promotes supportive academic environment.

## **Faculty of Arts and Humanities (FKH)**

Faculty leadership group member: *Zeenath Hasan*

Research council member: *Åsa Ståhl*

Education council member: *Anna-Karin Arvidsson*

Course syllabi council member: *Tobias Svensén*

## **Support**

Financial manager: *Jonnie Hovdegård*

Financial administrator: *fkh.ekonomi@lnu.se / Sophie Bengtsson*

Education administrator: *Mikael Söderström*

Head support for HoD: *Mikael Daag*

Course evaluations, Survey & Report: *kursvarderingar.fkh@lnu.se*

Research administrator: *Carina Boman*

Study and career guidance: *Marie Waller*

ICT support: *fkh.ikt@lnu.se*

HR partner: *Stiina Salmgren*

Payroll specialist: *Åsa Chronvall*

Collaboration and sustainable development: *Kristina Johansson*

Internationalisation: *mobility.fkh@lnu.se*

Communication, Student recruitment: *Stefan Haglund*

Communication partner: *Cecilia Liljenrud*

Research communication: *Anders Olsson*

## **IT Support**

Mail: *it-support@lnu.se*

Telephone: *0772-28 80 000480-44 67 00*

### **Visiting address**

Växjö: *Georg Lückligs plats 2, House N*

(opening hours 9:00–12:00)