

## Self-evaluation report – Master Programme in Choreography

**Programme:** Master in Choreography (Makor)

**Department:** 1 Subject Area: Dance

**Date of approval of self-evaluation report:** Dec 27, 2023

**Head of Unit:** Chrysa Parkinson

**Students/doctoral students have participated as follows:** Reading and comments integrated into text

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### Purpose and instructions

Programme evaluations are part of the systematic quality work at Stockholm University of the Arts (SKH). The purpose of the programme evaluations is to generate regular and systematic knowledge needed to ensure and develop the quality of the SKH's educational programmes. A programme evaluation consists of four steps: start-up, self-evaluation, peer review and measures. All programmes at first-, second- and third-cycle leading to a degree shall be evaluated. Programmes are evaluated on a six-year cycle, which means that every programme is evaluated once every six years. All programmes shall be assessed against the Association of Swedish Higher Education Institutions' (SUHF) criteria based on the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG). All programmes shall be assessed against all criteria.

Students' and doctoral students' representative shall be offered to take part in the work on the self-evaluation report.

The head of department/Vice-Rector for Research shall approve the self-evaluation report and submit it with the completed overview of qualitative targets to the responsible officer at the Research Office and the Educational Administration Department.

The template for the self-evaluation report is part of the Guidelines for Programme Evaluations; its use is obligatory.

- The report shall be descriptive and, where appropriate, analytical, evaluating and illustrated with examples. It should also state the strengths of the programme and any areas for development. See endnote.
- The report shall be based on present conditions and planned developments.
- Taken together, the different sections of the report shall provide a comprehensive picture of the programme without the need to link to additional information.
- As the criteria are numbered, it is possible to cross-reference the criteria.
- The report should not exceed 20–30 pages including the text in the template. The number of pages devoted to each criterion may vary depending on the programme being evaluated.
- It is not permitted to delete template text or criteria, except for those that refer specifically to third-cycle programmes when a first or second-cycle programme is under evaluation. It is permitted to add new headings.
- Self-evaluation reports must include the following appendices: general syllabus for third-cycle programmes or programme syllabus for first and second-cycle programmes, and an overview of qualitative targets.

## Summary

- A summary of the self-evaluation in terms of the strengths and areas for development that have been identified.

Approximately  $\frac{1}{3}$  Page.

The self-evaluation process is designed for 6-year intervals. This evaluation is of a three-year period and therefore partial. The programme is largely meeting its educational goals and its mission to center student work. A majority of improvements mentioned in the evaluation sections are in fact ongoing actions. The most consistent issue hindering the programme in its vision and implementation is an insufficient resource of personnel and the overburdening of the Head of Programme.

## Introduction

### About the programme

Describe the ambition, idea or purpose behind the programme.

Approximately 1/3 Page.

The Master's Programme in Choreography (Makor) is a two-year full-time programme with a cohort of 8-10 students designed to create a milieu for learning, dancing, research, and choreographic creation. The education is research preparatory. Begun in 2008 the programme proposes the study of 'expanded choreographic practices', meaning those forms and practices that exceed existing markets and categories because of the needs and curiosities of the artists who instigate them. The purpose of the programme is to provide support for student artists who would like to deepen and challenge what dance can do and what choreography can serve. Student work, student learning, and student creativity is central to a programme served by primarily practicing teaching artists. The students are received into a learning environment that considers dance and choreography as speculative, ontological practices that produce the forms they need. The program encourages the cohort to experiment strategies and methods of being together while supporting and preserving a variety of aesthetics and opinions on art. The course of study presents form and production means as intertwined and does not privilege a particular form of presentation. Students are encouraged to follow the logic and poetics of the process they put in place in conjunction with the realities of the place in which they are working. Through course content of the entire program and curation of invited artist-teachers, situating is presented as an ongoing activity of observing, studying, and acting within, towards, or against the complexity of conditions surrounding artistic activity and paying attention to how art works participate in, resist, or ignore elements of their contexts. Makor supports an imagination of how choreographic acts participate in the larger world through, or outside, of various institutional structures. The programme is given in English but supports study in other languages, questioning English as the common language of 'contemporary' art. International in its scope and cohort, Makor also emphasizes the importance of local relations and anchoring. This programme is constructed with the idea that the field of choreography needs both challenges and play in order to develop and survive. It endeavors to support the artists who want to do this and to figure out how the creative process fits into life in a sustainable way.

### The programme's structure and KPIs

Documentation is prepared by the Research Office or Educational Administration Department.

**KPI\***

|  | 2022  | 2021                   | 2020   |
|--|---|------------------------|--|
| <b>Second-cycle</b>  |   |                        |  |
| Number of applicants and admitted students (sex-disaggregated data)                  | Applications: 69<br>Men: 8<br>Women: 61<br><br>Admitted: 10<br>Men: 2<br>Women: 8 | Not announced for 2021 | Applications: 44<br>Men: 10<br>Women: 33<br>(gender not specified in the application: 1)<br><br>Admitted: 10<br>Men: 2<br>Women: 8 |
| Number of full-time equivalent (FTE) students<br>Regardless of the year of admission | 8,31  | 7,78                   | 4,92   |
| Number of annual performance equivalent<br>Regardless of the year of admission       | 9   | 6,67                   | 3,46   |
| Number of examinations<br>Regardless of the year of admission                        | 16  | 17                     | 7  |

\* Data retrieved from existing systems and annual reports.

**Comments**

The 2020-2022 cohort of 10 students had a 100% completion rate. The 2022-2024 cohort of 9 people presently has 8 students on track to complete their education and graduate with master’s degrees.

**Self-evaluation**

- 1. that the programme meets the requirements of the Swedish Higher Education Act (SFS 1992:1434) and the System of Qualifications, Annex 2 to the Swedish Higher Education Ordinance (SFS 1993:100) in that the intended learning outcomes correspond to the qualitative targets and that examination is legally certain**

Describe, analyse and evaluate, preferably with examples. Relate to the completed overview of qualitative targets.

**DESCRIPTION**

The majority of Qualitative Targets are addressed more than once during the education. Qualitative Targets concerning autonomous creative work, critical

thinking and knowledge of the field are especially represented given the programme's focus on the students' own work. Unless otherwise specified, all courses consist of a mix of workshops, seminars, lectures, formats of exchange and creative processes.

All courses and course modules are accompanied by a reading list that recommends between 250-400 pages of reading. There has been an ongoing project of the Dance/SKH since 2020 to diversify and expand the authors and subjects represented in the reading list and this programme has participated in that effort. This section will present the content of the courses in each term, the relationship of their Intended Learning Outcomes (ILO) to Qualitative Targets (QT), and some examples of exam forms and their relation to course content.

**Term One:** *Choreography: Bodies, Theories and Ways of Doing* (22.5 credits) and *Methods in Artistic Research I (MARI)* (7.5 credits)

The majority of studies in the first term take place in the course *Choreography: Bodies, Theories and Ways of Doing* which is composed of three modules that address the dynamic relationship between movement practices, choreographic methods, texts, and ways of reading. These modules are run in an intertwined fashion rather than as separate blocks (7.5 credits is equal to 5 weeks of study). This permits a variety of individual class lengths, from a two-week workshop to a single afternoon encounter. In the first semester of study, when the group is forming and students are arriving into their education, these three basic elements of artistic practice are given time to exist as objects of study themselves while also bringing exposure to new practices and texts.

The module *Reading and Doing: Bodies and Texts* (7.5 credits), approaches the role of theoretical and literary texts in choreographic thinking, as well as ways of reading and studying which reconsider the supposed "schism" between theory and practice. This module currently consists of an initiating class examining ways of reading, student and staff lead reading groups, solo investigation of a chosen text and a format entitled "reading and dancing" wherein various artists present texts that have influenced them and a movement or performative practice that is related or intertwined with the reading of the text. The ILO address QT 1, 5 & 9.

The module *Movement Practices* (7.5 credits), offers the student an opportunity to explore, practice and reflect on various movement practices relevant to choreographic thinking both in and out of the studio, initiating a practical discussion about context in relation to embodied imagination and the creative and artistic possibilities this proposes. The teaching and learning activities in this module often overlap with the others. For the past two cohorts, the guest teachers invited into this module are somatic practitioners who have altered or transformed the technique through their choreographic practice. The focus on one type of movement practice is supplemented by the students' independent study through the morning classes of the BA and in other professional training centers and dance communities in Stockholm. The ILO address QT 1,5,9.

The third module, *Choreographic Methods: Making Things* (7.5 credits), is focused on getting insight into current working methods in experimental choreography and their implementation. It also brings the students' own choreographic practice into the programme's context. The teaching and learning activities include workshops with guest artists, peer to peer sharings and independent work. The ILO address QT 1, 5, 9, 8 & 14.

*Methods in Artistic Research 1* introduces students to artistic research, its history, theory, and ongoing development. Presenting examples of artistic research terminology, methods, and documentation, and ethical and authorship issues, the course investigates the role of artistic research in knowledge development within artistic fields and society. Using their own work, the students investigate how artistic research can strengthen and expand a practice and/or a project. The student compiles literature and reference material and tries out methods for developing and documenting their own project. They are encouraged to reflect on and identify ownership and ethical aspects by referring to relevant reference material. This course is cross subject, meaning the students are in dialogue with students from other disciplines. The ILO address QT 3,4,5,6,7,9,10,11 & 12

**Term Two:** *Choreography: Media and Agency Expanding the Choreographic* (22.5 credits) and *Methods in Artistic Research 2 (MAR2)* (7.5 credits)

The aim of *Choreography: Media and Agency Expanding the Choreographic*, is to offer the student the opportunity to examine and explore strategies of choreographic process, form and performance that expand beyond the theater. Its three modules address the expansion of choreographic work into media and contexts other than live performance, treat the documentation of performance and process as possibly an art object unto itself and consider how an expansion of choreographic thinking beyond the theater space can open it to perceiving and being influenced by social, political, and ethical questions and concerns. Again, the content and timeline of the modules are intertwined and overlapped to encourage the student to cultivate the resonances between them in relation to their own artistic practice. In the module *Choreographic Agency: What Can Choreography Do?* (7.5 credits), the implicit relations between choreography and social, ethical, and political questions are discussed and practically explored. During the module, the students experiment ways of joining theoretical knowledge and practical knowledge and begin to situate themselves as artists within different ways of knowing as well as speculate on the potential consequences of these choices in the larger world. Teaching artists in this workshop have included Nasim Aghili and her class on Sara Ahmed, *Disorienting Whiteness and Heterosexuality* and Amanda Pina sharing body-based activism manifesting in somatic practice and choreographies. The ILO address QT 5, 7, 8, 9, 16, 17, 18 and 19.

The course, *Other Forms of Holding Work: Experimenting with Media* (7.5 credits) offers study with artists teachers who share with the students' different forms of documentation, mediation, or "translation" of choreographic work (writing, video, digital etc.) and lead them to experiment with these forms. Artists such as Sarah Manente, whose performative publication practice is detailed in

Section 4, and Jamil Olawale Kosoko who shared the notion of study as choreographic through their Syllabus for Black Love, and Kersti Brennan with her Physical Editing (film) approach have given workshops in this module. In February 2023 this course included a week-long public event at MDT called 'Dance and Study in the Dark Days' in which students and teaching artists gave workshops and classes based on their research and hosted public events in the evenings. The ILO address QT 3, 5, 7, 9, 10, 11, 12 and 13.

The module *Choreographic Methods: Making Things 2* (7.5 credits) continued the work of the first semester, this time specifically encouraged to develop their choreographic process including methodology, experimenting how process moves into a shareable form and how the documentation processes can participate in this. The bulk of time of this course is dedicated to producing the cohorts first public showing, including organizing and implementing the format. This work is supplemented by a workshop with a visiting artist (e.g. Gerald Kurdian, Ligia Lewis) as well as a series of classes with Head of Programme Jennifer Lacey that proposes making works for people, for places and for ideas as offerings to those subjects. The ILO address QT 6, 9 and 14.

*Methods in Artistic Research 2* continues the work of *MARI* focusing on documentation and exposition. The exam forms include an exposition using the Research Catalogue. The ILO address QT 3,4,5,6,7,8,9,11,12,15,17, & 18

**Term Three:** *Choreography: Place and Conditions* (15 credits), *Methods in Artistic Research 3* (7.5 credits), *Elective course* (7.5 credits)

*Choreography: Place and Conditions* invites the student to study various conditions and contexts in which art is made and what those conditions and contexts afford. The course intends for the student to develop insights into the entanglement of the politics, culture, economics, and institutions that structure both contexts of professional art making and the bodies that participate in them. The course also encourages the student to use these insights creatively and respond to them strategically. The course is divided into two modules that are intertwined.

The module *Choreography: Situation as Method and Collaborator* (10 credits) is concerned more broadly with the notions of context and situatedness as lenses through which to understand and practice choreographic work, choreographic process, and production. This module proposes that the interplay between an individual's situatedness and the conditions of process and production be considered as a possible choreographic method and includes an element of independent work on their own choreography projects. This module is new this year and was able to profit from the free-standing course *Canon and Visibility: Hacking the Hegemony* and integrate the workshops of Mmatumisang Motsisi and Eugenia Cadus. Other elements included accompanying the Stockholm festival 'My Wild Flag' followed by a class with artist-directors Pontus Petersson and Karina Sarkissova on the festival as choreographic practice, and a seminar with

SKH Professor Rebecca Hilton on practicing/noticing situatedness and context.  
The ILO address QT 1, 2, 3, 5, 8, 15, 16, 17 & 19.

The module *Choreography: Production Within Context and Getting Support* (5 credits) is engaged with the particular conditions the student is working and producing in, particularly the school itself, Stockholm and Europe/Shengen. In addition to practical courses with SKH/Dance producer Karen Hauptman addressing budget, funding, and production norms both at the school and in Sweden, visits are arranged with funding bodies in Stockholm where the students can meet directly with the officers and agents and ask questions. (See Section 4: *Somatics and Money*). The ILO address QT 1, 2, 9, 10, 15 and 16.

*Methods in Artistic Research 3* has a vestigial presence in the syllabus as the course leaders, guided by student feedback, made the decision in spring 2023 that the content and Qualitative Targets of the course were met in 15 credits of the course and that a third module was no longer needed. This left this year's course to be managed by the individual subjects' Head of Programmes. This year the course is focused on writing as a form of exposition, especially the written element that will accompany their degree projects, as well as an integration of the language and procedures introduced in *MARI & 2* (methodology, documentation, and exposition), into their own practice in order to develop and question the boundaries of these terms. The exam forms have been designed to address the ILO of the course. The ILO address QT 8, 9, 13 & 14.

*Elective Course:* Each November, all subjects of SKH offer elective courses designed to host students from across the whole school. It is an important element in the programme that students can choose to move towards other communities and subjects than the one they have been immersed in, selecting a course that will nourish the specificity of their creative work. The exam forms are the provenance of each elective course leader. The ILO address QT 17.

**Term Four: Independent Degree Project (30 credits):** During the course, the student develops a project/independent work that is presented towards the end of the term. The degree project consists of a choreographic work presented publicly as well as a written element issuing from the student's artistic and research process in a format of their own choosing. In the course, the student develops his/her degree project independently as well as with the support of supervisors, writing mentors, peer to peer feedback and the support of the course leader. The cohort as a whole is responsible for conceiving, promoting, and realizing a mini festival of degree works supported by a producer, a technician/stage manager, and the course leader. After the presentations there are forms of feedback, both from examiners and peers. The students turn in their written form at the end of the semester and share it with their peers through readings and discussions. The final requirement is to prepare and upload a documentation of the degree project specific to DiVA.

The exam forms are the publication/performance of the degree project, the written element of the degree project, the DiVA abstract and documentation and the feedback, and sharing forums organized after the performative event. The ILO address QT 1,2,3,5,6,9,10,11,13,14 & 17

**Examination Forms:** Exams forms are communicated to the students towards the beginning of the course in Canvas and also presented orally by the course leader. Performative exams forms require the student to present their own creative work and the written and oral forms are intrinsically linked to this work. All exam forms are discussed with the Head of Programme, one-on-one, in the semester following the exams. These elements make it quite transparent that the student has accomplished their own exam work and that it is legally certain. This applies to all of the exams given in the programme.

Exams are structured as a continuation of study and exchange using the Intended Learning Outcomes as a guide for structure and content and centering the student's work within them. As the content of the modules is intertwined, so are some elements of the exams. However, for clarity for the students and administrative purposes, each exam form can be attributed to a particular module. Some exam forms are designed to involve the entire cohort and others are completely independent work.

**ANALYSIS:** The course formats and content are generally quite strong. They strive to center on the student and their creative process, introduce challenging concepts and artist practices important to the field, support the growth of a collaborative cohort and bring all involved, students, course leaders, artist teachers and the Head of Programme into dialogue about current choreographic practices, their promises as well as their limits. The central core course of *Choreography* spans the first three semesters, gathering and transforming a number of smaller courses into modules. This allows the course leader to stress the interdependent nature of the areas of study and makes this interdependence structurally clear to the students.

The three modules of *Methods in Artistic Research* address and develop content that had been sprinkled through other courses and still exists in the Course Plans, which can be confusing to course leaders and risks over emphasizing the role of artistic research in the programme. *MAR3* will be replaced by *Advanced Independent Study* in which each student proposes their own literature and study contexts for a research question, or a performance project, supported by a supervisor. AIS is already an approved course, and the third term of study is a good moment to bring it in.

Overdetermined course descriptions and Intended Learning Outcomes are a weakness in the current Course Plans. While the content itself is vital, flexible, and sound, the course descriptions and Intended Learning Outcomes contain vestiges of many reworkings and adjustments. They can be confusing both to course leaders and students. The Course Plans all have slightly different structures due to evolving criteria of the Education Administration (UA). For example, in 2022 the Head of Programmes were asked to remove mention of mandatory presence in workshops and classes. In 2023, it has become clear this was not necessary. In 2022 there was also the mandate to attach each exam form, oral, written or performative, to a specific number of credits in the Course Plan. This effectively forbids

responsiveness and flexibility from year to year without extensive administrative changes. In 2023 it has become clear that this is optional and can be removed.

Considering exam tasks as creative tasks that test new skills and utilize new insights is an important element of the learning environment of the programme. However, the tone of the tasks can shift from playful to rather dry and this can feel confusing for students. This semester the Head of Programme initiated a policy to present the specific exam tasks at the beginning of the semester, following student feedback. Even though university policy does not require this, it seems very important to the students to anticipate them. It is hoped that this change will also improve student relationship to deadlines and exam tasks and help the Head of Programme adhere to her own deadlines.

**EVALUATION / ACTIONS:**

- Stream-lining the course descriptions, recalibrating the Intended Learning Outcomes to the content and Qualitative Targets, unburdening the Choreography modules from content now located in *Methods in Artistic research 1 & 2* and standardizing the formatting of course descriptions will make the Programme Syllabus a more functional tool for course leaders and students, and support the quality of content already existing in the courses. For this task the course leader will need support. Ideally these changes would be accomplished by fall 2025 for the next intake.
- Adapt the Programme Syllabus to replace *MAR3* with *AIS*.

**2. that teaching focuses the students'/doctoral students' learning**

Describe, analyse and evaluate, preferably with examples.

**DESCRIPTION:** As stated in the introduction, student work, student learning and student creativity is central to the programme. This section will address five specific modes of teaching that focus in different ways on students' learning.

**Workshops and Classes:** In the workshops and class series named in Section 1 and described in more detail in Section 3, invited artists and SKH staff engage explicitly in the support of the students' creative processes through the course content. In the cases where a teacher will present their own artistic process and not explicitly focus on student work the students are invited to bring their creative questions into the room. In general, there is back and forth throughout the various classes and workshops sometimes concentrating on the individual student's work and creative process and sometimes putting student work in common with a sharing of practices or collective creation.

**Mentoring and Supervision:** The Head of Programme meets with each student at least once a semester and is in close contact with the trajectory of each student. This regular contact means that the decisions of programming teachers, seeking out

expertise in SKH and inventing learning activities in institutions other than SKH are directly influenced by the unfolding of the learning process.

Close contact with the Head of Programme can also serve to help the student to seek out elective courses within the school or outside of it when what they feel they need is not directly available in the programme. In the 3rd and 4th semesters the students have a budget to hire supervisors for a total of 14 hours. The students choose their supervisors and are supported in formulating an invitation that specifies how they would like to work and on which aspects of the degree project. The supervisors are given guidelines that help them orient to the process. These supervisory relationships are studio based, intimate and framed by the student themselves. For the written part of the degree project, the nature of which is determined by the student, writing mentors are provided in the third and fourth terms.

**Peer to Peer:** Peer to peer relations is a vital element of the Makor education. Through direct conversations and presentation of the programme as a collaborative effort, the notion of fellow students as a learning resource is a motor in the program. In the beginning months of school, students are led in critical practice work sharing by the Head of Programme. These sessions act as a foundation for inventive and ethical feedback practices to support the two years of study. As elaborated in Section 6, the students are responsible for certain aspects of student productions and supported in structuring working committees.

This student-to-student relationship is formalized as a learning resource in certain exam tasks. For example, during the second term the practical exam element for the module *Choreographic Agency: What Can Choreography Do?* the student proposes a practice-based form of their research as a morning class for the BA in Dance Performance. The students in the BA give feedback and a peer reviewer from the MA cohort attends the class and then leads a one-on-one discussion with the student being examined. This discussion is supported by a score and questions, but the evaluation is strictly between students. This capacity to rely on such forms as part of a comprehensive examination expresses trust in the integrity and investment of the students in their own learning and in those of their peers. Trust and responsibility are primary aspects of centering the student in the process of self-development.

**Self-Education/Self-directed Education:** Some of the tasks given to the student during courses are framed as assignments or exam forms but are also prompts to explore and develop avenues of study that branch off or contrast with the main focus of the course. For example, in the first term Module 1 *Reading and Doing: Bodies and Texts*, students form independent reading groups to explore a text together,

If students would like to participate in workshops outside SKH or join professional activities, this is analyzed with the program head in relation to responsibilities at the school and credits needed. If it's feasible, the student will be supported in pursuing an educational opportunity that compliments the course of study.

The students also have access to a small production budget for the degree projects and monies can be approved for travel to a workshop paramount to their studies or classes that are not available to them in the programme (voice lessons for example). This flexibility specifically frames ongoing, self-directed learning as part of artistic process. In addition, the students in the 2022-24 cohort have proposed regular series of classes for the public that open their research through practice and in the 2020-22 cohort a school wide work sharing platform was initiated. These student-initiated activities are supported through organizational aid but are mainly encouraged to be autonomous.

**University Programmes:** Throughout their education the students are invited to attend the lecture series of the Research Department and sometimes these lectures are a required part of a course. The MA students are treated as artist researchers in this context and are invited to participate in the conversation as such. While they might have a more peripheral role in this educational scenario, it serves as a relief and a contrast to the other modalities and asks the student to position themselves in relation to another form of transmission and peer interaction.

**ANALYSIS:** These five modes of learning intertwine and overlap, intending to bring the student into an agential relationship with their own creative learning process. The programme's cultivation of a range of relations in learning situations, its practice of bringing student knowledge into the room and its belief in the teaching of art through art while rich and stimulating can also be disorienting for some students. The Head of Programme has fielded frustrations relating to a lack of clarity in terms of "what is asked of students" as well as expressions of disorientation when the main topic of study is one's own work through a myriad of lenses.

The ethos of the programme encourages a fairly horizontal plane of interactions through the workshops, classes and situations described above. It must be mentioned that this is a general turn in educational situations related to experimental dance forms and choreography over the past 20 years. Students are often brought into a class or workshop situation as collaborators in research framed by the teacher and are respected as such. The synergy of these different learning forms, and the ongoing conversation led by the Head of Programme about the teaching and learning activities, brings the students' awareness to how they are the generative motor of the education rather than the passive recipient. Exchange forums for the knowledge that students arrive with or are nurturing independently, are constantly invited into classes, workshops, conversations, and exam forms.

This programme is small, flexible, and able to adapt to student proposed variations. However, some improvements can be made in actively supporting and valuing the individual students' learning trajectories. A two-year plan of study is relatively short, and the majority of cohort members are already professionally active. Given the centering of student projects and student learning, being able to integrate all of the student's artistic experiences including professional work and self-education experiences into the education is important. Supporting numerous variations and dialogues about what kinds of learning activities students may be

replacing when choosing to participate in outside activities like Erasmus exchanges, self-directed workshops, professional work etc., and how these activities articulate with the lines of study in the programme, is quite a bit of labor. Presently this task is assumed by the Head of Programme who sees the potential for it to be more developed.

### EVALUATION / ACTIONS

- The programme will continue to put the student's creative process and learning at the center of its teaching and learning activities as well as its structure. This means continuing to develop the heterogeneous learning proposals and to respond, in the moment, to the worlds that the students bring with them into the programme.
- Adding a teacher associated with the program to focus on students' professional work and self-education experiences would permit a deeper, dramaturgical focus on the individual student's education plan.
- A comprehensive, collectively devised and continuously revised mission statement of the programme will be written that includes its identity as experimental and responsive, and what that entails for student action. Collective work on such a text will be added to the exit interviews (see Section 8) in order to integrate the students' perception on what is present and what is missing in the programme.

### 3. that the content and form of teaching activities rests on an artistic and/or scientific foundation and proven experience

Describe, analyse and evaluate, preferably with examples.

### DESCRIPTION

The Makor education is staffed by artist teachers who often propose innovative content. The above criteria can be paraphrased as an ability to responsibly experiment with forms of transmission grounded in an affirmed art practice. This section will focus primarily on how the programme proposes the teaching of art through art practice and through the curation of artist-teachers, their practices and teaching forms. In addition to this there are sections addressing the artistic forms that emerge from these contexts: the *Methods in Artistic Research course* (MAR) and the *Nordic Choreographic Platform* (NCP).

**Curation of Teachers and Forms:** The current Head of Programme, Jennifer Lacey, has an international career as a choreographer which includes developing influential pedagogical forms and forums grounded in experimental horizontal class forms engaging all involved as co-researchers and assuming the class itself to be a choreographic form. In addition to her own work and teaching, she initiated the EU funded Lifelong Burning program TTT, also called Teachback and ran the sessions at the Impulstanz festival in Vienna from 2009-2017. This peer-to-peer forum was developed for artists who teach, to exchange and experiment the class form as art practice. This experience and the contacts made through it inform the

overview and choices of guest teachers who comprise approximately 75 percent of the teaching staff.

The Head of Programme is responsible for curating teachers and evaluating their artistic experience and methods for 80 percent of the curriculum. 15 percent is assured by the course leaders of MAR and the remaining 5 percent is determined by elective course leaders. The form and content of the individual aspects of each course (workshops and classes) is assured by the artist-teachers who are given full freedom to respond to the invitation issued.

Teaching artists, including SKH staff, are often selected for their active and experimental relationship to dancing, thinking, and making. They are also selected for the artistic communities they are engaged with, hopefully bringing many lines of heterogeneous artistic concerns and methods into the programme through their class forms and content. In an education that clearly positions itself as speculative and experimental, the teaching activities will most often also be engaged in these values and invitations are issued with this in mind. The ethos of the programme encourages a fairly horizontal plane of interactions in the workshops and classes. Although not a strict rule, teaching artists are selected based on their capacity to open to other creative voices and their interest in the student work they will be encountering.

As this MA programme is designed to center on supporting the artistic inquiry and artistic production of the student, teaching-artists and other teachers are invited to participate in and support this process. This may happen through sharing parts of their own work process that address a specific topic such as documentation or methodology or by proposing procedures that bring their own artistic processes into dialogue with the student work. The invitation extended towards invited teachers, either staff or guest, is to orient them within the current thematics of instruction and the progress of the students with their own work. The process of issuing a specific invitation to an artist in relation to the curriculum, and then adapting to the proposition of the artist in return is the foundation for providing the students interesting and relevant content. The co-creative invitation also proposes formats that are embedded in specific artistic experience and have an active dialogue with theoretical and ethical matters.

**Examples of Teaching Activities:** In the fall of 2022 Artist Florence Peake, in the context of the course Choreography: Bodies, Theories and Ways of Doing, was invited to propose a workshop that would allow her to develop an aspect of her practice only possible through the workshop form as well as teaching Skinner releasing technique. She requested to work with clay and ceramics developing a particular method that emerged in her installation piece, *crude care*. In order to facilitate this, a collaboration with Konstfack and Professor Martin Medbow, a ceramic artist, was initiated. The students, joined by participants from Konstfack, worked with clay through the guided process with Florence, anchored by Skinner releasing practice. Over the course of three weeks they created, fired, and glazed objects that were then the focus of a two-day object-workshop wherein they created performances anchored in their own practice. Elements at play were new

materialism, sensorial thinking, plastic documentation, and subjective entanglement. This workshop, which required hands-on work with materials, including colleagues, was complemented by a concurrent workshop with artist Eroca Nichols around consent that included Brazilian jiu jitsu practice. Florence also presented her work in other contexts at the University – encouraging the students to consider her work in different contextual frames.

In January of 2021 and 2023 in the context of the module Other Forms of Holding Work: Experimenting with Media artist Sara Manente was invited to approach artist documentation specifically in relation to her performative publication practice which she has developed in her art practice as well as her pedagogical work in the third cycle programme APASS. In her first visit Sara worked with the students on identifying and nourishing the “documents” that emerge from a process. In her second visit she was invited to expand that work more explicitly towards her own practice and she proposed a workshop “Fermenting, Publishing and Mushrooming” bringing her current practice towards the students, complexifying and expanding the concept of “document” through the lenses of fermentation and “mushrooming” (foraging, picking, searching, thriving on waste etc.) Sarah also gave an artist talk.

Staff teachers are often invited to experiment a part of their research within the context of a course element such as “*reading and dancing*” or “*somatics and money*” which are designed to multiply points of view and expertise around a common proposition. They are also invited to contextualize their expertise and research in a way that is interesting for them within a specific course content. Rebecca Hilton, Profile professor of Site, Event, Encounter has made interventions regarding site and situatedness in the course *Theoretical Perspectives on Body and Movements* (2020) and the module *Choreography: Situation as Method and Collaborator* (2023). John Paul Zaccarini, professor of body and vocal practices proposed a workshop based on his research project ‘Future Brown Space’ in the context of the course *Methods in Artistic Research 3*.

In addition to invitations to guest teachers and staff, when a “free standing course” seems to resonate with the curriculum and it is logistically possible, parts of these courses and their teachers are integrated into the study, permitting the artistic content and scope of expertise present in the programme to expand beyond the Head of Programme’s experience and network.

In the second term there is an element in the module “making things” entitled For Whom, For Where, For Why led by Jennifer Lacey that proposes a series of short choreographic assignments whereby the student makes dances for someone, someplace and for an “idea”. The conversation around these assignments is the beginning of a practice of situating. Exam assignments include making an *oh!graphy* for their degree piece, naming elements (artistic, theoretical, social, and other) as companions and collaborators rather than references.

*Methods in Artistic Research*: The course *Methods in Artistic Research* is presently given over three semesters but is soon to be changed to 2 semesters. This course, a new offering in 2020, was proposed to unite MA students across subjects

in practicing art as research and approaching the language and codes of artistic research. The course, under the stewardship of Martin Sondercamp, professor of choreography and Mamdooh Afdile, assistant professor in film and media, has been experimenting forms of teaching for the past two years in a very engaged manner, searching for those that best allow students from different disciplines to use this difference to discover their own definitions of method, documentation and exposition in relation to the models they encounter through the research center. The course now has a confident and effective format of short bursts of intensive workshop content and then independent work that requires collaboration. The course also integrates the artistic expertise that passes through the Wednesday research seminars into the education.

*Nordic Choreographic Platform (NCP)*: Makor is currently a part of this Nordplus funded network which affords the students events (NCP Plus) every semester that alternate between the network partners: TEAK, KHIO and DDSKS. These events, which always have a workshop aspect, focus on student creative exchange and collective study and are context specific. The network has the mission to support and develop innovative pedagogical forms within the discipline of choreography and the pedagogical team has been actively experimenting different formats situated within an event (festival, conference) or a place (Kautokeino/ Sami University, Järna).

**ANALYSIS:** This is an artist-led programme, and the Head of Programme is almost solely responsible for the artistic expertise and teaching forms invited into it. An artist-led programme provides intimacy, investment, and specificity in relation to the expertise that comprise the programme but risks being also limited by that person's singular notion of art. Knowing this, the Head of Programme has been attempting to both use their expertise to curate teachers and to expand beyond it. This makes for a dynamic of class forms and content that is rich, generally successful, and occasionally includes missteps. Occasionally an invitation will fall short of its goals due to the teacher deviating from the invitation in a way that isn't clear to the students.

As artist teachers are specifically curated through how their practice resonates with the subject at hand and the Head of Programme tries to share the logic behind these choices this hopefully brings an additional content to the teaching activities over the course of the whole MA, engaging critical thinking towards forms of artistic practice and transmission. When there are moments of negative response from the students about a shortfall it has initiated discussions about the choreographic nature of an invitation, the freedom to respond to it and the acts of choreography inherent in creating a specific atmosphere of study. This, as other conversations addressing this sort of issue, have been mostly casual meetings in the hallways or break spaces. The students have requested time to reflect on each class, but it has been difficult to schedule.

As the goal of the programme is to move beyond a singular aesthetic and to expand the pool of talented artist teachers, there is some unpredictability in the

response teachers will have to an invitation – meaning they don’t always do precisely what they were invited to do, and this can be more or less generative.

The NCP plus events are an aspect of the education that is becoming possible to rely on to fulfill certain Intended Learning Outcomes in an innovative and evolving manner.

Having an artist as Head of Programme with high levels of responsibility in all aspects of the education creates cohesiveness but overburdens the Head of Program significantly.

#### EVALUATION / ACTIONS

- **Relativizing:** In order to address multiple perspectives of teaching artists and discuss both the richness and the problems of an education that includes heterogenous expertise and artistic content, more formalized discussion with students is warranted. Making a formal day to go through the offerings of the teachers of the semester at the end of the semester, as well as the beginning, would be easy to implement and a good way to make time for conversation and enrich the course evaluations.
- *Methods in Artistic Research*, after some wobbly beginnings, has begun to be a very rich part of the education and now covers content that had been part of other courses. This will allow the other courses to become more specific in their focus (see Section 1).
- For the next grant cycle, NCP has requested funding for formally designed joint courses for the first time. These formats are a formalization of the MA directors experience of three years of twice-yearly events and student feedback. This will clarify the role of the events for the students.
- Makor will seek resources for a part-time programme coordinator and/or other course leaders to relieve the workload of the Head of Programme.

#### **4. that the programme is useful to students/doctoral students in their future careers**

Describe, analyse and evaluate, preferably with examples.

This section will focus on the contact students have with professional actors in the field; the capacity to situate one’s own work in a chosen section of the field; exchanges with other educations/Erasmus; the appearance and support of professional activities within the program; and preparation for third cycle opportunities. In line with the ethos of the programme, these points are addressed throughout the education, woven through teaching, and learning activities, support of student art practice and peer to peer activities.

#### **Contact with Professionals in the Field**

**DESCRIPTION:** Students continually have contact with a diverse selection of professional artists through teaching activities, Research Department lectures and

the Dance/SKH public lecture series. They are also encouraged to include one working artist as part of their degree project supervision (they may have two supervisors). The programme collaborates regularly with other art institutions in Stockholm to situate learning activities in the public environment of the institution (Moderna Dans Teatern, Moderna Museet, Konstakademien, FilmForm). By the time they have completed the programme, students have had face time with important artists, programmers, and funders in the local scene of Stockholm. The students in this current cohort have requested that the Head of Programme approach international programmers and curators and invite them to the student degree project showings.

**ANALYSIS:** These activities introduce the students to various institutional structures and actors as well as presenting the students as future professionals to the curators and programmers at these institutions. The contacts described above can result in ongoing relationships that serve as a bridge into professional life. Students have profited from the ability to choose their own supervisor as a moment to contact an artist they admire and with whom they would not normally have an opportunity to speak with about their work. The degree projects are encouraged to be experimental and risk-taking within the artists' own practice, so the promotion of degree projects as "fresh goods" for the market is slightly in conflict with this possibility of formal failure in the interest of growth.

#### **EVALUATION / ACTIONS:**

- Invite the professional field to join the students in speculative, aesthetically diverse processes within different phases of the Master education's learning context rather than just at the final presentations. Hiring an external curator for these invitations would free the program leader to have more contact time with students and diversify the invited professionals.
- Allocate resources for developing post graduate residencies and internships in residency programmes, theaters, galleries, and museums for work in the year following graduation. Based on the model of the Exerce programme in Montpellier, which receives funding to offset some of the costs of the host institution, this may not be possible in Sweden. However, it would be valuable to look into the opportunities for syncretic "young professional" monies and education beyond what exists through Erasmus Plus.

#### **Exchanges with Other Educations/Erasmus**

**DESCRIPTION:** The NCP network (elaborated in Section 3), Erasmus study exchange programmes and Erasmus Plus programmes make available study exchanges as well as post-graduation work placements/traineeships within one year of graduating. Students are made aware of these opportunities early in their tenure in the programme. In addition to using these resources for a standard work placement or continuing a relationship with a supervisor/mentor in the professional realm, the students have worked with the Head of Programme to devise projects that take advantage of these offerings and also expand the notion of traineeship and work placement. There have been many creative responses to using these relatively modest resources to navigate the months directly following graduation and to continue to nurture artistic projects that have emerged during the education in

excess of their degree projects. For example, a trio of graduates asked to be mentored by the director of PAF's Estonian sister residency, Massia, for study of self-organized artist residencies and at the same time developed a new collaborative work. One student used the Nord Plus work placement to collaborate as a dramaturge in the degree project of a graduating colleague in Copenhagen. Students have also used the express mobilities of Nord Plus to continue creative working relationships initiated during the NCP Plus events.

**ANALYSIS:** In addition to supporting the construction of individual networks for the artists in the programme through the encounters and relationships nurtured through exchanges, creatively working with these relatively modest resources supports professionalization skills specific to the independent artist. It can be a bit of a last-minute scramble at the end of a study cycle as students remember they can take advantage of work placements/traineeships, and this can put a strain on the administrators of these projects. The NCP mobilities are under-utilized as students generally complete 2-3 semesters before realizing that it might be beneficial.

#### **EVALUATION / ACTIONS**

- NCP mobilities, work placements, Erasmus exchanges and Erasmus Plus traineeships are valuable for the exchanges themselves as well as beginning to understand and utilize the resources attached to European and Nordic funding bodies.
- The programme will continue to encourage using the resources of Erasmus programmes and actively develop the profile of the NCP, as the Head of Programme is part of grant applications and development for the network.
- The arrival of a new administrator responsible for Erasmus at SKH will help take some of the burden of communication and implementation off the Head of Programme and help the students plan ahead.

#### **Situating Own Work**

**DESCRIPTION:** This education presents situating oneself and one's art practice as an ongoing act that is a vital part of the creative process and critical thinking. It is also presented in a more prosaic manner as the act of inserting one's work within professional dance fields and finding support and audience. The work of situating is formally introduced as an object of study in the third semester. Throughout the education the students are asked to locate and share the sources and references that surround their work through exam tasks and in conversation with their peers, invited artists and the Head of Programme. As the programme seeks to attract candidates with diverse notions of what the terms 'dance', 'contemporary' and 'choreography' may mean, there is a supported ongoing work of excavating and exposing foundational assumptions in order to enter into a critical dialogue with peers with whom you may not share aesthetic criteria. In the current cohort, students keep up their professional activities alongside and sometimes within the programme so the practical work of finding your place as an artist is ongoing and concurrent with the above study. This practical aspect is discussed below in *Support of Professional Activities*.

In the first two semesters the notion of situating is intimated through certain teaching and exam tasks. In the Third semester, situating as a concept is presented through the main course *Choreography: Place and Conditions. Part 1: Situation As Method and Collaborator*, presents the act of situating as a continual process. It also asks the student to place their own work and research in relation to things (social, political, local, theoretical etc.) which surround and exceed it. The programme strives to create a heterogeneous notion of contemporary art and a complex field. *Part 2: Production within context and getting support* is focused on honing professional production skills within the specific field of Swedish Dance. The students meet important players in the Swedish arts funding field as well as local presenters and producers.

**ANALYSIS:** Embodied critical thinking, of which “situating” is a part, requires practicing rather than simply “languag-ing”. Complex processes such as situating, introduced to the student through practice, action, and creation, can result in occasional confusion, expressed around not being able to isolate a definition of situating that would impose a clear activity or way of “solving” it. However, the constant interweaving of practice-based and language-based propositions also facilitates students’ recognition of their own art and thinking practices. This method is discussed and developed with the students.

#### **EVALUATION / ACTIONS:**

- This methodology of instruction and teaching activities is new, and more time is required to make a proper assessment. Meanwhile, the programme will continue in this manner to gather experience and information.

#### **Support of Professional Activities**

**DESCRIPTION:** The students share their work with the public several times in different manners over the course of their education. This is perhaps the most important professionalization process, as they need to address, in a synthetic manner all the elements mentioned above: identifying resources and conditions, creating new work, engaging with peers and presenters, locating their place in a market or field, publicizing, and documenting their project and following through with budgets.

In addition to and in preparation for the above, students are engaged in professional activities in the following courses. In the course: *Choreography: Media and Agency Expanding the Choreographic, Module 2: Other Forms of Holding Work: Experimenting with Media*, the student encounters media, other than live performance, that concern and engage choreographic practice and experiment with different forms of documentation, mediation, or translation of choreographic work. They are encouraged to work with the artistic element of documentation and also use this to enrich the more mundane need for documentation.

In the class ‘*Somatics and Money*’ the playful title of this series addresses the often-undiscussed link between resources, financial and other, the “body” and the art produced within them or despite them. This series, which is new in 2023,

proposes afternoon work-sessions with practicing artists. The student participates in an invited artist's practice linked to a particular project and then explains the financial resources that supported this project and how they were accessed, opening a discussion around the effects that resources (or lack thereof) have within a creative process.

Experimenting with different forms of writing happens throughout all the courses. Writing tasks include assignments related to artist statements, research proposal, project proposal, publicity text which prompts the student to develop specific language for specific professional tasks.

Student work is made public at every opportunity in accordance with student progression. For their public showings students produce publicity texts and work with the communications department of SKH as well as the communications departments in other hosting venues and can actively observe the differences in Publicity needs and protocols in different institutions and presenting venues when they work with them on events or degree project presentations. These differences are processed through conversations with the Head of Programme, peer to peer support, staff brought into work on writing skills, and the production coordinator.

Students are responsible for the budget of their degree project. They are educated in industry standards of pay in Sweden and then are supported in confronting ethical questions that come up when producing with a limited budget. They make a work in which they design the process, shepherd the final form, present it, publicize it, and document it. The work is presented in public and is designed to approximate an experience of producing in the field.

As mentioned above, students in the cohort are often continuing with certain professional activities during their study, both for financial and professional reasons. The program also collaborates with external venues, such as MDT, Weld and Moderna Museet for presentations of student works and holding workshops.

**ANALYSIS:** While all members of the cohort have created in the professional arena, their experience level is varied. We have found that even for the most experienced, going over basic elements of grant application, residency requests, tech riders and budget and project proposal is welcome. These group reviews and collective work permit the student to notice lacuna and areas of expertise. Karin Hauptman, the producer at Dance/SKH has done wonderful work as a mentor and sharing her knowledge. Artist teachers are invited to share anecdotal information about production, contact with curators and programmers and developing careers. Talking about resources and money in this way is personal and the empiric knowledge is invaluable. Producing the degree projects together is an area where peer to peer learning comes into play in a very strong manner.

Note: see Final Comments for concerns around Internationalization and Broadened Recruitment.

#### **EVALUATION / ACTIONS**

- Continue to develop the network of local actors such as MDT, Moderna Museet and others to support public teaching and student-led events that

will hopefully occur during the entire education. Collaborations with external venues and professionals are an aspect of contextualization, situation, and professional activities.

- Inviting the attention of professionals on the students as they work rather than on individual works may be the beginning of long term, process-based, relationships.

### Preparation for Third Cycle Opportunities

**DESCRIPTION:** This MA programme is research preparatory. Students develop criticality in relation to the definitions of research they encounter. Inventiveness and idiosyncrasies are considered essential properties of artistic research and research as a basic element of artistic practice. The programme of study hopes to bring the students into intimate contact with the emerging field of artistic research and notice what parts of their art practice might thrive in and contribute to this particular profession. MA level research activity can potentially expand research forms as it is not subject to the same restriction as third-cycle programmes.

*Methods in Artistic Research 1 and 2* introduces the students to the language and emerging criteria of the field of artistic research, in particular the terms and acts: “Methodology”, “Documentation” and “Exposition”. *Methods in Artistic Research 3* focuses on the students’ written work for their degree project as well as an active ‘reappropriation’ of the terms and acts *Methodology*, *Documentation* and *Exposition*. Part of their work in this course is expanding their field of references and consequently understanding an expanded context for their own work. The students leave the programme with a working knowledge of what may be required of them if they pursue a third cycle programme. Whether or not the student decides to go this route these skills translate into concrete skills for artists working in the freelance field. In this course and occasionally in other courses, the students are asked to attend the excellent seminar series of the research department and are exposed to a myriad of approaches of artists involved in research. The Doctoral candidates attached to the Dance/SKH are teaching workshops based on their research and supervising, again providing models of the intimate work of researching as opposed to the finished exposition.

**ANALYSIS** Because the student is immediately asked to present their research project as a fact in the methods course, it is sometimes a bit jolting and tends to lead the students into a subservient relationship to the determined and coded language of artistic research. While this is a good challenge, it seems to come a bit too soon. The bulk of the classes are requesting speculation and the undoing of habits, and this seems just lightly in conflict. The leaders of the MAR course are very aware and relativize the language and stay close to student experience, however, perhaps there should be a later start in the Methods course.

The closeness of the students to a large cohort of active artist researchers is a modeling rather than a direct teaching. It presents the option of a third cycle as a choice made in relation to certain aspects of artistic activity and the benefits and difficulties that come with that choice. Having these Doctoral candidates teach in

the course is valuable but can be time consuming as the Head of Programme must figure out which invitation is appropriate and interesting for each PhD candidate associated with the department and how best they might join with the programme.

#### EVALUATION / ACTIONS

- For *Methods in Artistic Research* course, an evaluation of the start date of the course (term 1 or 2) will take place between the course leader and the Head of Programme as well as speaking with students about it in the exit interview.
- For the participation of PhD candidates in the learning and teaching activities, the Head of Subject will introduce new PhD candidates to the second cycle course syllabi. Encouraging them to formulate specific teaching proposals on that basis could create connections between their projects with the educational milieu they join.

**5. that those working in the programme have relevant, up-to-date knowledge of the subject and competence in subject didactics and higher education pedagogy**

Describe, analyse and evaluate, preferably with examples.

**DESCRIPTION:** Relevant and up to date knowledge concerns active art making or a considerable career in art making. Competency in subject didactics must necessarily concern bringing dance and choreographic thinking into the professional field in an innovative manner. Higher education pedagogy in the context of research-based university means understanding the pedagogical situation as experimental, horizontal, respectful, challenging, and curious.

Makor is led by Jennifer Lacey (see Section 3). Makor and its courses are primarily staffed by external teaching artists that bring the skill set and experience needed for specific parts of the programmes and courses. Dance/SKH employs two professors and five assistant professors who also intervene occasionally in the courses of the program. It is also possible to “borrow” a teacher from another subject, such as Film and Media or the Research Department. PhD candidates associated with Dance/SKH also participate in teaching activities.

As this programme clearly positions choreography as a speculative practice that produces the forms it needs, the programme seeks out teaching artists who are adventurous in their creative practice, who have managed to create opportunities for innovative forms and who have evidenced an active practice in the pedagogical situation as a creative form. Up-to-date knowledge of the subject must be sought out through diverse invitations as the fields of expanded choreography are multiple and not to be found in a singular understanding of dance and choreography. Supporting students in situating themselves in their field is a complex operation when the field(s) is constantly shifting. The teaching-artists invited are often specialized in understanding and working within this shifting.

Guest staff meet two or more of the following four criteria:

- Artists (A) working in the expanded field of choreography who evidence an adventurous practice that has managed to find support and generate visibility of some kind.
- Innovative pedagogues (IP) who have consistently pursued developing workshop and class forms that open their research to others.
- Specific practice pedagogues (P) who have been educated in a particular form of body based or discursive practice, teach this regularly and engage in critical thinking about their form.
- Academic credentials (PhD, MA etc.) which are clearly related to the development of their art practice.

The teaching artists are invited in as collaborators of the programme, and presented with the context of the course they will participate in and the reason that the Head of Programme is interested in their participation in a particular module. After the initial invitation they are free to design their response to the situation in relation to their own current artistic practice.

Equally important is the re-invitation of teaching artists to the school so they can also develop skill and expertise within this particular programme and/or cohort. Re-invitations are motivated by three aspects: students request for more time with a particular guest; the teacher's innovation in the content bears further investigation with another cohort; the ongoing relationship of the program director with the artist supports an in-depth structural conversation based in teaching forms and course content. Within the scope of this evaluation, September 2020 to December 2023, the teaching artists who have been invited twice are Anne Juren (A, PhD, IP, P), Kersti Brennan (A, PhD, IP), Sydney Leoni (A, MA) to participate in the same course module; Jaamil Olowale Kosoko (A, IP) and Valentina Desideri (A, PhD, IP) to participate in a different module and Eroca Nicols (A, IP, P) and Jana Unmussig (A, PhD, P) at the request of the students.

The programme seeks a balance of local invitations (Sweden based artists and Nordic artists) and international invitations with attention to optimizing resources of traveling teachers within Dance and SKH as a whole.

**ANALYSIS:** Using the above-described criteria to curate guest teachers has produced few complaints on the grounds of pedagogical competence or up-to-date knowledge, although there are always productive suggestions on how to expand the profile of teaching staff through course evaluations and discussions.

It can be important that different styles of framing a class are modeled for the students as an extended choreographic skill and in the case that less fashionable or archaic relationships to the role of teacher occur, it has been productive and important for the students concerned to process this with the Head of Programme and for the invited teacher to be informed.

The Head of Programme is responsible for helping the guest teachers to understand the situation they are working in and to debrief with the students after. The act of programming guest teachers is an ongoing circular learning process that is informed by feedback and requests from the cohort.

At times an invited teaching artist may have up to date knowledge of the field, but they may not have innovative and experimental pedagogical practices. Inviting this type of profile is a delicate operation, but a worthwhile investment in future teaching artists. Supporting less experienced teachers sometimes involves reframing the invited artist's expertise in a way that will respond to students' needs in a clearer manner. Dialogue with the students and the invited teachers is indispensable and hopefully helps develop new pedagogical skills and forms for all involved.

The resources of teaching hours available to the programme within the Dance/SKH have been rather modest and have not allowed for the responsibilities of course leader to be taken on by another employee other than the Head of Programme. It does seem that with the recent hire this may change in the future. There has been a positive increase in the contact hours that the MA students have with the PhD candidates in the programme in the past 15 months.

### EVALUATION/ACTIONS

- To complexify the field of expanded choreography the program leader will experiment with ways of going beyond their own expertise.
- Budget will be allocated to hire advisory artists for programming teachers.
- Expanding the expertise present in the programme necessitates issuing responsible invitations and providing hospitality to support teaching-artists who are unfamiliar or uncomfortable in the institutional milieu. This will necessarily be a slow and unspectacular process.
- The program will continue to curate teachers in relation to the four criteria outlined above, looking to multiple dance cultures and aesthetics to search out new teaching artists, as well as cultivating ongoing relations with artist teachers who return consistently.

**6. that students/doctoral students can exert influence over the planning, implementation and follow-up of the programme**

Describe, analyse and evaluate, preferably with examples.

This evaluation covers only three years of activity making it difficult to gauge the actual scope of student influence, and the possibilities of alumni influence on the current programme. The main ways in which the students have direct influence on the programme are course evaluations and exit interviews, dialogue with the Head of Programme, access to scheduling, and being responsible actors in planning performative and workshop events and exchange study. They have indirect influence through their active engagement in classes, peer to peer exchanges, and their own working process.

### DESCRIPTION

**Planning:** The Head of Programme actively solicits information about any outside activities the students may be engaged in and adjusts the education's schedule

when possible. In addition to the calendar of teaching and learning activities in Canvas, all students have access to a shared calendar where they can see the planning for the coming semesters unfolding. They are able to contact the Head of Programme directly to inquire about what elements have been confirmed. There is also a certain amount of collaborative student work that is entirely in their own hands for scheduling, and this is supported by the Head of Programme when requested.

All evaluations and exit interviews ask for concrete suggestions of artists and content that students think would support or transform what the programme currently offers. They are also asked their opinions on what “works” and why. As the programme is small, direct contact with the Head of Programme can also lead to change and adjustments in future planning.

For collaborative events such as public showings, the students are given responsibility for planning and organization, supported by a producer and the Head of Programme.

**Implementation:** Sometimes, depending on financial and temporal resources, it is possible for the Head of Programme to respond quickly to student requests for a teaching artist to return or be invited during their course of study.

Makor hinges on student creative work and the teaching and learning require active participation. In such an intimate group, each student’s presence, knowledge, actions, and desires are appreciated and become central to the programme as it unfolds. Their capacities and curiosities directly influence the implementation of the programme. Most teaching artists are invited to share and be in dialogue with the students within a clear structure of a workshop or class. In an atmosphere of exchange, all parties have influence.

The students have one-on-one meetings with the Head of Programme each semester to discuss how their past exam work is advancing their creative project, what expectations they have, and what difficulties they are experiencing. This is also an opportunity for the Head of Programme to express their understanding of how the student’s work, skills, and presence are contributing to the programme itself, and to the artistic dialogue of the professionals they are meeting.

The students choose their own supervisor in conversation with the Head of Programme and in this way choose the influence they wish to invite into their process.

**Follow-up:** More information about direct student effect on follow up can be found in Section 8. Anna Effraimson, former Head of Dance/SKH, initiated a comprehensive series of alumni interviews called Touchback in 2018. This project contacted as many graduates of the programme as possible from its inception in 2008. These interviews and accompanying report have been a useful guide for the present Head of Programme who arrived into a dormant programme with no handover.

**ANALYSIS:** The curriculum is planned in advance, which limits the amount of influence students can have on scheduling, especially in the first two semesters. However, as the programme is small it is sometimes possible to accommodate student needs. Being responsive to the students’ requests to adjust the schedule to accommodate professional activities is necessary and brings richness to the programme through the students’ varied experiences and their capacity to share networks and contacts. However, it is a very specific task to make sure that the students are both fulfilling their obligations as full-time students and integrating their outside experiences into the educational experience they have committed to. In the fall of 2022 Peter Mills was engaged to spend time with students who had numerous professional activities to help them integrate these experiences into the curriculum through conversation and assignments. However, resources haven’t been available to continue this and the number of exceptions to be dealt with cannot be processed in such a thoughtful manner by the Head of Programme alone.

The main medium for the students and the Head of Programme to manage a responsive and flexible programme is Canvas but not every student is able to use it easily and so many other modes of communication have been brought in including SharePoint spreadsheets and calendars, and a Signal group.

In general, the administrative load of the programme has prevented the Head of Programme from pursuing more creative ways of supporting a structured and responsive programme.

Adaptation of the student evaluations to include suggestions and the format of the exit interview are promising. The processing of the exit interviews from 2022 is still in process. It would be useful to have an overview before the next set. The Head of Programme has not had time for this and in the meantime asked a graduate student for help. This lag enters into the same frustration named above.

## **EVALUATION / ACTIONS**

- The students exert influence over Makor’s planning and implementation.
- To maximize the influence into action, the Head of Programme needs support to follow through with concentration on this task, reviewing successes and failures. Either a part time programme coordinator / collaborator or more course leaders is needed.
- A training in Canvas with each intake for both students and teachers together would optimize the learning experience and clarify procedures.

**7. that all students/doctoral students are offered an accessible, fit-for-purpose study environment**

Describe, analyse and evaluate, preferably with examples.

This section will address the study environment in four parts:

**Spaces:** the physical spaces available to students as they pertain to study and artistic creation. **Technical Materials:** the technological materials they have access to. **Theater Resources:** the possibility to produce student works in theater settings.

**Accessibility:** study support for functional variance. The sections of description, analysis and evaluation are included in each section.

## Spaces

**DESCRIPTION:** Makor is housed at Brinellvägen 58 (B58), which offers 16 studios adapted for dance activities of all sorts as well as “theory rooms”, a small lecture hall/cinema, shared kitchen and gathering spaces. The classes happen primarily in the studios and theory rooms. As this programme centers on the student’s artistic practice and production, the students reserve studios for their own creative processes. They are able to do this independently two weeks before the date of use and are assisted by the Head of Program or Dance/SKH administrator to book further in advance if necessary. The Makor cohort also has exclusive use of a small office where they can meet amongst themselves or schedule one-on-one meetings with guest teachers or supervisors. There is a dressing room dedicated to the programme as well as a space for storage that both MA programmes have access to with priority for students in their second year of study. B58 also offers an excellent dance and performance-specific branch of the SKH library and engaged librarians. The students would like more unobstructed studio availability closer to their degree projects to be able to install their set/props/sound for longer periods.

**ANALYSIS:** A quality of B58 is the proximity to other dance-based programmes: the BA in Dance Performance, the MA program, NPP and the Dance Pedagogy education. This environment supports the programme’s specific related learning activities and also allows students to participate in other class offerings. This particular shared aspect of B58 is “fit for purpose” in relation to the programme’s commitment and support of students’ individual study needs, such as more technique classes or curiosity about subjects not covered in their own MA programme.

This advantage is also occasionally challenged as scheduling the studios of B58 to respond to the rhythms and needs of the numerous programmes in shared studios can be complicated. For the most part, the Makor students are able to find studios to work in when they need it and engage in “resource sharing”, i.e. doubling up in the studio, when the bookings at B58 are denser. As it takes about a year for the students to develop habits and an understanding of how the bookings work and how the other programmes' classes “behave”, it is not uncommon that the Head of Programme is quite solicited in the first year to find solutions to student needs.

In a programme that emphasizes process, student creative practice often manifests in sharing sessions or workshops that are open to the public. The staff of Dance/SKH is very available and willing to follow student propositions of space usage and to reimagine how to host public events. This work of figuring out how to

invite members of the public into the school is an important element of the learning process.

Having office space for the Makor cohort has been important for supporting the development of interpersonal group dynamics and allowing the students a much needed, small 'ownership' of a space where they can leave things, install things, and consistently control the environment. The recent development, in 2022, of a storage space for the MA programmes acknowledges that the forms produced by dance and choreographic study are often accompanied by other forms of creation and that these things have importance and need a place to be kept.

In general, the programme is well supported by the studio and study spaces of B58 which are well suited to the workshops, lectures, student organized activities and "own work" that comprise the learning activities. As the resources of the building are shared with other educations sometimes resources are tight but so far, the needs of the programme have been met around the times of greatest need that arrive closer to the degree projects.

#### **EVALUATION / ACTIONS:**

- The facilities of B58 are secure enough and porous enough to the public to support an education in a form that is necessarily shared with others.
- The support staff of Dance/SKH is attentive and responsive to student usage and experimentation.
- In 2030 when the programme moves into the new building of SKH it is important that there is enough capacity to accommodate the student needs in the way they are met now.

#### **Technical Equipment**

**DESCRIPTION:** Dance/SKH has access to a certain amount of technical equipment necessary and helpful for MA level art studies such as zoom recorders, video projectors, home quality video cameras, portable LED lights, microphone, small mixing boards, and amplifiers.

Students access this equipment through an in-house borrowing system organized and run by FAS. We do not have access to a definitive list of equipment and the borrowing system has been in flux and remains less than clear. Communication happens face to face or through email rather than a centralized online system. Borrowing material for longer than two weeks must have permission from the course leader or Head of Programme.

Dance/SKH is unfortunately quite divorced from the resources available in the other Subjects at SKH such as high-quality computer monitors, editing software, high quality cameras and projectors, high quality sound editing suites, etc. These tools are available at Dance/SKH, but they are low-quality and not user-friendly.

**ANALYSIS:** The artistic output of dance and choreography students includes work with image and sound, for documentation and diffusion, but also as secondary

artistic forms. The programme should be able to offer basic industry quality of video documentation, image editing and sound editing.

The maintenance support (FAS) has made efforts to improve the borrowing system, but the protocol is not up to date with the list of materials or the contact persons for lending. While two-week lending periods may be appropriate for BA candidates, this is often too little time for MA candidates work.

If technical equipment is purchased for a degree project, that material must be returned to the school, and this is not always the case. Because Dance/SKH is divorced from the resources available in other Subjects at SKH there is a fair amount of envy and confusion from students as to why they do not have access to the same materials as their peers in other programmes.

### **EVALUATION / ACTIONS**

- SKH needs to develop a more supple borrowing system between subjects.
- At least one dedicated computer for editing work, accessible software, and training courses and one high quality camera should be made available at B58.
- Extend borrowing periods for MA students.
- Develop a form for students to fill out about tech material purchases, and a schedule related to graduation activities as to when to return the materials.
- Follow-up on student purchases so students participate in an imagination of a collective output of MA programmes and perhaps experiment with something that was not previously “on their radar”, for instance an effect pedal, a type of microphone, or special lens or software.

### **Theater Resources**

**DESCRIPTION:** B58 has one large space, studio 16, that is equipped to serve as a black box theater space. It has a grid installed, is capable of blocking natural light and has reasonable sound diffusion. At present there is not a stage manager or technician caring for the space. The space lacks the staff to be used as a functioning theater. It does not serve as a student resource for experimenting with light, sound, and staging. The materials to achieve a basic theater “tool” for student experimentation are available but not installed in a way that allows independent student access.

**ANALYSIS:** Given the usage of the space, which is shared by the BA in Dance, IDP and sometimes Circus, the lack of a dedicated technician or stage manager means that each event in the space is installed by different technicians engaged for the event. If Makor, or another programme, wants to use the space as a black box theater, a technician needs to be hired to hang, design, and run the lights. This expense limits the support possible for student projects that wish to situate themselves in a standard theatrical space. Students in the past cohorts have accepted these conditions and worked within them but they clearly fall short of expectations. While the black box theater is not necessarily the desired destination of all student projects, it is still an industry truth that many young choreographic artists will seek to tour in order to gain experience, exposure, and cultural capital.

Many spaces, internationally, receive touring choreographic works in some semblance of a black box theater. Knowing how to use or subvert this type of “neutral” tool to their advantage is an important element in a choreographic education. Makor cannot at the moment offer an ongoing, or in-depth study of the dynamics and possibilities of this type of space.

**EVALUATION / ACTIONS:**

- Studio 16 needs a dedicated technician so it can become a functional tool to experiment, even lightly with the possibilities of a black box theater. A recent hire may help with this, but it is not yet clear.
- Without this technician the Makor programme must specify this lack in its publicity and adapt its educational goals.

**Accessibility**

**DESCRIPTION:** The formal policy of SKH is the following: “At Stockholm University of Art, everyone should be able to study on equal terms and have the same opportunities to conduct their studies regardless of functional variation. If you as a student have a functional variation that affects your ability to study, you are entitled to special educational support.” This information is in the student handbook and is administered by the Studentombudsman.

**ANALYSIS:** As this is organized by the student, the programme itself does not have direct dealing with access. Empirically speaking, in this small cohort, students will share variances and vulnerabilities with each other and integrate the needs into the group with the help of their Head of Programme.

**EVALUATION / ACTIONS:**

- SKH has a support system in place for students with functional variance.
- It is the student who enters into dialogue with support systems.
- SKH student support programmes are not in Makor’s immediate domain.

**8. that the programme is continuously monitored and developed, supported by course evaluations and, for doctoral students, individual study plans**

Describe, analyse and evaluate, preferably with examples.

**DESCRIPTION:** All courses are submitted to a student evaluation at the end of the semester. The return data is then analyzed by the Head of Programme and submitted to the Head of Subject along with suggestions of how to respond to failings and develop strengths. Once a year, the Head of Subject brings a summary and analysis of all student course evaluation findings to the Board of Education at SKH for review and to suggest implementation of structural changes as needed.

The SKH policy is to reserve a portion of a specific study day (communicated by UA) for the students to fill in and submit their course

evaluation. The Head of Programme alerts the students to their responsibility and then follows up once or twice depending on the number of responses received. The digital platforms for course evaluation provided by the Education Administration have changed several times since 2020. For the past 6 semesters the response rate has been about 70 percent. It is the Head of Programme's responsibility to design, distribute and process questionnaires in a manner that maintains the anonymity of the student responder.

In addition to mandatory surveys, the Makor also proposes an "exit interview" with the Head of Programme and an associate. The graduating student is asked about strong and weak experiences, teaching artists, the rhythm of studies and what "gift" of advice they would leave to the programme itself. The interviews are recorded and given to the students for their reference. As with many of the "official" proceedings within Makor the staff and the students are brought into a horizontal relationship by the proceedings being presented as a "score". Extended discussion with an entire cohort has given the Head of Programme immediate feedback through affective-inflected information and has helped a very new leader gather very valuable information as to the actual teaching and learning forms that emerged, or not, through her proposals of interpreting the Programme Syllabus.

Over the past six semesters, the main student complaints have revolved around communication and organization. Improvement in these areas has been aided by three main platforms: Canvas, email, and Signal.

**ANALYSIS:** The communication platforms have become increasingly efficient but also demand the Head of Programme's constant availability and responsiveness. As Makor is small and there is constant contact with the Head of Programme, students are aware of the potential overload and are sometimes hesitant to bring up smaller, but important, issues.

Although the responsibility of designing, disseminating, and processing the student feedback questionnaires adds to the administrative weight of the Head of Programme's tasks, it has also helped to nourish the questions so that they address details of each course and encourage long form answers in addition to quantitative ratings. For the past four semesters students have been asked not only how the course was, but how it could be improved, and what artist-teachers and study materials they feel would address the content in an interesting manner. This information is invaluable to expanding the potential of the courses both in content and in personnel. The staff suggestions are also gathered referenced when planning future iterations of the course.

In an intimate programme, where the programme head is in constant contact and conversation with the cohort, as both a leader and a collaborator, it is important to have the occasional anonymous forum so that students can express frustrations freely in a manner that addresses the real hegemony of responsibility and agency of university structure without concern of damaging the horizontality that is cultivated in the programme by both students and teachers.

## EVALUATION / ACTIONS

- Makor will continue to modify the mandatory anonymous questionnaire to be able to use it to the best of its ability.
- In order to reduce the confusion of digital formats for both students and teachers, Makor will use Microsoft Forms as its course evaluation platform.
- The exit interview score is a satisfying activity to mark an end to a particular student's tenure, to treat their experience as valuable knowledge and to provide feedback to the programme (leader) that is purely qualitative. Translating this qualitative information into a narrative of, and prompt to, the programme's development will happen over a longer time span (about one year) than the more immediate responses to the course evaluations (2-4 months).
- The course leader will continue to report problems, improve what they have in their power to control and ask for help with administration and organization.
- The Head of Subject will seek to hire an additional teacher to help with this education in order to have a second, consistent teacher working with the program.

### 9. Other

Describe, analyse and evaluate any other aspects, such as internationalisation, broadened recruitment, sustainable development and gender equality.

**Internationalization/Broadened Recruitment:** SKH's capacity to receive third country students' needs development, as it has been historically difficult for SKH to equitably support non-EU students. SKH misses out on excellent candidates who would add greatly to the milieu of the programme and the school because they cannot afford the tuition fees for the places they are offered. As the current iteration of the programme's reputation builds, there is the potential for the student cohort to become more diverse but an institution which is perceived as excluding cannot shift this by saying it is not. More support for third country students is vital, both in financial resources and structural support for student life.

The Makor programme, working with the Education Administration, will continue to develop and support emergent strategies for encouraging diverse perspectives and participation. This will be partly a matter of time and micro gestures: expanding the profile of teaching artists, encouraging current students to issue invitations to join in teaching and performance networks outside their conventional orbit, and alumni network development.

## Compulsory appendices

Programme syllabus (first- and second-cycle)

Overview of qualitative targets