

Assessment Report – Master programme in Performing arts

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Chair of the group: Dr Katalin Trencsényi

Student/doctoral student participation has taken place in the following ways: –

Submission date for the assessment report: 15 April 2026

Purpose and instructions

Educational evaluations are part of the quality system of Stockholm University of the Arts (SKH). The purpose of the evaluations is to generate regular and systematic knowledge that is needed to ensure and develop the quality of the university's educations. An educational evaluation consists of four steps: start-up, self-evaluation, external reviews and measures. All educations at first cycle, second cycle and third cycle leading to a degree must be evaluated. Programmes will be evaluated on a six-year cycle, meaning that each programme will be evaluated every six years. All programmes will be assessed against criteria based on the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG). Each programme evaluated will be assessed against all criteria.

The Template for the assessment report is part of the Guidelines for educational evaluations and is mandatory to use. The template mirrors the Template for the self-evaluation report.

The basis for assessment is the Self-evaluation report and mandatory appendices: general study plan (third cycle), programme syllabus (first cycle and second cycle) and overview of qualitative targets.

Based on the criteria (see section 2.2 of the Guidelines for Educational Evaluations), the Assessment Report should include recommendations, strengths as well as areas for development, which aims at improving the education. A recommendation must be problem-based and thus differs from more general tips and advice, which may be included in the assessment under each criterion but not in the overall assessment. The assessment group's judgement should be clearly justified and preferably illustrated with examples. The assessment should **not** result in a rating of the entire education.

The report should not exceed of 15-25 pages, including 'template text'. Before the Assessment Report is submitted to SKH, the education that has been assessed must be given the opportunity to correct any factual errors and misconceptions. This is done via the responsible Administrative Officer.

The final report must be submitted by the chair of the assessment group to the SKH, i.e. to the responsible Administrative Officer.

Areas of strength

- Thorough and well thought through curriculum, where the modules build on each other, and offer a comprehensive investigation of performance art from the perspective of artistic research and practical artistic work.
- The programme offers an opportunity for focused investigation within a highly interdisciplinary study environment.
- The research opportunities align with SKH's diverse profile (circus, dance, dance pedagogy, film and media, opera, performing arts).
- Throughout the programme, freedom and diversity of research are encouraged.
- The programme has an open learning environment characterised by international perspectives that foster artistic energy, initiative, and courage.
- Artistic development and individual artistic investigation are at the centre of the education.
- Practice-focused, engages with a variety of practices and fields.
- The programme's blended format is popular among potential candidates (an impressive increase in the number of applicants).

Areas for development

- The entry-level English requirement (English 5) is set too low.
- Developing a performing arts-specific research discourse: the programme could benefit from developing and thereby contributing to both a Swedish and a broader international research discourse more clearly linked to concrete processes in the field of performing arts, moving beyond frameworks primarily shaped by visual arts, dance and choreography. This is an opportunity that could lead to an impactful contribution to the field, aided, e.g. by targeted competence development for staff and by formulating and supporting externally funded research initiated by the subject area.
- Developing a shared pedagogical framework: initiating and further specifying discussion among teaching staff on how the distinctions between artistic development and artistic research are understood, where they may need revision, and how they can be integrated into their own teaching approaches, e.g. by inviting experts into the reflection processes, identifying best practices, jointly developing consistent language and a future-oriented strategy.
- The dual ambition of the programme, combined with the multidisciplinary ambitions, can pose a challenge for teaching (in terms of teaching aims, methods, selecting the cohort, etc.). This needs to be rethought (is the programme really capable of offering high-quality support for artistic research/work across every artistic discipline and practice?), and the preferred areas clearly communicated.

- Deepening the level of and opportunities for peer-to-peer learning and engagement within the programme and between programmes.
- Developing more options for on-site collaborations.
- Consider making participation compulsory in at least one on-site workshop during students' studies.
- Rethink the disproportionately large focus on academic writing assignments - it could be worth exploring other modalities for writing as well as other formats for knowledge production.
- Diversification of examination and assessment modalities to achieve a better balance between writing and other formats.
- Sharing the findings/results of the artistic research work with a wider public (via public events, talks, open days, participating researchers' night, etc.), ensuring that the public can benefit from the artistic research findings.
- Developing proactive ways for assessing the programme.
- Documenting and archiving the development and shaping of the programme.
- Uncertainty around lecturers' research time: Recent job advertisements no longer guarantee allocated research time, potentially weakening the research-informed teaching model. The Evaluation Committee sees this as a risk for a programme that focuses on artistic research.
- Long-term sustainability risks: The current model may struggle to maintain stability, support long-term planning, and uphold the programme's research-oriented profile. As the programme already contributes to artistic research, securing long-term research funding is recommended.

Introduction

About the education

Organisation of the education and key figures

Comments from the assessment group:

No comments.

Assessment report

- 1. the education fulfils the requirements of the Higher Education Act and of the degree descriptions in the ordinances related to the Act, i.e. the intended learning outcomes correspond to the qualitative targets and they are examined in a legally secure manner**

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Summary

The education on the Master Programme in Performing Arts fulfils the requirements of the Higher Education Act; the intended learning outcomes correspond to the qualitative targets. A key strength of the programme is its practice-focused and flexible structure, which allows students to develop their individual artistic research while engaging with broader theoretical and contextual perspectives.

The programme supports students in developing their skills in three interrelated areas: methodological and conceptual approaches to artistic practice and research; a broader understanding of the interdisciplinary and contemporary field of the performing arts; and the development of skills encompassing artistic and research-related competencies, such as reflective and creative writing, presentation and documentation.

The programme appears to benefit from a strong pool of academic and artistic expertise among its teaching staff. The continuous monitoring and development of teaching quality is evident throughout the programme.

The programme generally provides an accessible and appropriate study environment supported by good facilities, technical equipment, and extensive online learning resources.

Students have a wide range of opportunities to influence and shape their education and contribute to its development.

The Evaluation Committee acknowledges that it is not always clear whether the identified challenges are solely programme-specific responsibilities or whether they also require addressing at the institutional level, and encourages the institution to proactively support the programme in implementing the recommended actions listed in this report.

Areas of strength

- The education fulfils the requirements of the Higher Education Act.
- The degree descriptions are in line with the ordinances related to the Act.
- The intended learning outcomes correspond to the qualitative targets and are examined in a legally secure manner.

- Students are given the opportunity to influence their studies: their feedback, different skills and backgrounds are valued and play an integral part.
- Comprehensive and timely study guidance: students receive detailed course information prior to the start of each course (published on Canvas and via email).
- Throughout the programme, freedom and diversity of research are encouraged.
- The programme offers interdisciplinary educational paths.
- The programme has an open learning environment characterised by international perspectives that provide the conditions for developing artistic energy, initiative, and courage.

Challenges

- Rethink the disproportionately large focus on academic writing assignments - it could be worth exploring other modalities for writing (e.g. embodied and artistic).
- As English 6 is required for the majority of the specialist literature, the entry requirement (English 5) cannot meet the programme's high standards for reading and writing skills.
- Online/on-site division. Since on-site attendance is not required, some students may miss collaborative opportunities, including meetings, visits, and group activities.
- A more interpersonal monitoring of the programme is missing from the Self-Evaluation Report.

2. that teaching supports students'/doctoral students' learning

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Summary

According to the programme's Self Evaluation Report, the teaching at the Master in Performing Arts Programme is designed to support the students' learning by placing the student's own artistic development and investigation at the centre of the educational structure (p.13). Overall, the programme's structure, pedagogical strategies, and learning activities appear to support student learning effectively, although some challenges can be identified.

The curriculum is organised around four main thematic courses that support learning in the field and provide a progression from micro-level inquiry (individual research interests) toward macro-level considerations such as societal and ethical questions. The programme's underpinning strategies (including a focus on artistic

methods, conceptual and compositional approaches, and a broader understanding of interdisciplinary and contemporary performing arts) support students' development both practically and conceptually. Skills development and pedagogical considerations are therefore well aligned with the programme's learning objectives.

Strengths

- Student-centred approach: The programme places the students' artistic development and individual artistic investigation at the centre of the education.
- Practice-focused and flexible structure: Teaching supports students' individual artistic practices while allowing flexibility in how projects develop.
- Clear curricular progression: The four thematic courses guide students from micro-level (individual research interests) to macro-level (societal and ethical issues).
- Strong pedagogical framework: Emphasis on methods, conceptual and compositional approaches, and broader knowledge of the interdisciplinary and contemporary performing arts field.
- Development of practical and conceptual skills: Teaching combines project-specific guidance with general tools, processes, methods, strategies, and conceptual frameworks.
- Interdisciplinarity: The programme encourages cross-disciplinary approaches and draws on expertise from the Film and Media Studies department.
- Diversity of practices and teaching styles: Students are exposed to a wide range of artistic practices and pedagogical approaches.
- Guest teachers: Invited based on the needs of the students' specific artistic practices.
- Peer learning and feedback: Peer-to-peer response and teacher feedback are integrated into the teaching process. (Please note: this is also an area for development!)
- Professional and research exposure: Participation in local events, exhibitions, workshops, meetings with artists, and SKH's research week.
- Research ethics: Strong emphasis on raising awareness of research ethics in artistic research.
- Clear course communication: Course information is thorough, timely, clear, and well organised.
- Support structures: Supervision and support for the Degree Project (DPPA) are built into the programme.
- Introduction to feedback practices: Students are introduced to structured oral feedback on their work.

Challenges

- Potentially limited horizon expansion: Candidates entering from outside the SKH's BA programme and working primarily within their own artistic practice may have somewhat limited opportunities to expand beyond their existing project focus.
- Optional on-site participation: Since on-site studies are not compulsory, some students may miss collaborative learning opportunities such as meetings, visits, and shared activities.
- Diversity of projects: The wide range of students' practices and project types may make it challenging to ensure consistently meaningful and in-depth teaching and peer-to-peer learning.
- Unclear core elements within the modules: It is not entirely clear what the fixed or core components of the teaching are within the flexible structure.
- Feedback format: Feedback is primarily oral, which may limit programme documentation and long-term reflection on the students' progress.

Recommended Actions

- Introduce written feedback or assessment of the students' work alongside (pass/fail) marks, oral feedback, to support reflection and documentation of students' development.
- Clarify the core elements within the modules of the programme's teaching structure to ensure coherence despite the diversity of artistic practices.
- Strengthen opportunities for shared learning experiences, particularly for students who may not regularly participate on-site.
- Ensure that teaching and peer-learning structures support the wide range of artistic practices while maintaining depth and meaningful engagement across different projects.
- Consider making participation in at least one on-site workshop compulsory during the students' studies. This way, several aims could be fulfilled: enhance peer-to-peer learning, enhance interaction between the programme and the local environment, use other modalities than academic writing for knowledge production and work assessment.
- Include a more concentrated peer-to-peer learning phase in the syllabus.
- Alleviate the emphasis on writing-focused assessments/works.
- Rethink modalities of exams/assessments.
- Make the programme feedback more structured.
- Create and maintain an archive of programme documentation.

3. the content and form of teaching are based on artistic and/or scientific grounds and proven experience

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Summary

The Master's programme in Performing Arts places artistic practice at the centre of its pedagogical, theoretical and conceptual approach. The programme's dual concept enables students to focus either on artistic work or on artistic research. An interdisciplinary learning environment and a variety of teaching and learning formats support individual artistic practice and research, while the proven artistic experience of all teaching staff and guest lecturers ensures that teaching itself is grounded in artistic practice at the highest level. The programme is embedded within a Swedish discourse on artistic research that does not yet sufficiently reflect the specific characteristics of the performing arts. This makes it difficult both to clearly communicate the differences between artistic development and artistic research to students and to develop a sufficiently coherent shared pedagogical framework within the teaching team. These are challenges the programme has itself identified and that point to clear directions for its further development.

Strengths

- Practice-oriented programme: artistic practice is the organising principle of the programme, reflected in its overall design, structure and educational approach.
- Dual-purpose concept: with artistic practice as a shared departure point, the programme enables students to focus on artistic work or artistic research, with both paths grounded in practice.
- Student-centred investigation: individual artistic exploration is at the heart of the programme, with all courses and assignments designed to support and advance students' artistic or research work.
- Interdisciplinary learning environment: by welcoming students from a wide range of artistic fields and practices, the programme fosters a vibrant, diverse learning community.
- Practice as context: theoretical content both emerges from and is brought into dialogue with the student's ongoing artistic practice.
- Practice as lens: even when exploring theoretical, compositional, or conceptual ideas, the aim is always to do so through or alongside practice.
- Practice-grounded tasks: all tasks and assignments are directly rooted in the student's ongoing artistic or research work, ensuring that study continuously feeds into and draws from practice.

- The programme combines Individual and collective learning formats through practical workshops, group discussions and work-sharing sessions.
- Proven artistic experience: all teaching staff and guest lecturers are active artists, producers or dramaturgs, bringing current and grounded knowledge directly into the programme.
- Continuous monitoring of teaching quality: structured pedagogical seminars, held three times per semester, ensure that teaching staff critically reflect on and continuously develop their teaching approaches.

Challenges

- Insufficient performing arts representation in the artistic research discourse: the Swedish discourse on artistic research, largely shaped by visual arts, dance and choreography, does not yet sufficiently account for the specificities of performing arts, resulting in frameworks not always directly relevant to students' own processes.
- Distinction between artistic development and artistic research: the distinction between artistic development and artistic research is not yet consistently communicated to students and staff.
- Need for greater coherence within the teaching team: a shared understanding of the distinction between artistic development and artistic research, and how theory and practice are integrated into teaching, is still developing among staff.

Recommended Actions

- The programme is encouraged to develop a research discourse more clearly rooted in the specific processes of the performing arts, supported, for example, by targeted staff competence development, internally and externally funded research projects. This represents an opportunity for a significant contribution to the discipline,
- Developing a common distinction between artistic development and artistic research: for example, by inviting experts, identifying best practices, and jointly developing a common language and forward-looking strategy.
- Proactive guidance on the distinction between artistic development and artistic research could be provided to students, for example, through promotional materials, introductory sessions or a dedicated session at the start of the programme.

4. that the education is useful for the students/doctoral students and their future careers

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Summary

The Self-Evaluation report states that the MA programme provides students with practical artistic strategies, as well as theoretical and historical examples of performing arts practice.

Through a “blended learning format,” students can build a strong portfolio of work for their future careers. The programme's progression is described as “a gradual development from micro level to wider and outward-facing macrostructures”. A key factor and highlighted resource of the programme is its diverse profile, which gives students the opportunity to delve into crafts and fields of knowledge outside their primary area of interest. In addition, the MA program demonstrates a willingness to accommodate artists with active careers, enabling the program to provide professionals with in-service training to refine and further develop their artistic practice. A main line and a major challenge with the programme, highlighted in the Self-Evaluation report, is its dual profile. The programme must actively and tirelessly balance between being relevant for artistic development and, on the other hand, for artistic research.

Strengths

- The diverse profile of the programme.
- Transparency and clarity. Every course has a set of ‘Study Guidelines’ with information about aim and content.
- The ambition to systematically implement peer-to-peer response and feedback throughout the programme.
- Students with a professional career don’t have to suspend their activities.
- A format that has a strong focus on being practically useful for the student in their further artistic careers.
- A broader focus on in-depth understanding – with an emphasis on theory and reflection – of the performing arts.
- That the programme is aware of and interested in a more non-hierarchical, and co-creative-oriented contemporary art field.
- The programme breaks down boundaries between theory and practice, and invites students from historically more practically oriented fields to reflect theoretically on their craft.
- Preparing students for an international context.
- A focus on strengthening competence and knowledge required to work independently in a professional capacity.

Challenges

- The online-based format makes it difficult to interact, invest in and share critical knowledge within the student group.
- The liberal policy regarding student attendance. Students with a professional career might prioritise their career over their studies.
- The report already states that the blended format benefits students who already have a body of work, but it is unclear how students who don't yet have one will be able to receive an equivalent education.
- The programme's structure rewards certain artistic fields over others, and in reality, it makes the education more useful for some.
- The Self-Evaluation Report doesn't reflect the very different prior knowledge students have acquired from their respective BA programs or equivalent.
- It is questionable whether it is too early to teach the course 'Methods in Artistic Research' already in semesters 1 and 2, without an 'Introduction to Artistic Research' seminar prior to that. (Although, without a detailed syllabus, it was difficult for the Committee to judge what and how it is taught, within those modules.)
- There is an imminent risk that the ambition to simultaneously underpin and support students in the development of their ongoing artistic practice and to prepare them for artistic research might leave them unprepared for either.

5. that those involved in the education have up-to-date subject and higher education pedagogical/subject didactic skills

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Summary

The programme appears to benefit from a strong pool of academic and artistic expertise among its teaching staff. Teaching is delivered by professors, lecturers, visiting artists, and doctoral candidates, ensuring a wide range of perspectives and up-to-date knowledge from both the professional performing arts field and current artistic research. The programme emphasises research-informed teaching and expects staff to remain active in research, while also offering pedagogical training and continuing professional development. At the same time, some structural challenges remain, particularly regarding the sustainability of the current staffing model, the transparency of teaching contributions, and the long-term safeguarding of research-informed teaching under changing financial and institutional conditions.

Strengths

- High level of staff expertise: Teaching is delivered by professors, lecturers, doctoral candidates, and visiting artists, providing students with expert input from both academia and the professional field.
- Diverse teaching team: A strong mix of core staff and guest lecturers (artists, producers, dramaturgs) active in the performing arts sector enriches the programme.
- Interdisciplinary expertise: Staff are drawn from across SKH, ensuring interdisciplinary perspectives on artistic research.
- Research-oriented teaching: Courses are anchored in existing research and organised as research-based processes.
- Expectation of active research: Teachers are expected to undertake research as part of their professional duties.
- Exposure to current professional practice: Visiting artists contribute professional knowledge and current field experience.
- Pedagogical development: The school offers pedagogical training and continuing professional development (CPD) opportunities for staff.
- Include cross-art forms/ spanning different artistic fields and modalities of creation.

Challenges

- Limited transparency about teaching roles: The Self-Evaluation Report provides limited information about who teaches specific courses and the extent of their involvement (e.g., full modules vs. individual sessions).
- Financial sustainability: Maintaining the current mix of core staff and visiting artists may become difficult under tighter budgets.
- Dependence on visiting lecturers: The programme's strength in bringing in external expertise could be vulnerable if financial constraints limit this practice.
- Uncertainty around research time: Recent job advertisements no longer guarantee lecturers allocated research time, potentially weakening the research-informed teaching model.
- Long-term sustainability risks: The current model may face challenges in maintaining stability, long-term planning capacity, and the programme's research-oriented profile.

Recommended Actions

- Strengthen cross-departmental staff collaboration and exchange, building on the existing "co-creative" MA working group and emerging exchanges between departments.
- Explore broader distribution of supervision across subjects and departments to better utilise existing expertise within the school.

- Develop strategies to maintain the balance between core staff and visiting experts in a financially sustainable way.
- Safeguard research-informed teaching, including ensuring that teaching staff retain sufficient time for research activities.

6. students/doctoral students have a say in the planning, implementation and monitoring of education

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Summary

The programme already hosts a strong and active culture of student participation at both programme and university level. Students have a wide range of opportunities to influence and shape their education and contribute to its development. Systematic course evaluations, curriculum adjustments to meet students' needs, and special end-of-semester conversations (exit meetings) also ensure that student feedback is considered throughout their studies. While the flexibility of the programme is a clear strength, it also leads to limited opportunities for cohesion within the cohort and, consequently for collective student participation. The channels for consistent, structured involvement in the planning, implementation, and follow-up of the programme could be further developed. There is scope to make more systematic use of students' cultural, geographical and practical knowledge and to prepare them more explicitly for the changing professional realities they will encounter after graduation. There is also an opportunity to move from engaging with student feedback reactively towards a more proactive approach, building student input into the planning of content and formats from the outset.

Strengths

- Multiple institutional and programme-specific channels for student influence: students can shape and contribute to both the institution and the programme
- Student representation at the institutional level: students can participate in central decision-making bodies such as the student union, NUF-Board for Education and Research and as representatives in admission processes.
- Students influence the ongoing development and vitality of the programme and its future iterations through regular course evaluations.
- Ongoing dialogue: students have a significant say in the programme through ongoing communication with lecturers and the programme director.

- Needs-based and responsive teaching: students may, within the framework of course and programme guidelines, take initiative to identify and propose content that addresses emerging needs within the cohort.
- Dedicated exit meetings: students provide feedback on their overall experience of the programme as part of a final reflection towards the end of their studies.

Challenges

- Incorporating students' situational and subject-specific knowledge more effectively: Students bring valuable cultural, geographical and practical knowledge to the degree programme. There is potential to incorporate this specialist knowledge more systematically into the planning and further development of the programme.
- Preparing students for changing professional realities: there is room to more explicitly address the macro structures, institutional practices and changing working conditions they will encounter as performing arts practitioners.
- Further strengthening of study group cohesion: the flexibility of blended learning poses a challenge to maintaining a coherent sense of community, as students are spread across different locations and participate at varying paces and levels of intensity, limiting opportunities for information exchange and collective participation.
- Further systematisation of student participation: while an active culture of communication between students and teachers is already in place, and the committee welcomes its spontaneity, the channels through which students can have a consistent and structured say in the planning, implementation and monitoring of their education remain to be further developed.

Recommended Actions

- Strengthening and consolidating existing student participation: best practices that have emerged over time, such as adapting course content to students' needs, could be formalised and communicated at the start of the programme, clarifying when and how students can contribute to decision-making, thereby deepening their voice and enabling the programme to respond proactively to their input.
- Strengthening the cohort's sense of community: regular cohort meetings would strengthen community within the learning group and create a more consistent forum for information exchange, student input and dialogue.
- Alumni experience and career mentoring: the programme is encouraged to develop a more structured approach to career mentoring, e.g. by drawing on alumni networks through presentations, reports on professional trajectories and conversations with programme leadership, supporting

students in navigating future professional contexts while also informing the ongoing development of the programme.

- Integrating sustainable arts practice across BA and MA: the programme is encouraged to explore how the BA course ‘Sustainable Arts Practice’ could be integrated or adapted for the MA, building on work already undertaken in ‘Art, Technique and Materiality’ and ‘Site, Event, Encounter’, for example, through joint modules, assignments or lectures.

7. that the study environment is accessible and appropriate for all students/doctoral students

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Summary

The programme generally provides an accessible and appropriate study environment supported by good facilities, technical equipment, and extensive online learning resources. The hybrid structure allows flexible participation, and the school has introduced some accessibility measures, such as wheelchair access and special study support. However, challenges remain regarding the sustainability and planning of the hybrid model, the integration of MA students into the school community, and the extent of accessibility measures for students with diverse needs.

Strengths

- Hybrid study structure with a significant online component.
- Learning materials available on Canvas, supporting remote participation.
- Access to digital learning resources, performance archives, and databases through the library.
- Good studio spaces, facilities, and technical equipment for sound, lighting, and stage technology.
- Wheelchair accessibility throughout the school building.
- Special needs support system allowing alternative assignments when needed.
- Safety induction and generally bilingual (Swedish/English) programme information.

Challenges

- It is unclear how many programmes share the same facilities and equipment.
- On-site workshops are not mandatory, leading to variable participation and planning difficulties.

- MA students may feel less integrated into the school community due to limited on-site presence.
- Communication is not always bilingual (e.g. student union information).
- Financial and logistical barriers may limit international students' ability to attend on-site.
- Limited information about additional accessibility measures for disabled, d/Deaf, neurodivergent students or students with caring responsibilities.
- Minimal e-book stock in the library.
- Online accessibility and access to reliable wifi services are taken for granted. No measures are mentioned to support students with equipment offered, as well as providing an online library of recorded lectures, seminar documentation, notes and handouts.

Recommended Actions

- Strengthen long-term planning of workshops and consider making at least one on-site workshop mandatory.
- Improve integration of MA students through shared activities with BA students and other programmes.
- Ensure consistent bilingual communication across all student information channels.
- Further develop accessibility and support measures for students with disabilities, neurodivergence, or caring responsibilities.
- Adopt a more proactive approach to student wellbeing and accessibility. Currently, students are expected to declare their need for support in order to receive assistance, which may be particularly difficult for students experiencing mental health challenges. The programme could introduce proactive measures, such as offering guidance and structured opportunities for students to create access riders at the start of their studies, and ensuring regular check-ins or information sessions about available support. This could help normalise discussions around accessibility and wellbeing and lower the threshold for students to seek support.
- Address sustainability issues, including students' travel costs, staff's workload, and the long-term sustainability of the programme structure.
- Increase the library's e-book collection to improve access to learning materials.
- Rethink online access and equipment offered for students (on-site), create an online library of recorded lectures, seminar documentation, notes and handouts.

8. continuous monitoring and development of the education, supported by course evaluations and, for doctoral students, individual study plans

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Summary

According to the Self Evaluation Report, the program “conducts course evaluations in accordance with the guidelines in SKH’s quality evaluation system”. The programme uses a well-established, formal system to monitor educational development. Monitoring is taking place at different levels, and it is handled transparently in turn.

Strengths

- The overall structure for monitoring the development of the programme appears adequate.
- Monitoring is taking place both in written and oral forms.
- The follow-up of the monitoring is systematised through a document for which the course leader has clear responsibility.
- The document is reviewed and evaluated in an annual report.

Challenges

- While several examples are given of how the program is evaluated, the Self-Evaluation Report says less about how the individual study plan is monitored.
- It is stated in the report that students have called for “a clearer opportunity to express opinions that do not directly correspond to the standardised questions.” It is, however, unclear whether those demands have been met. This seems crucial, as feedback on the online evaluation is reportedly low.
- A major responsibility for monitoring the programme is placed on designated individuals (the course leader and the head of subject).
- The Self-Evaluation Report states that “staff from the performing arts subject” talks about how to develop the MA programme. It is unclear how these people are engaged in the programme, as well as whether these talks are organised as collegial meetings with a purpose, or rather, informal conversations.
- Monitoring relies mainly on informal, ad/hoc, one-to-one channels.
- The programme components are evaluated through formalised methods, but might not include students’ evaluation of the study programme as a whole.

- A communal discursive evaluation stage, a middle ground between individual issues and institutional surveys, is missing.

Recommended Actions

- Elaborate on how the monitoring has/has had an active influence on the design and constitution of the programme.
- Given the large preponderance of online-based teaching, it is recommended that measures be taken to strengthen the student group, and that a forum be established to jointly and continuously monitor the programme.
- In addition, concrete measures should be taken to strengthen and support the individual study plan. Individual supervision is briefly mentioned in the report (p. 15). A recommendation is to further develop how individual supervision can be systematised, not only to monitor students' artistic skills but also their well-being.
- A communal discursive evaluation process, a middle ground between individual issues and institutional surveys, would be desirable. To create a shared space for moderated group discourse, where issues of the programme could be discussed and solutions found collaboratively.
- It is recommended to deepen the purpose of the collegial discussions and establish a recurrent forum for dialogic forum teachers teaching the program - a forum that takes the specific student group and its composition, its strengths and challenges – into account.
- Mentorship/support to be offered to guest teachers: onboarding and offboarding.

9. applies only to third-cycle courses and study programmes:

- **doctoral students have access to an active research environment with sufficient subject depth, breadth and scope**
- **doctoral students have the opportunity to collaborate with national and international researchers and with the surrounding community**

Description and analysis of the education's strengths and areas for development in relation to the criterion and any recommendations for appropriate development work.

Not applicable.

10. Other

Any descriptions, analyses and values regarding, for example, internationalisation, widening participation, sustainable development and gender equality.

Preliminary observations

The Self-Evaluation Report does not explicitly define how internationalisation, widening participation, sustainable development and gender equality are understood and interpreted within the context of this programme. This makes it difficult to assess the extent to which the programme is actively and systematically addressing each theme. For example, it is not clear whether the programme includes socio-economic backgrounds and ethnicities in its approach to widening participation, making it difficult to analyse and evaluate accordingly.

The programme is encouraged to articulate and communicate its own understanding of and approach to these four topics in future self-evaluations.

Summary

The number of applicants has risen significantly, indicating a growing reputation and expanding reach of the programme. Many students are already involved in international collaborations and actively contribute their international experiences. An awareness of sustainability, cultivated through staff research and students' individual investigations, provides a solid foundation for further development. The gender balance among applicants has improved significantly. Whilst international experience is present, more international perspectives could be incorporated into the teaching itself. Outreach and communication efforts can be expanded to reach a fuller spectrum of potential applicants. Despite the increase in applicant numbers, the programme's gender balance deserves greater attention. As far as sustainability is concerned, teachers' expertise could be further developed to meet the demands that are likely to increase in the future. The programme is still relatively new, and its leadership is continuing to develop positively. To secure institutional knowledge of how the programme has been implemented and developed over time, it would be advisable to systematically document and preserve its pedagogical and structural decisions.

Strengths

- **Internationalisation:** built on a solid foundation, the programme contributes to the university's internationalisation strategy, with many students already involved in international collaborations and networks, whose international experiences actively feed into the programme.
- **Widening participation:** applicant numbers have risen considerably since the programme's inception, contributing to its growing reputation and reach

with students actively recommending it to peers, colleagues and their own students

- **Sustainable development:** the subject of Performing Arts has an established engagement with sustainability, including a joint staff research project (2022-24) and has previously accepted students with sustainability as their area of investigation.
- **Gender equality:** gender balance among the applicants has improved considerably.

Challenges

- **Internationalisation:** although students' international experiences feed into the programme, there is scope to incorporate more international perspectives into the teaching itself.
- **Widening participation:** the programme needs to broaden its outreach to ensure it reaches the full range of potential applicants.
- **Sustainable development:** while engagement with sustainability is already present, it will likely be necessary in future to build up expertise in this field, which is expected to expand.
- **Gender equality:** while gender balance among applicants has improved considerably, the gender balance within the programme itself has remained static.
- **Programme continuity and institutional memory:** as a relatively new programme that has changed leadership a number of times, there is a need to better document and safeguard information about how courses have been delivered, adjusted and developed over time.

Recommended Actions

- **Internationalisation:** Building on the international collaborations many students are already engaged in, the programme could more actively and systematically facilitate connections to international venues, festivals and artistic research networks, for example by:
 - 1) developing long-term institutional partnerships with international festivals, venues and other MA programmes in the performing arts
 - 2) activating the alumni network, drawing on former students' experience and established connections in international artistic contexts to support current students in building contacts;
 - 3) creating direct opportunities for students to engage with international artistic research conferences and networks.
- **Widening participation:** Reviewing promotion and outreach: ahead of the next admission round, the programme should review how it promotes and communicates itself, for example, by developing programme-specific promotional materials that appeal to a broader and more diverse range of potential applicants.

- **Sustainable development:** Further developing sustainability expertise: building on its existing engagement with sustainability, the programme could deepen staff expertise and integrate sustainability more systematically into the curriculum, for example by introducing dedicated course content, inviting specialist guest lecturers, and supporting staff through targeted competence development and externally funded research.
- **Broadening gender perspectives and awareness in the programme:**
 - 1) by integrating works and frameworks by feminist, queer and gender-diverse artists and theorists, thereby expanding gender perspectives beyond binary legal categories;
 - 2) supporting staff awareness and competence in relation to queer, trans and gender-diverse perspectives, experiences and references, for example, through dedicated competence development.

11. Other comments from the assessment group

The Evaluation Committee found it difficult to comment further on the curriculum, since, beyond the general study plan and the syllabus, the committee had no access to seminar descriptions, recommended bibliographies/resources, or any other concrete teaching materials or documentation. In the future, perhaps these materials could also be part of the Self -Evaluation Report's addenda?

There are some questions that remain unanswered. We'll list them here. Perhaps they can guide the school and the programme for further reflection and development:

- 1) What channels does the programme use to communicate about its work in order to attract potential students' attention?
- 2) What methods are used for course/programme feedback and assessment?
- 3) What are the protocols for grievances?
- 4) How does the programme follow up on alums' careers after the first five years of graduation? What does that picture show? How do the alums value/rate the skills and competences they learnt during their studies in the programme?
- 5) What channels does the programme use to communicate about its achievements and share its research/work with the wider public? In what way can the public benefit from the work of the programme?

12. Overall

The assessment group should summarise below in a clear and concise manner its previously expressed considerations, opinions, and summarise its previously expressed proposals for action. The summed assessment should also provide feedback on good practices and areas for development.

Recommended Actions

- Developing a performing arts-specific research discourse: the programme could benefit from developing and thereby contributing to both a Swedish and a broader international research discourse more clearly linked to concrete processes in the field of performing arts, moving beyond frameworks primarily shaped by visual arts, dance and choreography. This is an opportunity that could lead to an impactful contribution to the field, aided, e.g., by targeted competence development for staff and by formulating and supporting externally funded research initiated by the subject area.
- Developing a shared pedagogical framework: initiating and further specifying discussion among teaching staff on how the distinctions between artistic development and artistic research are understood, where they may need revision, and how they can be integrated into their own teaching approaches, e.g. by inviting experts into the reflection processes, identifying best practices, jointly developing consistent language and a future-oriented strategy.
- Clarifying the dual purpose to students: clearer guidance on the distinction between artistic development and artistic research could, e.g. be provided to students at the outset of the programme, for instance in promotional activities prior to admissions, through introductory materials or via a dedicated session at the start of studies.
- Change the entry requirement to English 6.
- Deepen the level of and opportunities for peer-to-peer learning and engagement within the programme and between programmes.
- Develop more options for on-site collaborations.
- Consider making participation compulsory in at least one on-site workshop during students' studies.
- Rethink the disproportionately large focus on academic writing assignments - it could be worth exploring other modalities for writing as well as other formats for knowledge production.
- Diversification of examination and assessment modalities to achieve a better balance between writing and other formats.
- Strengthen cross-departmental staff collaboration and exchange, building on the existing "co-creative" MA working group and emerging exchanges between departments.

- Incorporating students' situational and subject-specific knowledge more effectively: Students bring valuable cultural, geographical and practical knowledge to the degree programme. There is potential to incorporate this specialist knowledge more systematically into the planning and further development of the programme.
- Preparing students for changing professional realities: there is room to more explicitly address the macrostructures, institutional practices, and changing working conditions they will encounter as performing arts practitioners.
- Increase e-book stock in the library.
- Share the findings/results of the artistic research work with a wider public (via public events, talks, open days, participating researchers' night, etc), ensuring that the public can benefit from the artistic research findings.
- Develop proactive ways for assessing the programme.
- Document and archive the development and shaping of the programme.
- Long-term sustainability risks: The current model may struggle to maintain stability, support long-term planning, and uphold the programme's research-oriented profile. As the programme already contributes to artistic research, securing long-term research funding is recommended.

Annexes

The assessment group has taken note of the following mandatory annexes to the self-assessment report:

Curriculum (first cycle and second cycle studies)

Overview of qualitative targets