

Assessment report – The bachelor's program in performing art

Programme: The bachelor's program in performing art

Subject area: Performing art

Assessment Group: Inger Eilersen, Professor och forskare i regi, Danska Scenkonstskolan (DDSKS), Martin Sonderkamp, Ämnesenheten för dans, Stockholms konstnärliga högskola, Sara Erlingsdotter, regissör och konstnärlig ledare, arbetslivsrepresentant

Chairperson of the group: Inger Eilersen

Students/doctoral students have participated as follows: –

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.

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

Assessment is based on the self-evaluation report and the compulsory appendices: general syllabus for third-cycle programmes or programme syllabus for first- and second-cycle programmes, and an overview of qualitative targets. If the Assessment Group has requested additional supporting documents assessment, this should be stated in the assessment report.

Based on the criteria (see Section 2.2 of the Guidelines for Programme Evaluations), the assessment report shall offer recommendations concerning strengths and areas of development, aimed at developing the programme. A recommendation should be problem-based and thus differ 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 shall clearly justify its assessment, preferably using examples. The assessment should **not** result in a grade for the entire programme.

The report should not exceed 15–25 pages including the text in the template.

Before the report is submitted to Stockholm University of the Arts, the responsible officer at the Research Office or the Educational Administration Department shall have the opportunity to correct any factual errors and misunderstandings.

The final report shall be submitted by the chairperson of the Assessment Group to Stockholm University of the Arts, i.e. the responsible officer at the Research Office or the Educational Administration Department.

Summary of strengths and areas for improvement according to the self-evaluation

- A summary of the strengths and areas for development identified in the self-evaluation.

Strengths

The bachelor's program in performing art is the only one in Sweden where all functions "behind the stage" work and learn together. The program is characterized by a unique structure in which students from all backstage disciplines (specializations) acquire knowledge together. It is one of the few European programs, which combine all specializations in a single program, with some specializations offered exclusively in the Nordic countries and some exclusively in Sweden.

The program combines theory and practice and gives students a common ground for knowledge. It trains students in interdisciplinary collaboration between the different artistic specializations in the performing arts. This structure allows students to learn how the disciplines work together and practice the collaborative nature of the performing arts. Integrating theory and practice sustains students in developing their independent artistic identity and integrity within a collective art form.

By testing and realizing artistic ideas in a professional, practice-oriented learning environment and in situations close to those in the professional field, students gain experiences that prepare them well for professional activity. Internships in performing arts organizations provide students with further opportunities to test their knowledge and skills in this field and prepare them for their future careers.

Students complete their courses and examinations to a high degree, and only a few leave the program early.

Areas of development

A primary challenge for the program mentioned in the self-evaluation report is to promote, establish and expand collaborations with educational programs for performers "on stage" within and outside the institution SKH to provide students with a comprehensive understanding of the creative process and foster relationships that will benefit students' future careers.

It is essential to develop knowledge of all parts of the creative process and to build collaborations and relationships that can develop into professional networks upon completion of the program. The program regularly collaborates with the mime-acting program at SKH but needs continuous collaboration with programs in acting, opera, dance, circus, and everyday experts. This is an area of significant development for the program.

Considering the development of performing arts today, in terms of devising processes, documentary theatre, the emancipation of specializations, non-

hierarchical structures, etc., it is vital to collaborate continuously with all parts of the process. It is a challenge to structure this kind of collaboration and to continue developing precise tools and different process designs so that the students know the different positions and phases of the projects, which isn't based on traditional hierarchical structures.

Another challenge, that requires attention, is structuring the 5th semester, namely developing ways to allow for flexible internship times while maintaining focus on running other courses.

Setting clear course frameworks and developing a more precise overview of when and how certain concepts, tools, and procedures are introduced in different specializations would strengthen students' understanding and focus on the artistic process.

A significant challenge is the balance between developing a strong individual voice in the collaborative processes. When many strong artists work together, there is a tendency for all involved, wanting to choose the material, what the piece should communicate, the genre, etc. The question is how SKH can develop ways for the students to maintain the development of strong individual voices within the specializations and, simultaneously, gain knowledge of how to strengthen the piece they are working collaboratively on.

Introduction

About the programme

The programme's structure and KPIs

Strengths

The program's strength lies in the combination of specialization-specific, in-depth knowledge and broad knowledge of the performing arts as an art form where the student develops knowledge and skills in performing arts in general and specifically in their field of study. This allows students to be trained in how the disciplines work together and to practice the collaborative nature of the performing arts. The program's structure is unique in Sweden; in a European context, it is one of the few programs that combine all specializations in one program.

Through the integration of specific in-depth knowledge of various specialisations in performing arts and breadth of knowledge of performing arts of practical and discursive tools, theory, artistic methods, and contextual understanding, the three-year program fosters students' skill development and comprehensive understanding of their specific area of study and the performing arts in general.

It consists of general courses that explore historical context, theoretical concepts, artistic methods, aesthetic expression, and ethical issues in the performing arts; specialization-specific courses that focus on developing creative skills within each specialisation; and collaborative performing arts exercises that focus on collaboration and co-creation, where students apply tools, methods, and contextual

knowledge to create together. In addition, a thematic progression develops that begins with a focus on text-based theatre and performing arts traditions in the first year, explores the broader field of performing arts, contemporary practices, and working with specific audiences in the second year, and concludes with internships and a final project in the third year.

The program aims to provide students with a comprehensive education that prepares them for the evolving performing arts landscape while promoting collaboration, creativity, and critical thinking. The self-evaluation demonstrates that the program fulfils the required core criteria: intended learning outcomes correspond to the qualitative targets; the examination dates are announced based on the study guidelines, and students are clearly informed about which forms of examination apply to which learning outcomes in the various course curricula. Therefore, it can be assumed that the examination is legally certain, meeting 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)

The awareness of maintaining secure examination by creating an overview and predictability for the student when it comes to examination is a strength. This is also to make clear when the student is experimenting, practicing and testing without being assessed and when the student is examined based on the learning outcomes.

Areas of development

There is potential for improvement through greater coordination and educational deepening across the courses in the program.

A challenge for the program is to create continuous collaboration with other students at SKH. Besides methods for collaboration between the specializations, methods for collaborations with actors/performers on stage are an essential part of the program, and the self-evaluation report addresses the importance of continuously collaborating with other students at SKH.

The work with different methods, where students meet, can be developed and differentiated, for instance, how it differs, for work with students in acting, mime, dance, opera, circus or other performers. The aim is to give the students of the program a greater understanding of the performers work process and perspective, and a more continuous dialogue with other students at SKH.

Strengthening this collaboration enables students at SKH to develop a network that can continue after they have obtained their degree.

As the field of performing arts expands in the direction of devising processes, emancipation of specializations, non-hierarchical structures, etc., it is also vital for the professional capacity to collaborate continuously with all parts of the process.

There is a challenge to be able to work in a more differentiated way within the same framework, to meet the student's different experiences, interests and needs. The program requires a combination of practical knowledge, critical reflection, and

the ability to manage collaboration in artistic expression. The students have different experiences and interests in these areas from the outset; how is it possible to embrace this?

A challenge for the main teaching staff responsible for the courses is maintaining concrete examinations with clear criteria while giving the students the experience that their examination is part of artistic development.

The self-evaluation states that students experience learning outcomes of the courses only as strategic. They criticize that the learning outcomes do not consider how they pursue and develop their artistic processes. A possible way of responding to students' desire to meet learning outcomes that accommodate artistic expression would be as follows:

In dialogue with students - as they are the ones who ultimately experience the conditions under which they are being examined - the relevant bodies involved in reviewing course content and learning outcomes (NUF), could give support and leeway for teaching staff to develop and formulate learning outcomes accordingly.

Another difficulty addressed in the self-evaluation report is specifying in the performing arts exercises, where all specializations are included, what is required to achieve the learning outcomes in a specific specialization. Since the work involves creating and realizing artistic expressions, it can be difficult to specify precisely what is required for a work to be considered satisfactory, especially since the courses are also based on teaching students to work reflectively and in process.

The self-evaluation notes a pedagogical desire to enhance the breadth of student recruitment; a measure already underway is creating a shared subject-related language. There is room for development in how the program could signal that it welcomes students from different socio-cultural backgrounds.

It would be conceivable to include material that go beyond the normative framework and the canon in the curricula to signal to current and future students that the program attempts to promote the inclusion of minority groups through the selection of relevant artistic content.

SKH might consider what strategies can be developed actually to reach potential students from diverse backgrounds.

The areas of technology, media-based, and AI could be developed and have a clear focus at some point during the educational program, maybe more relevant for some specializations than others.

Assessment report

- 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**

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

The program's strength lies in the combination of specialization-specific, in-depth knowledge and broad knowledge of the performing arts as an art form where the student develops knowledge and skills in performing arts in general and specifically in their field of study. This allows students to be trained in how the disciplines work together and to practice the collaborative nature of the performing arts. The program's structure is unique in Sweden; in a European context, it is one of the few programs that combine all specializations in one program.

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The program aims to provide students with a comprehensive education that prepares them for the evolving performing arts landscape while promoting collaboration, creativity, and critical thinking. The self-evaluation demonstrates that the program fulfils the required core criteria: intended learning outcomes correspond to the qualitative targets; the examination dates are announced based on the study guidelines, and students are clearly informed about which forms of examination apply to which learning outcomes in the various course curricula. Therefore, it can be assumed that the examination is legally certain, meeting the requirements of the Swedish Higher Education Act (SFS 1992:1434) and the

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Areas of development

There is potential for improvement through greater coordination and educational deepening across the courses in the program.

A challenge for the program is to create continuous collaboration with other students at SKH. Besides methods for collaboration between the specializations, methods for collaborations with actors/performers on stage are an essential part of the program, and the self-evaluation report addresses the importance of continuously collaborating with other students at SKH.

The work with different methods, where students meet, can be developed and differentiated, for instance, how it differs, for work with students in acting, mime, dance, opera, circus or other performers. The aim is to give the students of the program a greater understanding of the performers work process and perspective, and a more continuous dialogue with other students at SKH.

Strengthening this collaboration enables students at SKH to develop a network that can continue after they have obtained their degree.

As the field of performing arts expands in the direction of devising processes, emancipation of specializations, non-hierarchical structures, etc., it is also vital for the professional capacity to collaborate continuously with all parts of the process.

There is a challenge to be able to work in a more differentiated way within the same framework, to meet the student's different experiences, interests and needs. The program requires a combination of practical knowledge, critical reflection, and the ability to manage collaboration in artistic expression. The students have different experiences and interests in these areas from the outset; how is it possible to embrace this?

A challenge for the main teaching staff responsible for the courses is maintaining concrete examinations with clear criteria while giving the students the experience that their examination is part of artistic development.

The self-evaluation states that students experience learning outcomes of the courses only as strategic. They criticize that the learning outcomes do not consider how they pursue and develop their artistic processes. A possible way of responding to students' desire to meet learning outcomes that accommodate artistic expression would be as follows:

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reviewing course content and learning outcomes (NUF), could give support and leeway for teaching staff to develop and formulate learning outcomes accordingly.

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The self-evaluation notes a pedagogical desire to enhance the breadth of student recruitment; a measure already underway is creating a shared subject-related language. There is room for development in how the program could signal that it welcomes students from different socio-cultural backgrounds.

It would be conceivable to include material that go beyond the normative framework and the canon in the curricula to signal to current and future students that the program attempts to promote the inclusion of minority groups through the selection of relevant artistic content.

SKH might consider what strategies can be developed actually to reach potential students from diverse backgrounds.

The areas of technology, media-based, and AI could be developed and have a clear focus at some point during the educational program, maybe more relevant for some specializations than others.

The intended learning outcomes correspond to the qualitative targets as articulated in ESG and meet 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).

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

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

The programs strength lies in its high focus on the student's learning through close dialogue, as described in the self-evaluation report. The program is based on artistic tasks, where students can develop their artistic skills based on their conditions and interests. Students often work in small groups, and learning occurs in close dialogue with supervising teachers. The joint courses and design exercises focus very much on how learning happens in collaboration and how students can be in dialogue and develop their tools, methods, and expressions together within a collective frame.

Another strength is the excellent opportunity for choice in artistic tasks and focus during year 3. The students' ability to influence through the continuous dialogue with teachers is substantial. Through course evaluations, the student also has the opportunity to influence later courses in the program and future versions of the course for other students.

The strength of the degree program is reflected in the various teaching formats and learning methods used to promote student learning. Student's engagement with artistic tasks stimulates their learning process, supported by a close dialogue with their supervisors. Learning takes place in smaller groups (specializations) and larger groups of students from different disciplines within the degree program. In the process, students acquire collaborative skills that go beyond their specialization.

Electives and internships offered in the third year of study complement the variety of learning experiences. The self-evaluation report points to a dependency on the general range of electives offered at SKH and available to the students in their third year.

Development areas

The self-evaluation report proves that learning is student-centered. In this regard, students can influence their studies through feedback given in course evaluations. Due to the enormous administrative lead time, changes can only come into effect one year after receiving the students' course evaluation at the earliest, making it difficult for students to understand their impact during their studies.

It makes it challenging to incorporate students' requests quickly in ongoing-shared courses. Because planning courses and exercises have such a long time horizon, making changes at short notice is difficult. The students' influence is through their artistic choices within the existing framework.

The individual driving force as a performing artist is also significant to explore and get the possibility to develop, especially as a high focus on the student's learning in the program is through close dialogue. This was also highlighted, in the discussion in the seminar on the self-evaluation report.

There is a difference between the artist as the initiating creator and the artist as an interpreter of already existing material. Creating space in the schedule for more time to be the creator—individual or in groups—can make space for the individual as the driving force.

Another challenge is to develop elective courses across SKH that meet the interests and needs of many different student groups. Continuous dialogue about the purpose and structure of the courses is recommended.

The self-evaluation report points to a dependency on the general range of electives offered at the SKH and available to the students, especially in their third year. Improvement could occur if the full range of SKH electives were accessible in advance. In this way, students could proactively shape their third year of study.

An area to develop is the possibility of international exchanges. As mentioned in the self-evaluation report, SKH and the subject unit performing arts could work more on developing fewer but more established collaborations to prepare exchange options for students. In practice, it is quite some work for students to prepare an exchange. The students are informed of the possibility at the start of their studies. The administration regularly plans information sessions. SKH has many international agreements, but it can be challenging to get an overview of the institutions that could be relevant for a particular specialization.

International exchanges during education are important for deepening knowledge and gaining a wider view of the context of performing arts. They also allow for the possibility of creating international networks for the future as a professional, networks that might be more challenging to create on your own as a freelancing performing artist. This is an area for development for the Performing Arts field in cooperation with SKH.

Judging from the challenges outlined in the analysis, student exchanges that do not fall within the remit of the Department of Performing Arts are administratively complex and challenging for the students themselves to organize. Planning communication with other universities way in advance is recommended to ensure the success of such exchanges. SKH could increasingly include it in its strategic and internationalization planning and monitoring. For example, lecturers and staff with experience in an international environment could facilitate direct communication with the artistic program directors of the partner universities, set up timelines, and communicate quotas for exchange places.

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

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

The program's strength lies in the teaching staff's broad competence and additional knowledge, which intersects artistic expertise with expert knowledge, for example, from the humanities or the technology sector. That way, all knowledge traditions and areas required for the BA program are covered.

Assistant professors and professors, hired based on their teaching abilities and artistic experience at the subject unit Performing Arts, undertake research 10% for lectures and 40% for professors. Based on the self-evaluation report, assessing the specific content of individual research projects proves difficult. However, one can assume they generate new and relevant knowledge from which the BA program benefits.

Areas of development

The self-evaluation report states that SKH must create structural conditions for continuity, deepening, and development to maintain and expand overall competence. What is missing, however, are more explicit statements to assess what activities could be carried out to further develop the program in this regard.

Extending the research to areas of knowledge outside the specific teaching requirements is recommendable, as is already underway with the joint work of the subject unit on climate sustainability. For example, it would be conceivable to promote artistic research that investigates artistic solutions to recruiting students more broadly or explores artistic solutions to minority stress, a topic mentioned elsewhere in the self-evaluation process but equally applicable here.

Artistic research that deals with topics defined as threatening problems in society, such as sustainability, migration, climate, etc., in joint research with other fields of knowledge, could open new ways for art to have a voice in this matter.

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

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

The program is described as being based as much as possible on processes similar to those in the artistic field. Students are familiarized with content that qualifies them for professional work in the performing arts.

Internships support students' understanding of how to apply the knowledge they have acquired. The program's content is valuable for the student's future working life and prepares the student for professional activity in the field of performing arts. The program has an entrepreneurial course in the third semester.

Development areas

There is great potential for the intersection of academic studies and the professional field to occur earlier in the academic program.

At the same time, a development area is how to introduce students earlier to how the labor market in the field works for different specializations. There is a strong focus on the entrepreneurial part of the field, which is understood as how to make your own projects, apply for funds, pitch ideas, collaborate with institutions, and communicate your project on the homepage and SOME.

A challenge mentioned in the self-evaluation report is that working life is constantly changing. SKH needs to keep up with this development appropriately, which needs to happen through teachers' continuous development of courses, competence development and artistic research. It also means that students must

learn to manage in a field where technologies, working methods and resources constantly change. The courses train students to meet technical and artistic challenges that require them to identify what new knowledge they need. When students try a new tool/new technology and learn how to use it on their own or with the help of teachers/supervisors, they are also part of a constantly changing work life, creating new working methods and innovatively introducing new technology. Hence, they have the possibility to develop and change work life at the same time as they are introduced to the labor market.

Another challenge, also addressed in the self-evaluation report, is how the students can be better prepared to find their jobs in the artistic field. “Sustainable Artistic Practice” in year three, as highlighted, could be introduced earlier.

To effectively meet students' demand for better career preparation that leads to employment, it is conceivable to introduce a professionalization module that accompanies students at regular intervals from the beginning to the end of their studies.

Here, alums, practicing artists and other key players would provide students with valuable insights into the demands of the professional field. Some also would provide feedback on portfolios, bios, CVs and live presentations of their artistic skills. Given the variety and diversity of specializations, this requires organizational support in the form of appropriate staff positions that initiate and maintain existing connections to the field.

Connecting to this, developing and exploring the artistic driving force in the performing artist's practice can be useful as a complement. Finding jobs in the performing arts is also about creating possibilities and developing new areas. For this challenge, the artist needs tools and experiences to explore and develop their own artistic interests and specialization.

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

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

Staff in the bachelor's program in performing arts are employed through SKH's recruitment process, ensuring they have high artistic and pedagogical competence in their field. External assessors and SKH's recruitment group review their competencies.

The BA Performing Arts staff currently consists of three professors, ten assistant professors, and one adjunct professor who, together with the technical and production staff, cover the range of courses offered by the degree program. Guest

lecturers complement with further specialized knowledge. SKH teaching staff participate in a 7.5 ECTS course on higher education pedagogy as part of their competence development.

Teaching staff discuss curricular and pedagogical developments at staff meetings regularly. The subject unit also organizes three additional pedagogical discussions with the teaching staff per semester to provide an opportunity to deepen these discussions. Three teachers plan the current issues to be discussed and lead these discussions. The possibility of discussing and developing pedagogical strategies and topics is essential for the quality of the didactic and higher education pedagogy specifically because the teachers shall develop the didactics in the specializations and collaborative processes in the same program.

The strength of the program lies in the broadness of the competence that is gathered within the subject unit.

Artistic research ensures the deepening and development of the program and contributes to the field of knowledge within Artistic research in a broader understanding.

It can be concluded that the department successfully ensures that the teaching staff is equipped with the necessary knowledge to teach the BA program effectively and that it familiarizes the students with the current knowledge developed in the artistic field of performing arts.

Areas of development

SKH limits the duration of employment in the artistic field in accordance with the Higher Education Ordinance. This is to ensure that knowledge from the artistic field flowing into the learning environment remains current. However, there are also competencies - not necessarily only of an artistic nature - that are acquired as part of mandates that are overarching and relate to working with other subject areas and departments. These key competencies, some of which develop over the years, are lost when personnel change occurs, indirectly affecting many programs across SKH. Although this issue is of overarching importance to SKH, the evaluation report demonstrates that this adversely affects the BA Performing Arts program.

To meet the interest in the field of performing arts in collaboration and co-authoring in a team, it might be helpful to deepen the knowledge of leadership, facilitating, and process design in all the specializations and recruit staff with knowledge within these areas.

It would undoubtedly be helpful to start discussions between the heads of subjects, departments, and top university management about the possible continuation of important staff positions in this regard.

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

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

A strength of the BA program regarding the criteria of exerting influence over the program's planning, implementation, and follow-up lies in the fact that at SKH, students play an active role in central committees and processes, including the Education and Research Committee. Student representatives are integral to the admissions process in the Performing Arts subject area. Students articulate course evaluations and thus can provide valuable feedback on teaching and course planning. Ultimately, they help shape future courses in the bachelor's programs. Furthermore, students express their future development needs in follow-up discussions with lecturers every semester.

Through recurring quality processes and close dialogue with teachers, students have an ongoing influence on the educational programme's planning, implementation, and follow-up. The program also strives to clarify, as much as possible, the framework within which students can develop their ideas individually and together so that they know what is possible to influence even in resource-intensive processes.

Areas of development

One challenge in the performing arts also mentioned in the self-evaluation, is that many of the processes carried out in the courses are complex in that they require collaboration between teachers, units, and technical and human resources and, therefore, require very long planning. Students sometimes feel it is impossible to accommodate requests for change at short notice. Another challenge is the late adjustment of the course frameworks, which, for some students, proved too broad. The responsible teachers have been working to clarify the frameworks before each course or performing arts exercise so that the students know, which frameworks are fixed and what and how they can influence within that.

A development area could be how to plan collaborative courses in the complex way that is needed while finding ways to build flexibility in the planning. It might not only be about responding to the students' requests for changes; it might also be important to build the knowledge of robust planning that has flexibility, which connects to the working life and the labor market in performing arts the students will meet.

The evaluation report notes that, as an area for development, due to the long lead time in planning specific courses, it is impossible to respond to students' wishes for co-design or short-term changes to course content or framework specifications.

The report also notes that overly broad framework specifications have led to the need for staff to inform students more realistically in advance about the technical and personnel possibilities of the BA course framework specifications and thus better help students assess the scope for action within these framework specifications.

In periods during their studies when it is possible for the students to fill in their own content and given few frames like space, material frames, and budget, could be a possibility for students to influence the learning goals they set for themselves—either as individuals or in small groups.

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

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

The strength of the program is that all students are provided with an accessible and appropriate study environment that meets accessibility needs and the specific requirements of the program.

Many educational activities require space, technology and technical support in complex processes. Therefore, there is constant work to distribute resources as equally as possible across student groups in a realistic way to maintain a good working environment.

Accessibility efforts are evident as the facilities have elevators, automatic doors, and aids for students with reading difficulties.

The administration provides special educational support to create an inclusive learning environment. It supports learning through a robust IT system and a digital learning platform that facilitates, for example, the supervision of work placements.

Numerous studios, black boxes, large theatre studios, various classrooms, and workshops in scenography, costume design, make-up, and wig design are available for the program's students. Each department has its own study rooms and access to project rooms for final projects. Furthermore, there is a recording studio, a well-stocked inventory of technical equipment, access to the latest software, and the necessary licences via the technology centre. In response to students' demands for more publicly accessible study spaces, the subject unit Performing Arts has endeavoured to create additional such spaces on campus.

Students are introduced to general safety procedures; additionally, special safety training is provided.

Areas of development

The students have expressed the need for access to more public student spaces where students can work/talk/meet.

A possibility could be to open up the study environment, creating meeting places for the students at SKH. This, in turn, can lead to meeting possibilities and create opportunities for collaboration between the performing arts students and for example, the acting students, the opera students and so on. In a time of a digitalized working life, physical social meeting places are important as starting points for networking, understanding and collaboration.

An expansion to look at the environment outside the school as possible work fields like public buildings and spaces.

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

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

The program undergoes continuous monitoring and development, supported by Course evaluations following SKH's quality assessment system guidelines. Course evaluations are conducted via anonymous digital surveys and oral assessments at the end of each course. Faculty summarize evaluations in course reports with recommendations for future improvement. The subject unit head summarizes trends and issues and annually presents all course evaluations to the Education and Research Committee.

In addition, regular faculty meetings provide a platform for in-depth discussion of course evaluations focusing on joint courses. The faculty holds Pedagogical discussions three times per semester to consider issues and findings from evaluations. This structured approach ensures continuous enhancement of teaching quality and student experience.

Areas of development

A challenge mentioned in the self-evaluation report is sometimes to get sufficiently detailed information in the digital course evaluations, and that changing systems has made the continuity of the work more difficult.

The evaluation report indicates the need for more direct and flexible student feedback in course evaluations. Therefore, the department plans to introduce an additional 'free text response' section in the evaluation documents. More detailed feedback, could be returned if the surveys contained self-evaluation alongside an evaluation of the course. Although time is set aside within the course schedule for evaluation, the response rate is often low, and many evaluations are submitted,

without comments, making it difficult to understand specific areas for improvement.

An area of development could be to create questions in the evaluation system where students can express views that do not directly correspond to the standard questions. This challenge might be connected to the sometimes low response rate for the course evaluations. If the students experience the questions in the evaluation as important and relevant and experience that they can make differences and changes through the evaluation, the motivation to respond might be higher.

These challenges highlight the importance of improving the feedback process to provide more comprehensive and usable insights for course improvement. It would be conceivable to invite students to formulate evaluation questions that can be added to the existing ones. That way, the subject unit could test whether this would increase the number of comments and enhance the response rate. Perhaps questions could be added here, that focus on students' artistic process.

The anonymous survey will always be semi-true when few students attend a course. The question arises whether switching from numbers to a purely written answer is possible.

7. Specific to third-cycle programmes:

- **that doctoral students have access to an active research environment with adequate depth, breadth and scope in their subject**
- **that doctoral students have opportunities to collaborate on research nationally and internationally and with the surrounding community**

Report on the strengths and areas of development of the programme in relation to this criterion and recommend measures to develop the programme where appropriate.

Strengths

The program provides a comprehensive framework for integrating research into teaching and student learning experiences. Faculty members conduct their own research, discuss it at regular meetings and SKH's annual research days, and engage students in the research field through their research-based teaching. In addition to exchanging with lecturers, BA students meet doctoral students' research when they teach in their program. Students may attend doctoral seminars and participate in research week activities depending on their specialization.

Areas of development

The evaluation report highlights the challenges of improving the link between research and education in the performing arts. It identifies a need to develop a more comprehensive understanding of research in the different performing arts disciplines and difficulties meeting the specific research needs in the different performing arts disciplines.

The authors of the self-evaluation understand the discourse on artistic research in Sweden as strongly influenced by particular artistic fields other than performing arts such as visual arts and choreography. They caution that this possibly leads to concepts hardly reconcilable with the concrete artistic processes students encounter in the performing arts program at SKH. It, therefore, seems important for the performing arts field to develop its own research discourse to relate more clearly to concrete processes within the field. This would also enable a stronger connection between research and pedagogical practice within the programs.

In conclusion, there is an urgent need to better articulate the relationship between research and teaching, to develop a more apparent research discourse within the performing arts, and to improve communication to make the presence and impact of research more visible to students.

The self-evaluation report points out that the education is grounded in research, but the way in which is done can be clarified, not least in the communication with students. The presence of research in the program is sometimes invisible or unclear because the relationship between research and education is not self-evident yet. A development area for this communication with the students could be to present and share the process and experience of artistic research in Sweden. Share how the discourse has been influenced by certain artistic fields to give the students an overview of the complexity and also the history of artistic research in performing arts, a field that is young in the form it has now.

8. Other

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

Area of development

An area for development for the performing art subject in cooperation with SKH is how to facilitate international exchanges during the studies. It is important to deepen the knowledge and get a wider view of the context of performing arts. This is also a possibility to create international networks for the future as a professional, networks that might be more challenging to create on your own as a freelancing performing artist. In the self-evaluation seminar, both teachers and the students present at the seminar highlighted the wishes and need for the students to be able to manage study visits and field studies to other theatres and performing art institutions abroad, teacher and students together. This seems also to be an area for development for the performing art subject and SKH.

SKH works to broaden the recruitment of employees, but also the admission of students. This work has been going on for many years but still needs to be developed. A challenge mentioned in the self-evaluation report as well as in the self evaluation seminar, regarding the broadened recruitment of students is the difficulty to reach more target groups and a wide geographical area. One reason mentioned is limited resources for communication.

This is an area of development for both the performing art subject and SKH. To communicate existing events and making existing activities available is important. It might also be important to develop communication about SKH earlier in the education system, in high school and at the gymnasium, to broaden the future recruitment of students and reach young pupils in many geographical areas in Sweden.

Reaching a diverse group of potential students seems urgent in order to develop stage art with essential stories for and about minorities. An extraordinary effort to make an outreach seems necessary, as the diverse groups in society probably don't interact with traditional communication channels. Maybe apply for special funds to a task force can be applied for.

One area that the subject unit has recently started to work more actively with is sustainable development and climate sustainability. During 2022-2024, a research project on this topic will be carried out with the participation of all staff and intend to impact teaching through increased focus on climate sustainability. This is an important development area, also mentioned by the student representative in the self-evaluation seminar. The aspect of sustainability and the climate crises permeates society's discussion, and there will be more and more demands on solutions and the requirement of knowledge to handle this, also in working life and in the labor market of performing arts. Therefore, besides the importance of the area, it is also critical knowledge as a professional performing artist.

11. Summative assessment

The Assessment Group shall clearly and concisely summarise its previous considerations and positions, as well as its previous recommendations. The summary assessment should also provide feedback on good practice and areas for development.

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- **Unique profile in Europe**

The bachelor's program in performing art is the only one in Sweden where all functions "behind the stage" work and learn together. The program is characterized by a unique structure in which students from all backstage disciplines (specializations) acquire knowledge together. It is one of the few European programs, which combine all specializations in a single program, with some specializations offered exclusively in the Nordic countries and some exclusively in Sweden.

- **The program integrates specific in-depth knowledge of various specializations in performing arts**

The program's strength lies in the combination of specialization-specific, in-depth knowledge and broad knowledge of the performing arts, as an art form where the student develops knowledge and skills in performing arts in general and specifically in their field of study. This allows students to be trained in how the disciplines work together and to practice the collaborative nature of the performing arts. Through the integration of specific in-depth knowledge of various specializations in performing arts and breadth of knowledge of performing arts of practical and discursive tools, theory, artistic methods, and contextual understanding, the three-year program fosters students' skill development and comprehensive understanding of their specific area of study and the performing arts in general.

It consists of general courses that explore historical context, theoretical concepts, artistic methods, aesthetic expression, and ethical issues in the performing arts; specialization-specific courses that focus on developing creative skills within each specialization; and collaborative performing arts exercises that focus on collaboration and co-creation, where students apply tools, methods, and contextual knowledge to create together. In addition, a thematic progression develops that begins with a focus on text-based theatre and performing arts traditions in the first year, explores the broader field of performing arts, contemporary practices, and working with specific audiences in the second year, and concludes with internships and a final project in the third year.

The program aims to provide students with a comprehensive education that prepares them for the evolving performing arts landscape while promoting collaboration, creativity, and critical thinking.

- **The program fulfils the required core criteria**

The intended learning outcomes correspond to the qualitative targets as articulated in ESG and meet 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).

- **Technical updated environment and studios**

The students are provided with an accessible and appropriate study environment that meets accessibility needs and the specific requirements of the program.

Many educational activities require space, technology and technical support in complex processes. Therefore, there is constant work to distribute resources as equally as possible across student groups in a realistic way to maintain a good working environment.

Accessibility efforts are evident as the facilities have elevators, automatic doors, and aids for students with reading difficulties.

The administration provides special educational support to create an inclusive learning environment. It supports learning through a robust IT system and a digital learning platform that facilitates, for example, the supervision of work placements.

Numerous studios, black boxes, large theatre studios, various classrooms, and workshops in scenography, costume design, make-up, and wig design are available for the program's students. Each department has its own study rooms and access to project rooms for final projects

A possibility of development could be to open up the study environment, creating meeting places for the students at SKH. This, in turn, can lead to meeting possibilities and create opportunities for collaboration between the performing arts students and for example, the acting students, the opera students and so on. In a time of a digitalized working life, physical social meeting places are important as starting points for networking, understanding and collaboration. An expansion could be, to look at the environment outside the school as possible work fields also, like public buildings and spaces.

- **High qualification in teaching staff and competence development**

The program's strength lies in the teaching staff's broad competence and additional knowledge, which intersects artistic expertise with expert knowledge, for example, from the humanities or the technology sector. That way, all knowledge traditions and areas required for the BA program are covered.

Assistant professors and professors, hired based on their teaching abilities and artistic experience at the subject unit Performing Arts, undertake research; 10% for lectures and 40% for professors. Based on the self-evaluation report, assessing the specific content of individual research projects proves difficult. However, one can assume they generate new and relevant knowledge from which the BA program benefits.

The BA Performing Arts staff currently consists of three professors, ten assistant professors, and one adjunct professor who, together with the technical and production staff, cover the range of courses offered by the degree program. Guest lecturers complement with further specialized knowledge. SKH teaching staff participate in a 7.5 ECTS course on higher education pedagogy as part of their competence development.

The strength of the program lies in the broadness of the competence gathered within the subject unit.

It can be concluded that the department successfully ensures that the teaching staff is equipped with the necessary knowledge to teach the BA program effectively and that it familiarizes the students with the current knowledge developed in the artistic field of performing arts.

- **Close dialogue w students**

The program's strength lies in its high focus on the student's learning through close dialogue, as described in the self-evaluation report. The program is based on artistic tasks, where students can develop their artistic skills based on their conditions and interests. Students often work in small groups, and learning occurs in close dialogue with supervising teachers. The joint courses and design exercises focus very much on how learning happens in collaboration and how students can be in dialogue and develop their tools, methods, and expressions together within a collective frame.

- **Collaboration with performers**

It is essential to develop knowledge of all parts of the creative process and to build collaborations and relationships that can develop into professional networks upon completion of the program. The program regularly collaborates with the mime-acting program at SKH, but needs to develop continuous collaboration with programs in acting, opera, dance, circus, and everyday experts.

Teaching and developing methods for collaboration between the specializations, including methods for collaborations with actors/performers on stage are an essential part of the program, and the self-evaluation report addresses the importance of continuously collaborating with performing students at SKH.

The work with different methods, where students meet, can be developed and differentiated. For instance, which different methods to apply, when working with students in acting, mime, dance, opera, circus or other performers. The aim is to give the students of the program a greater understanding of the performers work process and perspective, and a more continuous dialogue with other students at SKH.

- **International exchange**

International exchanges during education are important for deepening knowledge and gaining a wider view of the context of performing arts. This is an area to develop. As mentioned in the self-evaluation report, SKH and the subject unit performing arts, more work could be done on developing more established collaborations to prepare exchange options for students. In practice, it is quite some work for students to prepare an exchange. The students are informed of the possibility, at the start of their studies as well as the administration regularly plans information sessions. SKH has many international agreements, but it can be challenging to get an overview of the institutions, that could be relevant for a particular specialization.

Planning communication with other universities way in advance is recommended, to ensure the success of such exchanges. SKH could increasingly include it in its strategic and internationalization planning and monitoring. For example, lecturers

and staff with experience in an international environment could facilitate direct communication with the artistic program directors of the partner universities, set up timelines, and communicate quotas for exchange places.

Developing this area allows for the possibility of creating international networks for the future as a professional, networks that might be more challenging to create on your own as a freelancing performing artist. In the self-evaluation seminar, both teachers and the students present at the seminar highlighted the wishes and need for the students to be able to manage study visits and field studies to other theatres and performing art institutions abroad, teacher and students together.

- **Recruiting/diversity/ implementing strategies**

The self-evaluation notes a pedagogical desire to enhance the breadth of student recruitment.

There is room for development in how the program could signal that it welcomes students from different socio-cultural backgrounds.

It would be conceivable to include theatre plays that go beyond the normative framework and the canon in the curricula to signal to current and future students that the program attempts to promote the inclusion of minority groups through the selection of relevant artistic content.

SKH might consider what strategies can be developed, to actually reach potential students from diverse backgrounds. Reaching a diverse group of potential students seems urgent in order to develop stage art with essential stories for and about minorities. An extraordinary effort to make an outreach seems necessary, as the diverse groups in society probably do not interact with traditional communication channels. Maybe SKH can apply for special funds to make a task force to strengthen the effort.

- **Preparing the students to the work field**

The program is described as being based as much as possible on processes similar to those in the artistic field. Students are familiarized with content that qualifies them for professional work in the performing arts.

Internships support students' understanding of how to apply the knowledge they have acquired. The program's content is valuable for the student's future working life and prepares the student for professional activity in the field of performing arts. The program has an entrepreneurial course in the third semester.

- **Students influence on their education**

A strength of the BA program regarding the criteria of exerting influence over the program's planning, implementation, and follow-up, lies in the fact that at SKH students play an active role in central committees and processes, including the

Education and Research Committee. Student representatives are integral to the admissions process in the Performing Arts subject area. Students articulate course evaluations and thus can provide valuable feedback on teaching and course planning. Ultimately, they help shape future courses in the bachelor's programs

A development area could be how to plan collaborative courses in the complex way that is needed while finding ways to build flexibility in the planning. It might not only be about responding to the students' requests for changes; it might also be important to build the knowledge of robust planning that has flexibility, which connects to the working life and the labor market in performing arts the students will meet.

- **Stronger framing, methods, theories in big projects**

As the field of performing arts expands in the many directions stronger frames and methods is recommended. Considering the development of performing arts today, in terms of co-creating processes, documentary theatre, the emancipation of specializations, non-hierarchical structures, etc., it is vital to collaborate continuously with all parts of the process. There is a challenge to be able to work in a more differentiated way, within the same framework, to meet the student's different experiences, interests and needs. The program requires a combination of practical knowledge, critical reflection, and the ability to manage collaboration in artistic expression. The students have different experiences and interests in these areas from the outset; how is it possible to embrace this? It is a challenge to structure collaboration and to continue developing precise tools and different process designs so in order for the students know the different positions and phases of the major collaborations projects, which is not based on traditional hierarchical structures. Especially regarding the specializations, who in traditional structures, are in top of the hierarchy, like the playwright and the director.

- **Entrepreneurship / sustainable artistic practice throughout the whole study**

A development area is how to introduce students earlier to how the labor market, in the field works for different specializations. Recommended is a strong focus on the entrepreneurial part of the field, understood as teaching in "how to make your own projects", apply for funds, pitch ideas, collaborate with institutions, and communicate your project on the homepage and SOME.

Another challenge, also addressed in the self-evaluation report, is how the students can be better prepared to find their jobs in the artistic field. "Sustainable Artistic Practice" in year three, as highlighted, could be introduced earlier, and run throughout the education. Here, alums, practicing artists and other key players, could provide students with valuable insights into the demands of the professional field. Some also could provide feedback on portfolios, bios, CVs and live presentations of their artistic skills. Given the variety and diversity of

specializations, this requires organizational support in the form of appropriate staff positions that initiate and maintain existing connections to the field.

- **Independent artistic voice strengthened through the education**

There is a difference between the artist as the initiating creator and the artist as an interpreter of already existing material. Creating space in the schedule for more time to be the creator, individual or in groups can make space for developing the individual preoccupation as the driving force.

Auteurs significant challenge is the balance between developing a strong individual voice in the collaborative processes. When many strong artists work together, there is a tendency for all involved, wanting to choose the material, what the piece should communicate, the genre, etc. The question is how SKH can develop ways for the students to maintain the development of strong individual voices within the specializations and, simultaneously, gain knowledge of how to strengthen the piece they are working collaboratively on.

Increasing periods during their studies, when it is possible for the students to fill in their own content just given few frames like space, material frames, and budget, could be a possibility for students to influence the learning goals they set for themselves—either as individuals or in small groups.

- **Teachers employment length**

SKH limits the duration of employment in the artistic field in accordance with the Higher Education Ordinance. This is to ensure that knowledge from the artistic field flowing into the learning environment remains current. However, there are also competencies - not necessarily only of an artistic nature - that are overarching and relate to working with other subject areas and departments. These key competencies, some of which develop over the years, are lost when personnel change occurs, indirectly affecting many programs across SKH. Although this issue is of overarching importance to SKH, the evaluation report demonstrates that this adversely affects the BA Performing Arts program. It would undoubtedly be helpful to start discussions between the heads of subjects, departments, and top university management about the possible continuation of important staff positions in this regard.

- **Expanded field of performing arts**

Considering the development of performing arts today, in terms of devising processes, documentary theatre, the emancipation of specializations, non-hierarchical structures, etc., it is vital to develop the students engagement with these expanded areas, it is also recommended that the students broaden their understanding of “the stage”, as for example site specific, landscaping, digital stages and museums.

- **Artistic research as integrated practice**

Extending the research to areas of knowledge outside the specific teaching requirements is recommendable, as is already underway with the joint work of the subject unit on climate sustainability. For example, it would be conceivable to promote artistic research that investigates artistic solutions to recruiting students more broadly or explores artistic solutions to minority stress, a topic mentioned elsewhere in the self-evaluation process but equally applicable here.

Artistic research, which deals with topics defined as threatening problems in society, such as sustainability, migration, climate, etc., in joint research with other fields of knowledge, could open new ways for art to have a voice in this matter.

The presence of research in the program is sometimes invisible or unclear because the relationship between research and education is not self-evident yet. A development area for this communication with the students, could be to present and share the process and experience of artistic research in Sweden. Share how the discourse has been influenced by certain artistic fields to give the students an overview of the complexity and also the history of artistic research in performing arts, a field that is young in the form it has now.

Implementing understanding and practice related to artistic research during the education, could be considered. For example, could the students make a portfolio, with research, documentation, methods, context and reflection. They could be the object for examinations and at the same time prepare them for further academic career.

Appendices

The Assessment Group has received the following compulsory appendices to the self-evaluation report:

Programme syllabus (first- and second-cycle)

Overview of qualitative targets

her documents on which the assessment is based.