

Self-evaluation report for the Master's Programme New Performative Practices at Stockholm University of the Arts

A part of SKH's systematic quality enhancement work.

Table of contents

1. Summary	3
2. Introduction.....	3
3. About the program	4
3.1 Program set-up.....	5
4. Preconditions.....	6
4.1 Teachers' competency.....	6
4.2 Facilities – studios and amenities	9
4.3 Study materials.....	11
4.3.1 Study material overall analysis	17
4.3.2 Study material overall development.....	17
4.4 Presence requirements and alternate assignments	18
4.5 Student support	20
5. Design, implementation and results	21
5.1 Content and design of the programme	21
5.1.1 Goal achievement (national and local objectives)	22
5.1.2 Internal, national and international mobility	24
5.1.3 Progression between courses in the programme	28
5.2 Examination.....	43
5.3 Examination formats.....	44
5.3.1 Assessment criteria for examination.....	44
5.3.2 Conditions and formats of retake examinations.....	45
5.4 Connection to research.....	45
5.5 Progression between education levels	46
6. Sustainability	47
7. Broadened recruitment and wider participation	48
8. Collaboration and working life	49
9. Gender equality.....	51
10. Student influence.....	52
10.1 Course evaluations within NPP	54
11. Appendices	58

1. Summary

The master's program New performative practices has been in place since 2011 and students have been admitted every second year since then. English is the main language of instruction and the program has admitted students from several different countries, both within and outside of Europe.

The self-evaluation focuses on describing the program and how the courses it includes jointly function to create a forum within which students can define their artistic practice in relation to current practices in their field. Students study how their practices have been constituted historically and what the practice needs in order to be ethically sustainable in contemporary society. Modes of artistic production are considered articulations of practice that further the interrogation and development of that practice.

Continuous learning and reassessment, which takes into account the students' input, is an integrated part of the program. Throughout the self-evaluation there are reoccurring sections regarding activities and structures that function well, and should be maintained, as well as areas that should be developed and how this should be done.

The program is based on the national intended learning outcomes for the degree of master of fine arts. Each course syllabus includes the intended learning outcomes for the course. The descriptions of the courses in chapter 5 include which national intended learning outcomes are addressed and examined in each course.

2. Introduction

The document has been written as part of the system for quality enhancement at Stockholm university of the arts, SKH, and has been written mainly by the program director with the aid of a working group.

Since 2011, the program has been developed through discussion with students, alumni, staff, guest lecturers and with other parties within and outside of SKH. Practical responses to observations about what needs to be changed are implemented by adapting course plans, schedules, study materials and developing new relations with teaching staff and procedures with administrative staff. This procedure of self-evaluation and input from internal and external parties will be part of this continuous process of evaluation, implementation and re-evaluation for this education.

Every two years, after each cohort graduates, the Program Director and regular staff re-evaluate teaching methods, scheduling, examination methods and course content in relation to the National Intended Learning Outcomes, student evaluations and teachers observations. Every six years (3 cohorts), an extensive self-evaluation such as the current one, including interviews with alumni and external evaluators will be made.

The official English name of the program is spelled according to British rules of spelling but in the self-evaluation American spelling will be used.

3. About the program

The Master in Fine Arts Programme 'New Performative Practices' (NPP) has been offered at DOCH/SKH since 2011.

Since 2011 72 students have been admitted to the program. Out of these, 52 students have completed the program and out of these 44 students have applied for and received a degree. Six students from previous groups have not yet completed the program. Reasons for not completing vary from an interest in another course of study or the need to suspend their studies due to temporary scheduling conflicts. At the moment 14 students are enrolled in the program with the intention to graduate in June 2021.

The program leads to a Degree of Master of Fine Arts (120 credits) with specialization performative practices. The main field of study for the degree is Choreography.

The programme has admitted students from several different countries within and outside of Europe. Throughout the years three NPP students from outside of Europe have had their tuition fees covered through the SKH tuition fee program.

The program is aimed at experienced, practicing performers from diverse artistic backgrounds. Performing artists are provided with context and support to engage with their own performative practices as well as tools to further their research into other artistic practices than their own. The program comprises two years of second cycle studies. It is research preparatory and after completing the program the students can apply for a Degree of Master of Fine Arts in Choreography, with a specialization in Performative Practices. After completing the studies the students meet the general entry requirements for third cycle studies, i.e., doctoral studies.

NPP Master students articulate their own artistic practice during the course of study. They can do this by pursuing a single project during the full time of their studies, by including their current artistic process as part of their studies, or by following through and keeping track of what accumulates and becomes evident to them as essential to their artistic work during the education. The course invites students into contexts that recognize epistemological trajectories in choreography and performance as well as into contexts that support the constructive questioning of conventions. Personal history, ethnographic studies and classical academic enquiries are all supported and encouraged by the program. Physical, live-performance practices are studied for the development of relationships to audience, perceptions of the performer's role in society, and a critical, ethically viable relationship to the continuous unfolding of live performance. The individual artist's development of a personally sustainable practice is studied in dynamic relation to society's demands, understanding and respect for artistic practice.

At the end of their education NPP students are expected to be able to articulate what constitutes their artistic practice, how that practice relates to current practices in their artistic field(s), the boundaries of their knowledge and what conditions they need to sustain their artistic practice.

The program is situated in the Dance Department at SKH. The department also offers a bachelor's program in Dance Performance, a master's program in Choreography and free-

standing courses mainly aimed towards established artists. The department has about 60 student full-time equivalents. The staff within the department has been recruited based on artistic qualifications. There are 4 doctoral students employed at the department and there are 12 full-time equivalents of teaching staff employed at the department. In addition to the staff employed within the department the program has teachers from other departments, mainly the Research Center, and also many teachers with artistic or academic merits from Sweden as well as from abroad. The program is led by a program director, Chrysa Parkinson, professor of dance, who works closely with Frank Bock, assistant professor in choreography and Tove Salmgren, lecturer in performative practices.

At SKH there is an active research environment within the field of Artistic Practices. In 2014 when the colleges merged and the Research Center was created, NPP began collaborations with the Research Center: inviting Research Professors to lecture on Artistic Research practices, examine courses, interact with Master students and teachers and integrating Research Seminars and Conferences into the NPP education. NPP has also shared courses on Documentation with the PhD education. Although these courses are examined separately, doctoral candidates and NPP Master students attend lectures and share study materials together for this course. There has also been interest from The Research Center in lecturers that NPP engaged, increasing the social and conceptual connections between the second and third cycle educations.

At SKH there are several other master's programs. From Fall 2020 the University's second cycle will hold collaborative courses across departments.

The NPP program consists of two years of fulltime studies, with presence in Stockholm required part time. The studies are set up with periods of intense on campus work and periods where the students continue their studies where they choose.

The entry requirements for the program are previous studies equivalent to a bachelor's degree, English proficiency equivalent to level 6 in Swedish secondary schools and at least 5 years professional experience of artistic activities. In the admissions process the applicants are asked to show that they fulfill the entry requirements through either formal merits or prior learning.

Selection is made among the applicants that fulfill the entry requirements by an admissions group appointed by the vice-chancellor. It is based on the applicants' prior artistic practice and a proposed project.

3.1 Program set-up

In the NPP syllabus artistic practice is emphasized and artistic works (pieces, products, projects) are considered by-products of practice. Practice can be thought of as the ongoing, interstitial, constitutive and recurrent aspects of an artist's work. In order to highlight practice, the education's courses alternate between introducing artistic concepts and methods and practically integrating these concepts and methods into artistic work-life. This rhythm intends to support coherence within individual artistic practice. Methods of making, documenting and presenting are balanced by studying concepts of

performativity, labor and ethics. The first two semesters emphasize the expansion of conceptual frames and end with an intensive practical period. The second two semesters echo this structure but heighten the focus on how the individual artist's practice manifests in the methods chosen, the ethics practiced, the contextual frames employed and, finally, in their choices of documentation.

Term 1

Artistic Practitioners Methods and Theories #1, 22,5 credits

Module 1: Artistic Practice and Place (7.5 credits)

Module 2: Matter and Artistic Research (7.5 credits)

Module 3: Somatic Language and The Subject (7.5 credits)

Optional course # 1, 7,5 credits

Term 2

Reflection, Documentation, Presentation # 1, 7,5 credits

Performative Practice, 15 credits

Project, Organisation, Context # 1, 7,5 credits

Term 3

Optional course # 2, 7,5 credits

Project, Organisation, Context # 2, 7,5 credits

Degree project – Choreography with Specialization Performative Practices, Degree of Master 15 (30) credits:

Module 1, Ethos and Change #1 (15 credits)

Term 4

Degree project – Choreography with Specialization Performative Practices, Degree of Master 15 (30) credits:

Module 2, Ethos and Change #2 (7.5 credits)

Module 3, Encounters (7.5 credits)

Reflection, Documentation, Presentation # 2, 15 credits

4. Preconditions

In this chapter the preconditions for carrying out the program are described and analyzed.

4.1 Teachers' competency

The Dance Department has a small group of permanent teachers with specific assignments regarding NPP (roles described below). The programs and courses offered at

the department are to a large degree staffed by external teachers and artists that bring the skill set and experience needed for specific parts of the programs and courses.

The program's main costs are teachers' fees, plus travel and accommodation for guest teachers from abroad.

The NPP program is led by Professor Chrysa Parkinson who has been appointed as the program director. In addition, a lecturer and an assistant professor are closely linked to the program.

Some teachers, besides the program director and the senior lecturer mentioned above, are in charge of specific elements that reoccur within the program. Some of these have long term positions within the department. Others are guest teachers that have worked consistently with the education over several years, meeting several cohorts and contributing critical reflections on the program, its structure and management.

Four primary influences in the current NPP education:

Frank Bock, Assistant Professor in Choreography, has been working with the NPP education since 2013. He is qualified for this work through his extensive career as a dancer, curator and choreographer. His ongoing somatic practices inform his research into discursivity, as does his existential psychology practice. He supervises NPP students, gives courses in discursive practice with a somatic focus, consults on the structure and content of the education and acts as examiner (in courses he does not lead). Bock's responsibilities include advising the program director on how choreographic practices can be well addressed in the NPP education.

Martin Hargreaves is the director of Research and Postgraduate Studies at The Place (UK). Martin has worked with the NPP education since 2013, giving lectures on the history and development of performativity as a concept and acting as interlocutor for the examinations of The Degree Course Module 3: Encounters. Hargreaves provides students with essential insight into contemporary concepts of performance and performativity. He advises the Program Director in relation to aspects of the education that can be developed, sustained or adapted, particularly in respect to the specialization Performative Practices.

Chrysa Parkinson, Professor of Dance, has been working with the NPP program since 2011, first as Artistic director in collaboration with the former Head of Department, Cecilia Roos and then, since 2015 as Program Director. Parkinson is qualified for this work by her extensive career as a performer in the US and Northern Europe, and by her experience in creating innovative learning platforms for practicing artists. She is experienced as a second cycle coordinator through her development of the PARTS (be) research cycle, as well as her teaching in the US and Europe (since 1989). She has supervised several PhD candidates in artistic research, allowing her to anticipate the demands of third cycle educations within the NPP education. Her focus on the dancer's agency and artistic practice are both the basis of the lines of inquiry in her artistic research and give insight into the direction of the NPP program.

Tove Salmgren, Lecturer in Performative Practices is a performer, choreographer and curator. She has been employed to work with NPP since 2017, supporting administration,

scheduling, communication with other departments, inter-departmental communication and consulting on qualitative, content-related questions about the program's development. Salmgren has been a teacher and coordinator for the dance department at SKH since 2015. As an NPP alumni (2015) and active artist in the professional context of Stockholm and Uppsala, Salmgren is uniquely positioned to create essential connections between NPP and the Swedish artistic community. She works with NPP students as a supervisor, coordinates specific courses, gives seminars on feedback processes, consults with the program director on structure, content and how to integrate student evaluations.

In choosing teachers, lecturers and course leaders for the NPP program, the program director has sought to work with artists who have a practical relation to enquiry. This includes artists for whom research questions, experimentation and exploration are inherent to their artistic process and who have skills, either through formal training or through ongoing experience, in transmitting methods of enquiry to artistic practitioners who may be working in other artforms. Educational level has not been the primary criterion for hiring. Several of the teachers who have been engaged by the NPP program have gone on to pursue PhDs in Artistic Research.

Scholars with knowledge that is specifically relevant to performative and mediated artistic practice have been valuable to the program's curriculum. If their expertise is related tangentially to the artistic practices of the NPP students, the scholar's knowledge must be carefully contextualized by the course leader. For example, NPP has engaged geo-scientists, climatologists, sociologists, theologians – none of whom had particular relations to artistic practice but whose knowledge, methods of research and enquiry contribute greatly to the education when well-situated for students to make relevant connections to artistic practice and its relation to society.

At times the program director has engaged professionals from the business world, or from the art industry to discuss specific points of concern, for example: budgeting artistic projects and management.

Analysis and evaluation

Scholarly approaches have been particularly useful in relation to documentation and ethics.

Although the perspective of art management professionals and business experts can be useful for a single seminar, it has become clear that business expertise is not enough in relation to this level and type of master's education.

When working with professionals from the business world, or with experts in art management as course leaders or supervisors, there is a risk that the program begins to model itself as a production house for the students' projects, promoting values and means of production that confirm existing norms but conflict with either the student's desire to experiment, or the students' potential to learn. It is essential that NPP invites critical thinking in order to support the potential for Master level artists themselves to create paradigm shifts in their field through knowledge of their field.

The goal of the NPP education is to introduce students to tools and perspectives through which they can choose how they would like to continue to work as artists. The NPP education does not necessarily educate students in duplicating pre-existing formats. Although historical perspectives and knowledge of the current art market and milieu are part of what the education addresses, the intention is that on graduation MFAs are able to articulate what constitutes their artistic practice, how that practice relates to current practices in their artistic field(s), what their artistic practice needs in order to be sustainable and finally, to be able to articulate the boundaries (or limits) of their knowledge.

Development

Student evaluations since 2013 have specifically requested contact with artists, theorists and lecturers who bring non-western, de-colonial, queer and norm critical perspectives. Because of the global environmental crisis, it is not desirable to bring artists from distant locations for short periods. The program will continue to invite persons of color living and working in Sweden, and artists and theorists who have immigrated to Sweden or are visiting other institutions with whom there can be a collaborative exchange.

The program will invite artists from farther away to stay for longer periods, providing them with working-spaces for their own practices (a kind of artist-residency that allows the artist to continue their own practice in tandem with teaching, making it more feasible for them to stay for longer periods). This approach is likely to diminish costs for travel but increase costs for accommodation.

In order for on-line seminars and lecture series to continue to be part of the program, secure modes of online sharing must be established (re: GDPR).

The program will continue to curate teachers in relation to a broadened understanding of race, gender and contemporary discourses on normativity, with an emphasis on performance of identity as a complex, necessary aspect of communication and the dissemination of knowledge, and with attention to the full ethical implications of the institutional hosting of the transmission of knowledge.

The program will make their choices transparent to both guest-teachers and students who is invited to teach, how they identify, where they are coming from and into what social context they have been invited.

4.2 Facilities – studios and amenities

The Dance Department shares the studio facilities with the Dance Pedagogy Department (and with a few of the Circus Department's courses) at Brinellvägen 58 in Stockholm. There are studios for dance classes with different requirements when it comes to flooring, mirrors and barres, theatrical lighting grids and specialized circus equipment. There are rooms for independent work, lectures, seminars as well as rooms for viewing videos and a computer lab.

When the students need space for independent-work they can book studios for this tendays in advance.

From January 2020 SKH has changed its system for booking studios. The new system has a user-friendly interface both for desktop and phones.

Analysis and Evaluation

Many of the NPP cohort over the past years have not lived in Stockholm (approximately half of the group most years). There are also students whose artistic work demands they travel for extended periods. This has meant there have been certain periods of intensive studio use for NPP, and other periods when there are relatively few NPP students using studios. For various reasons (economy, climate crisis) several students from abroad have chosen in recent years to move to Stockholm, which has increased NPP presence and studio use at Brinellvägen 58. For peer to peer learning this is very positive. It has also been positive for increasing the flow of learning between BA and MA levels at the Dance Department because there are more students meeting spontaneously and more self-organized presentations, mini-festivals, etc.

The NPP students tend to work individually, rather than in groups when they are not in seminars – depending on the size of the group, this can cause a space shortage at Brinellvägen 58.

For their Degree Course presentations NPPs have been encouraged to find venues outside of the SKH facilities, with the idea that this will expand boundaries and situate their artistic work in other communities, inviting different kinds of attention and mingling. Some NPP students have challenged this assumption by inviting people from other communities into Brinellvägen 58 to see their Degree Course presentations. In relation to the facilities at Brinellvägen, this has given rise to concerns about security and scheduling.

Development

Discuss studio requirements with other departments in order to anticipate clashes.

Create an SKH support network for international students who need appropriate housing in Stockholm.

Include *post-studio practices* as an aspect of the first term's course Artistic Practitioners Methods and Theories Module 1: Artistic Practice and Place and the third term's Degree Course Module 1 Ethos and Change Part 1. In the first term it would be valuable for the course to invite performing and choreographic artists as teachers who work entirely outside of studios in order to understand what methods of composition and physicality this type of practice develops. For the third term, it would be useful to invite practitioners from various artistic fields who consider the alternate economies post-studio practices create for performing and choreographic artists and the relations to privacy, domestic-space, online platforms, social media and reproducibility they encounter.

4.3 Study materials

The main kinds of study material are described, analyzed and evaluated below. After these analyses the totality of the study materials used in the program will be analyzed and evaluated as a conclusion about the needed development for study materials within the program.

Technical support

In the past NPP has had difficulties getting technical support to film lectures and upload those films to a digital platform easily available to students. In 2018 the course invested in a camera and the Dance Department bought a hard drive dedicated to uploading films for archiving student works and uploading study materials to a shared platform. Since Fall 2019 NPP has used Canvas¹ as its shared platform. During the Covid-19 health crisis, NPP began relying on the Research Catalogue as an artistically flexible platform for uploading artistic work and documentation. Zoom.us has also been an important tool for students and course leaders to stay in ‘touch’ at a distance.

Analysis/Evaluation

With adequate technical support Canvas has the potential to function well. Lack of technical support for online communication and documentation is the most consistently frustrating aspect of the NPP education, for the program director, course leaders, teachers and students. Not all students have equal access to online materials. When working with long distance learning there is a risk of discrimination against persons without economic advantages, or with limited access to the campus facilities, because of the dependence on internet access.

Development

The department has an ongoing dialogue with the technical department to try to ensure a more consistently available technical help.

Investigate how other Universities handle distance learning platforms in relation to students who do not have access to advanced technical equipment, free wifi and cannot pay for unlimited data.

Digital media recordings

With the permission of the lecturer, students are encouraged to make audio recordings for future study. Some lecturers allow NPP to film their lectures and keep the recording available for future study (on a shared digital platform, like Canvas). This is useful to students who are absent at the time of a lecture, although generally the policy is to require presence for lectures and seminars.

In case students don't have online access when they are traveling or at home, they can access the documentation by going online at the Dance Department library (Brinellvägen

¹ An e-learning platform.

58). Some lecturers provide Power Point files of their lectures, with links, which students use to augment their future studies.

Analysis/Evaluation

Although NPP is not a distance learning course, it shares concerns with distance learning courses, particularly the need for digital documentation in some instances and for continuous long-distance access to study materials. It is valuable to have digital documentation available when appropriate. Some lectures can be transmitted through live feed, with question and answer periods built-in to the timing. This is possible as long as the technical aspects of sound and connectivity are stable.

Because of privacy and copyright issues, many teachers are not willing to be filmed or provide documentation of the materials they share during their lectures.

Physical presence is highly preferable for certain kinds of somatic and discursive exchanges. Although during the Covid-19 health crisis alternative methods for somatic practices have been emerging, there is still a general reluctance on the part of students and practitioners to give up on live presence when possible.

For these reasons, it is important for the course to have both access to good technical support and access to studio-spaces.

Literature

NPP has a basic 1000 page maximum per 15 credits. Some courses do not use pre-assigned literature. There are very few courses that are near the set limit of number of pages per credit. Within the program there are different kinds of written material used; poetry, fiction, philosophical text, academic texts on subjects such as history for example as well as written documentations of artistic research. The different kinds of texts are used with different purposes, depending on the course content. The students learn to handle and relate to different media and their different styles and intentions.

Courses such as Performative Practices (2nd term, 15 credits) demand that students study the relevant literature on the concept of performativity as well as follow a lecture series that contextualizes and analyzes these texts. The course syllabus for Performative Practices (15 credits) lists a large selection of literature from which the course leader and lecturer make selections. This is updated yearly to include changes in the field of performance and critical theory. For example, in order to include new concepts of materiality and post and decolonial theory, the list has been added to significantly since 2015, but these changes will be added to the course syllabi.

In the second term students are assigned a personalized reading list of poetry and fiction based on an individual conversation with a guest-lecturer who has visited their studios. In the third term they are asked to write a response to the reading list.

Analysis/Evaluation

Because theory and practice in performance are in constant response to cultural change it is often necessary to update some of the texts and study materials every time a course is given. The process for changing Course syllabi has made this a complicated procedure.

Development

The board of education and research has decided to change the process for revising the list of study material (including literature) within the course syllabi. This is realized from July 1, 2020 and will facilitate the process of ensuring that the students get material that are up-to-date.

It has been difficult to find teachers/supervisors able to create reading lists of fiction and poetry. Most often, the teacher/supervisor resorts to theoretical texts. The program director is looking for artists/scholars who can perform this role. The intention is to focus on the process of reading artistic works as an aspect of artistic practice. In the few cases where the student has been able to focus on fiction and poetry, the result is a clearer grasp of literature as an art form. One of the issues is that there are many first languages in use, and not so many teachers who have a working knowledge of the literatures of all these languages.

Film as a study material

Many lecturers use film clips as illustrative aspects of their lectures.

In the first term of the education in 2019, two new workshops with film/video practice at their centers were introduced. The workshops were: *Image as Site*, with Professor Ellen Røed and *Documentary Film Practices: Rituals and Rites* with Professor Jyoti Mistry. These courses were introduced as part of the course Artistic Practice and Place (First term, 7.5 credits).

In the second term film is considered as an aspect of documentation (Reflection Documentation and Presentation #1, 7.5 credits, shared course on documentation with PhD candidates).

In 2018 NPP initiated a change of study materials for the course Degree Project Module 1 Ethos and Change Part 1 (third term, 15 credits). The study materials now focus on post and de-colonial films and film makers as an access point to studying the relation between historical change and ethics in artistic practice. With the guidance of an external expert on film post and de-colonial theory in film the NPP education purchased fifteen films for the SKH library in the categories of biographies, contemporary classics, documentaries and artist's perspectives.

Analysis/Evaluation

NPP has responded to the ubiquity of digital recording devices as a means of self-documentation by inviting lecturers from the field of film-making to give lectures and workshops. Film/video is the most common documentation system in choreographic practices, with the result that most practitioners are familiar with digital formats, recording and editing.

NPP has also responded to requests for more non-western perspectives on art and theory by inviting post and decolonial perspectives in film. The focus on post and de-colonial film making is a response to the multi-valent sources of post and decolonial theory, which

demand more transdisciplinary means of communication than purely text-based formats can provide.

Film functions differently in different courses. Initially, in the first term, it is proposed as an artistic form that the student/artist studies in order to better understand their own practice. In the second and third terms it is proposed as a means of documentation that the student studies in order to expand their choices of documentation methods. In the third term it is also used to communicate complex aesthetic and relational concepts. Situating film making as an artform and skill in the first and second terms is a necessary aspect of discussing the aesthetics and concepts it transmits in the third, and finally in the fourth term when the student chooses what form of documentation they will use for their final presentation.

Development

Sharing lectures with film students would be useful in understanding the theory and practice of film making. Possibilities could include sharing courses on ethics, for example, and/or opening some courses to a limited number of guest-students from other departments. This would provide students with a concrete forum to meet and share their skills, creating more opportunities for peer to peer exchange across artistic disciplines.

Although there have been attempts to collaborate with other departments they have not yet succeeded. SKH is in the process of setting up collaborative MA programs in Artistic research methods (7.5), documentation (7.5) and exposition (7.5). NPP will adapt its Course Syllabus and join the collaborative Artistic research methods course in the Fall of 2021 when there is a new NPP cohort.

Exhibitions and live performance events

NPP course leaders and lecturers consistently assign exhibitions as study materials (Moderna Museet, Bonniers Konsthall). Since 2018 NPP has developed an ongoing dialogue with Marabouparken, which includes the possibility for NPP students to create exhibitions during specific festivals.

In the first semester NPP assigns live performance events as study materials. This has not been done in the following terms because of budget limitations. Since Spring 2020 NPP has created an agreement with MDT that allows the students to attend performances there for reduced price and in groups. Due to Covid-19 restrictions, this has not been used much (just for one or two performances).

Analysis/Evaluation

The interaction with contemporary performances and exhibitions that are viewed/experienced by the students jointly gives essential material for discussion within the courses and allows for a common frame of reference for the students.

Development

The program would benefit from continuing to create ongoing dialogues with more contemporary art contexts in Stockholm and Sweden, including meeting artists and

curators in order to continue to create connections between contexts in the visual art and performance milieus.

During Covid-19 restrictions there has been a significant increase in live streamed events available online. This could be a useful addition to the study materials for NPP students in relation to methods of presentation.

Research seminars and conferences

The Research Center at SKH arranges regular research seminars and reoccurring research conferences for artistic research. These have to a large extent been included as part of the schedule for courses within NPP where it is relevant. The focal point of the seminars and conferences are presentations from artistic research projects, both underway and concluded projects. There are also open presentations from the doctoral candidates at SKH during their process and when their findings are presented and discussed that are, when relevant, included in the schedule for NPP.

To access documentation from artistic research two main systems are explored and used within the program.

- The Research catalogue, an international site for documenting, developing and publishing artistic research projects is used both for finding material and for the students to document their process and/or findings during the program.
- DiVA a system for publishing documentation from finished projects that is organized by the Swedish university libraries and available throughout the library system.

Analysis/Evaluation

By participating in presentations and discussions of artistic research, students gain insight into processes and join discussions regarding method choice and exposition format. This expands the potentials for exploration within the NPP students' own projects.

An introduction to Research Catalogue and DiVA have been implemented earlier, in the first semester of the programme (first time fall 2019). The aim is to follow up this regularly during each semester so that students have the support and access they need to use these platforms. NPP will further use RC as digital portal for exams. To use RC will help the student gain international visibility and connect to other practitioners abroad, and other international higher educational institutions.

The economic and ethical implications of online publication are different from those of live performance. It becomes increasingly necessary for performing artists to understand these implications in order to develop platforms that are specifically tailored to their artistic work.

Development

Continue to work with the Research Catalogue and investigate the specificities of online publication. This area of study will be implemented in the third term's study of ethics (in publishing) and fourth term's study of documentation and presentation.

Writing

The students are expected to develop their abilities to verbalize and formulate themselves in regard to their practice and their references throughout the program. Artistic writing practices are encouraged and the Program director in particular works individually with students to help them develop formats that suit their artistic work and preferred modes of communication. Over the course of the two years they are expected to find artistic models, study modes and references relevant to their process and modes of expressing themselves in writing that integrate and support their oral articulation. There is a specific history in dance practices of oral transmission rather than written transmission of knowledge that is addressed and considered within the individual trajectory of each student and in the general learning outcomes (NILO).

To this end the program could also benefit from an academic-style writing course that supports writing that is: informational, has a consistent citation form, is explicit, ‘hedged’ (modifies claims it cannot fully support), uses formal grammatical writing modes and is identifiable as a genre (essay, case study, review, research abstract, etc).

Analysis

Not all NPP students need or are interested in this type of writing. In 2017 the English Language entry requirement for applicants to NPP increased to English 6 (or the equivalent). Even so, there are students who would not be able to articulate themselves in English at the level necessary for a formal academic research paper in English and do not need to do that to continue having a successful artistic career.

Development

To ensure that those students who are interested and inclined to sharpen their skills in relation to academic-style writing it would be good to offer an elective course with this content for the master’s students throughout SKH. Through such a course, students have the opportunity to study writing in this style without making it a mandatory aspect of the program. This course will be developed for the summer of 2021. Meanwhile, NPP students have a three-day seminar with a lecturer from the department as part of their Reflection Documentation and Presentation #2 Course in their third term. This course includes a writing assignment and introduction to methods of reading academic papers.

Funds for students’ own work

The department has chosen to give each student the possibility to make choices about how to set-up and carry out their work for the Degree Course and its presentation. This is facilitated through an allocation of funds that are designated for each student.

Each student receives financing for their Degree Course presentation:

- 10.000 SEK for supervision (third and fourth terms)
- 30.000 SEK for collaboration (fourth term)
- 10.000 SEK for documentation/presentation (fourth term)

Analysis/Evaluation

Through the allocation of means that the students can use within the Degree Course the department enables the students' exploration and realization of ideas and concepts within the course.

Development

A development area for the program would be, aside from the funds above, to allocate means to ensure that the students could travel to research performance, artistic residency and exhibition contexts by traveling to art venues. This would be very beneficial for the students to be able to increase their points of reference and to give the group as a whole a more diverse basis for discussion.

4.3.1 Study material overall analysis

The study material used within the program is not viewed as a canon but instead as a list of material that is reviewed and updated continuously to ensure that the students get a varied input.

The combination of different media, different kinds of text and in person presentations, discussions and experiences jointly gives the students a good frame of reference that pushes them towards a deepened analysis and understanding as well as enabling them to continue to develop their artistic practice with new insights.

4.3.2 Study material overall development

Beside the specific areas of development mentioned above in connection to each type of study material some further areas have been identified that the program is currently developing:

- **Collaboration:** NPP balances between providing an individualized learning platform for experienced practitioners interested in higher education and working with a group. The potential for the program to create peer contexts for collaborative artistic projects would benefit from a lecture/seminar series specifically on collaboration in artistic processes.
- **Promotion/Communication:** For the students' final projects NPP has published a hard copy booklet, as well as collaborating with the communication department at SKH for audiences to access students' works through the Intranet.
- **Documentation:** The hard copy booklet has become increasingly unpopular with the students because they lack control over the design and many of them feel misrepresented. It has also been difficult to distribute efficiently. The hard copy booklet is meant to represent the group of students and the education, specifically to emphasize the artistic practices the students have engaged in during their two years studying at NPP. To replace this, the program director would like to include collaborative/collective artistic design processes within the fourth semester documentation course during which the NPP students would use a digital

platform to publish documentation of the cohort (possibly the E platform in Canvas, or another webpage with printable interface).

Other topics the Dance Department is considering developing as freestanding courses (available to externals and current students) and/or Elective Courses (available to current students across departments at SKH).

- Translation: An elective course that deals specifically with the ethics and poetics of translation, both spoken and written, would be valuable for students engaged in international contexts.
- Somatics: Elective courses in physical practices, particularly somatics, that have long durations (10 weeks +) would be useful to students who are attempting to integrate physical practices with their studies. There is currently one practitioner offering this type of course at SKH. It is a popular course and has been running successfully for many years now. It is something to build upon, not replace.

4.4 Presence requirements and alternate assignments

In 2011 the program required students to be present approximately one week per month, considering their ongoing artistic work as part of the education. This was not enough to give the group a sense of continuity and to work on more physical processes. The requirement for presence includes that caveat that students can be absent 20% before they need to compensate for the work they have missed. Many courses within the term were based on four days or less of required presence. Students who missed one day of a four-day course exceeded their 20% allowance. This caused difficulties for students, course leaders and examiners.

By 2015 the presence requirement had increased to approximately 10 days per month, demanding presence on weekends, evenings and holidays. This was a problem for caregivers.

Around this time, the program began to develop a reputation in the artistic community for being a distance learning education, which was misleading because the program did not have the technical equipment in place to support distance learning.

By 2018 presence was mandatory 10 days per month, with weekends off. This was better for caregivers and people living in Stockholm, but students who did not live here had difficulty maintaining this schedule. Some traveling teachers preferred to work on weekends and were not available during the week and NPP sometimes had trouble with studio schedule conflicts because the program now had a schedule very similar to other programs in the Dance (and Circus) Departments. In order to counteract this, NPP has begun asking for studios far in advance. However, even if NPP is the first to request a studio, schedule clashes remain and there are sometimes not enough studios for all of the educations using Brinellvägen 58.

Starting in the Spring of 2020 NPP required the student's presence for about six weeks per term: one four-week period, one ten-day period and one four-day period. This reduced students' travel. It sometimes reduced lecturers' travel: instead of coming twice for a

series of lectures, they travel once and stay for a longer period. Inter-personally students and lecturers benefit from seeing exhibitions and live performances together, which they have more time for when staying longer. With a more open schedule, visiting lecturers can attend more events at SKH and meet with other teachers both socially and professionally. There is more continuity and ease in their time management.

However, there are some lecturers who cannot stay for longer periods because of their work schedules. The costs for accommodation are higher. Some lecturers are willing to give online lectures or seminars, some are not (because of the lack of control over distribution and illicit recordings). NPP's program director and course leaders continue to look for artists, scholars and experts from the Stockholm area to teach workshops and give seminars. Because lecturers need to be English speaking and because of the desire for the program to reflect an international artistic community, this is not always possible. NPP would benefit from scheduling its international lecturers in coordination with events in other artistic venues and educations in Stockholm.

This would demand more flexibility in the program's course content and schedule. Scheduling all 7.5 credit courses over 15 weeks is one way of creating this flexibility, but it means that the course leaders need to be very clear in making the distinctions between courses, their learning outcomes and the examinations.

In Fall 2020 (third term) presence will be required for six consecutive weeks. Students have time to pursue an elective course during this period. They also have two courses within the program that total 22.5 credits. This change in scheduling is partly a response to the qualities of attention and engagement embodied practices demand. It is also a response to the global environmental crisis. Finally, it is a change in the profile of the education and in the process for planning the courses.

The relevance and parity of the alternate assignments are established in consultation with the course leader (or director of the program). This means that the program director needs to have a clear understanding of the contents of each course and stay in close dialogue with the lecturers, course leaders and students that participate in the NPP education. In spring 2021 (fourth term) the requirement for presence will be eight weeks (30 credits). The calculation is 8-10 days required presence per 7.5 credits.

Analysis

There has been a continuous work in trying to find a good balance where the students can carry out their studies and maintain some degrees of flexibility. The dialogue between program director and students has been the basis for ensuring this. As can be seen by the large percentage of students that have completed their studies the set-up has worked fairly well.

By having a procedure in place for retaking course content and examinations for students that have not participated as scheduled the program is able to ensure that there is a predictability and equality between the students.

Development

The dialogue with the students about the set-up of the program will continue and allow for reassessment and adjustments if and when this is needed.

Due to the Covid-19 crisis, the education is currently being re-designed as a distance education for the duration of 2020. For some students, this is a problem because of access to technical equipment and internet. The program director and colleagues will continue to seek viable alternatives by researching how other universities handle this and keeping in touch with technical developments in data storage and communication.

4.5 Student support

Stockholm University of the Arts (SKH) has an agreement with the Stockholm Student Health Service at Stockholm University. The Stockholm Student Health Service provides nurse, therapist and counsellor services and students can book single or several appointments. They also offer relevant workshops and courses for students and group counseling.

SKH has a coordinator who supports students with non-normative functional variations. Based on what kind of impact the student's functional variation has on the student's studies, the coordinator and the student plan the support together with the aim of the student being able to meet the same educational goals as other students.

The University has three libraries that are also open for the public. The libraries provide the students with a variation of relevant media for the educations.

SKH does not have a formal study counselor. But the heads of the programs or heads of departments act as study and career counselors.

There is a senior administrative officer for each department that supports the department's programs regarding educational and student administrative issues such as support with program and course syllabus, admission, applicable regulations, applications of transfer of credits or study breaks.

At SKH the students have access to premises and technical support adapted to the specific needs of the educational programs.

In 2018 SKH employed a studentombud. The studentombud support the organized student union as well as the individual student when she/he experience difficulties.

Analysis

There are structures for the totality for SKH in this regard.

Development

Some master students who could benefit from structural support do not ask for it.

NPP will include in its collective informational meetings specific information on these support systems.

The program director for NPP has received a request for a safe space for persons of color at SKH. Safe spaces are defined as a specific location or environment where a person or category of person can be sure they will not be exposed to discrimination, criticism, harassment, or any other emotional or physical harm. Safe spaces are often specific about the 'category of person' they are safe for. There has been controversy about this type of space in American universities because they are seen as exclusionary or representative of non-critical thinking and interaction. They have also been praised by students and staff who find them essential to productive learning. They are conducive to the discussion of experiences of discrimination with others who have experienced the same discrimination. They have also been appreciated as places where students of color or LGBTQ students (for example) can let their guard down. The NPP program director is currently investigating how to best support this request with the head of the Dance Department and the consultancy group on anti-racism. Most likely this should be handled by the Student Union, but with support from the administration at SKH.

5. Design, implementation and results

In this chapter the program as such is described and analyzed.

5.1 Content and design of the programme

As stated in the introduction the program is structured as two years of fulltime studies but it is not required that the students participate in classes or seminars at campus each day.

Students enter the course as mature artists with complex trajectories, both past and future. For some students the course provides a kind of sanctuary or pause in their work lives. It creates a context in which they can turn their focus onto questions that might not fit into the performance-production network they have been a part of. They can take time to make enquiries that result in texts, objects, performances or artistic practices that may deviate significantly from their previous works. Artists can develop dimension through this kind of deviation from the rhythm and identity their work lives have demanded.

The program has the goal to provide mature, working, performing artists with a context that supports a commitment to artistic practice as a disciplined mode of social and artistic enquiry and at the same time supports fluent practitioners who have the potential to challenge norms within art and society. The relation between physical practice and discipline, between consistency and learning, between sensitivity and ethics are values that run through the course syllabus and individual course plans. Performing artists with diverse artistic and trans-disciplinary practices have been applying and accepted to the course consistently. In the 2017 intake, for example, although all the applicants accepted had significant dance backgrounds, many of them were also 'between-fields,' meaning they had also developed consistent practices in poetry, film, graphic design and/or theater as well as dance.

There are various means to address values of non-conformity and diversity within the education. In some respects it is an attitude toward non-finite knowledge, but it is also a practical approach. Philosophical and didactic concepts that have been useful include the

study of de-colonial and post-colonial art practices, the discussion of post-humanism and new materialism (particularly in relation to agency and environment) and the development of critical feedback methods that support peer to peer discourse among students and are not dependent on a top-down hierarchy of knowledge but, instead, produce knowledge in lateral modalities by formal methods for inviting diverse critical perspectives. Supporting peer-to-peer feedback sessions in the NPP education is crucial to the learning outcomes and the culture of the cohort.

In this chapter the program and the courses that make up the program will be described further.

5.1.1 Goal achievement (national and local objectives)

The National Intended Learning Outcomes (NILO) for the degree of master in fine arts are:

Knowledge and understanding

After completing the programme the student shall:

- demonstrate knowledge and understanding in the main field of study, including both broad knowledge of the field and a considerable degree of specialised knowledge in areas of the field as well as specialised insight into current research and development work, and
- demonstrate familiarity with methods and processes for dealing with complex phenomena, issues and situations in the field.

Competence and skills

After completing the programme the student shall:

- demonstrate the ability to formulate new issues autonomously and creatively and contribute to the formation of knowledge, solve more advanced problems, develop new forms of personal expression as well as to reflect critically on his or her artistic approach and that of others in the main field of study
- demonstrate the ability to create and execute his or her own ideas with his or her own personal expression, to identify, formulate and solve artistic and creative problems autonomously and also to plan and undertake advanced artistic tasks using appropriate methods within predetermined time frames
- demonstrate the ability both nationally and internationally to present and discuss his or her works and artistic issues in speech, writing or in other ways and in dialogue with different audiences, and
- demonstrate the competence and knowledge required to work autonomously in a professional capacity.

Judgement and approach

After completing the programme the student shall:

- demonstrate the ability to make assessments in the main field of study informed by relevant artistic, social and ethical issues

- demonstrate insight into the role of art in society, and
- demonstrate the ability to identify the need for further knowledge and take responsibility for his or her ongoing learning

The national intended learning outcomes are integrated into the program syllabus for the NPP program.

The program is made up of courses for which course syllabi have been developed by teachers within the department. The proposed course syllabi are sent to the body responsible for course and program syllabi for the Circus, Dance and Dance pedagogy Departments . The board consists of teachers from the three departments who jointly assess and approve the course syllabi.

The course syllabi consist of, among other headings, intended learning outcomes for the course, format for examinations and learning material (including but not limited to literature).

The course syllabi are accessible to the students through sharepoint and Canvas and are presented to the students in a group meeting by the course leader or program director at the beginning of each course.

In the section 5.1.3 the progression of the courses in the program is described and it is there indicated which national intended learning outcomes are addressed in each course.

The examiners for each course evaluate the students in relation to the intended learning outcomes for the course. To complete the program and receive a degree the students need to have successfully completed the obligatory courses within the program and the 15 credits of elective courses.

Analysis:

The courses act as whole to ensure that the students meet the national learning outcomes. This is ensured by the structure of the courses, their intended learning outcomes and examinations.

Evaluation:

By setting up courses that cumulatively address and examine the skills, knowledge and competencies necessary to meet the national intended learning outcomes, the program continuously assesses its relation to these markers. For each individual student at Master level, these objectives may need to be addressed quite differently.

Development

Students at Master level benefit from a transparent and continuous dialogue with the program director and course leaders on how the NILO are addressed and/or examined in each course. When a student is able to situate themselves in relation to these learning outcomes they tend to work with autonomy and relevant criticality that increases the potential for individual learning and for a productive discourse about the education itself.

Course Leaders and the Program Director will continue to present the NILO and discuss the approaches the course takes to these objectives on both individual and collective levels.

5.1.2 Internal, national and international mobility

Students applying to the NPP program come from Sweden, Europe and countries outside of the EU. They bring different experiences, references and preconceptions with them into the program. The program has a large part that is based on each student's practice and field of interest and students are able to integrate their artistic work with the program's courses and learning objectives. Through the optional courses the students have the possibility to, for example, add other perspectives or participate in other milieus.

At SKH the students have the possibility to do an international exchange, mainly within the Erasmus+ program or the Nordplus program, but the university also signs bilateral agreements with partner universities that are not part of these two programs. Students enrolled in the NPP program have not, as to date, participated in longer exchanges.

NPP students have expressed that they are not interested in traveling to join other courses for these reasons: they are already an international group, international lecturers come to Stockholm to work with them, the student is already traveling to Stockholm to join the education. About half of each cohort graduating in 2015, 2017, 2019, 2021 has been either professional touring artists or non-Swedish residents traveling from Europe, Scandinavia, US, Australia to Stockholm in order to partake in the course.

Collaborations within SKH

The collaborations within SKH have mainly focused on working with the Research Center and the courses offered for doctoral students. This is described below. Some attempts to establish collaborations with other Master programs have been initiated but have not, as of yet, resulted in long term collaborations. There is a strategy for the development of the second cycle education at SKH which pinpoints that collaborations should be developed between the master's programs. The main areas that have been identified are: participation in the research milieu, joint methods courses, collaboration on elective courses and degree project advisors. During the academic year of 2019/2020 a working group has been developing a structure for joint methods courses for the two-year master's programs. The program director of NPP has participated in this work.

The program includes participation in The Research Week (annually organized by the Research center) in the course's schedule, a week when research is shared amongst senior researchers and PhDs within SKH. As a research preparatory program, it always strives to include in the schedule all internal and external research seminars, all of the PHD seminars and final dissertations. Professors from the Research Center, such as Rebecca Hilton, Juliette Mapp, Ellen Røed and Cecilia Roos have been involved as teachers, examiners and supervisors in many courses throughout the last years.

Cecilia Roos: examiner (RDP#1, Degree Course), supervisor (Degree Course), lecturer (Artistic Practitioners Methods and Theories).

Rebecca Hilton: examiner (Reflection Documentation and Presentation #1 and #2), course leader (collaboration with program director Reflection Documentation and Presentation #1), supervisor (Degree Course), lecturer (Artistic Practitioners Methods and Theories, Reflection Documentation and Presentation #1 and #2)

Juliette Mapp: lecturer (Artistic Practitioners Methods and Theories), supervisor (Degree Course)

Ellen Røed: lecturer (Artistic Practitioners Methods and Theories, RDP#1 and #2,)

In the course evaluation done 17th of January 2019 (for the course Ethos and Change #1) there was general positive response (from 13 students) on the possibility to join conferences during the fall 2018 (Within Practices and Alliances and Commonalities).

Analysis:

There have been difficulties in establishing collaborations between the master's programs at SKH. So far the main point of interaction for students from different programs has been when they have participated in the research seminars. The new collaboration on methods courses has not been integrated into the program syllabus for NPP as of yet and the Heads of Department are discussing co-ordination regarding periods for elective courses.

The continued participation in the activities arranged by the Research Center is an important part of the program providing input from ongoing and concluded research projects. This requires that the schedule is adapted in relation to the conferences and seminars that are planned and ongoing.

Development

Enabling collaboration between the different master's programs requires both adaption of NPP when it comes to the program syllabus and potentially to the program's set-up. Participation in the discussions with the other departments and program directors is therefore necessary. Collaboration regarding elective courses is potentially more easily achieved. What impact the collaboration will have on NPP and its students will have to be followed-up carefully.

The conferences Within Practice and Alliances and Commonalities will be hosted by SKH again in 2020. Within Practice will be made available to NPP students and Alliances and Commonalities will be mandatory as part of the Degree Course 1st module Ethos and Change Part 1 (15 credits).

Elective courses – 15 credits

The students in the NPP programme are obliged to make their own choice of study orientation for 15 credits (out of 120 credits), which could be obtained from another higher education institution, such as Stockholm University or similar institutions. Courses within the programme are scheduled so that students can apply and attend freestanding courses within the Dance Department. Many of the freestanding courses attract local and international artists' participation, creating good contexts for SKH students to connect and deepen their relations to their professional fields.

Student evaluation: In the Student course evaluation compilation done April 17th 2018, it was stated that the free-standing courses schedule (courses at the Dance Department) will come earlier, to make it easier for NPP students to plan for the course of their own, but also for adapting the NPP schedule as much as possible to relevant freestanding courses, to make it easier for students to combine the two.

Analysis

Generally positive response from the students to have the opportunity to choose their own course. Sometimes a bit hard to find a course that coordinates with the other schedule.

It would be good to make a specific evaluation for the course of their own choice focusing on how it functioned practically, logistically and also in terms of content.

Evaluation

Course leaders of elective courses at the Dance Department give priority to NPP students to join elective courses they are eligible for and can coordinate with their NPP courses. The Dance Department has not yet developed a separate procedure for offering courses intended for, and scheduled as, electable courses within NPP. Such a procedure would have to be facilitated by the department for the students to make their applications in time. Such procedures are in place within other departments at SKH.

Development

The Heads of department are now jointly talking about setting up a university-wide procedure for students to apply for elective courses. This will offer the NPP students more choices as well as enable them to take courses together with students from other programs at SKH. Students wanting to take courses outside of SKH and have these credits transferred would still be able to do this. Participation in this would facilitate for students to select elective courses.

NPP will initiate an end of semester individual trajectory evaluation for each student, including how elective courses relate to the program. This will be repeated in the final evaluation of the whole program (called exit evaluation).

Scholarships for applicants from outside of EU

There is a tuition fee applied for students coming from countries outside the EU. The tuition fee for the NPP program starting in 2019 was 795 000 SEK for the program as a whole. SKH has the possibility to offer a scholarship that covers the tuition fee for one - two students each year. Since NPP started in 2011, students from NPP have been among the applicants for the SKH tuition fee scholarship. Three students, one starting 2015 and two starting 2017 have been the recipients of this scholarship. In 2019 two students were admitted that were required to pay the tuition fees to participate in the program.

Unfortunately, neither of them received the scholarship. They each postponed their entrance and plan to apply for a scholarship again.

The SKH scholarship is awarded to students that have been admitted to a study program in the second cycle. The number of students that are admitted and obliged to pay tuition

fees vary between the years. One factor is the number of study programs in the second cycle with English as its main language of instruction open for applicants each year. NPP has been the program within SKH that has most consistently been able to offer scholarships to its students.

Analysis

The costly tuition fees and that there are too few available scholarships makes recruiting non-EU students more difficult. It is problematic that the student cannot be informed about whether they receive funding for their tuition fee at an earlier date. This may dissuade potential non-EU applicants from going through the application and admission process.

Evaluation

Rather than waiting through the application process, it would be better for the program and its applicants if the program could either guarantee a scholarship or be able to say there are no scholarships available.

To help students from outside of EU gain access to the education is crucial for the development of the program. The help to non-EU applicants could potentially be better organized in the future. If the application process could be faster international students would have more time to organize their move to EU, get all their papers in order in the right time, find housing, etc.

A question to explore is whether NPP should have help with an international coordinator of some sort, during the admission period.

The students and applicants would also benefit from access to further information on tuition scholarships and work-study possibilities for all students – but this is especially urgent for students coming from outside the EU.

Distribution of the announcement for the application to the program

In addition to the advertisement that the Communication department do about the application to the education, the Dance Department has arranged for and printed post cards with information which have been distributed to a large variety of relevant schools, festivals and institutions nationally and internationally.

Comments/analysis:

The list of places to send the postcards to was updated in 2017. It is now distributed more accurately.

It was not very clear, however, who was responsible for sending out the post card in 2019, this could be better arranged next time.

Another minus side – the admission period in mid-January is not so ideal. Would be better with a later date. This is not only for NPP.

5.1.3 Progression between courses in the programme

Please see excel document NPP Intended Learning Schema 2020 for each course's relation to the national and local objectives. Below is a description, analysis of sequencing and evaluation of each course. The courses are grouped by terms.

Term 1

Elective Course, 7.5 credits

Students choose elective courses, or use credits from a previous education. Many students choose to follow a somatic course of some kind (7 of 14) in order to ground their relation to theory in a consistent physical practice.

Analysis/Sequence: Elective Course, 7.5 credits: the possibility of taking an elective course in the first semester offers the student another way of orienting themselves in relation to the program. Many students who enter NPP have professional obligations that make it difficult or impossible for them to study full time in their first term. Having the elective course planned into their first term allows those of them that have extra credits from previous studies to apply those. Many postpone their elective course until the summer term, which is fine as long as there are relevant courses available. In summer 2020, 13 of the 14 NPP2021 cohort are joining an Elective course on Creative Writing (7.5 credits) offered by the Dance Department.

Evaluation: Elective Course, 7.5 credits: because we are not able to inform students of having been accepted into the program until after the applications for Fall term elective courses at SKH have closed, most students do not take elective courses at SKH in the Fall term.

Development: SKH gives earlier acceptance notice to students. See earlier text on elective courses and planned collaborations within SKH.

Artistic Practitioner Methods and Theories (22.5 credits)

The first course of the program is Artistic Practitioners Methods and Theories, 22.5 credits, split into three modules of 7.5 credits each. It became apparent after the first two cohorts completed this course that it would be beneficial to the students to have the program director lead this course in order to provide a clear introduction to the NPP education. Since 2015 this has been implemented and seems to work well to situate the students more clearly in relation to SKH and the NPP education. In 2015 the program also shifted from having both a Program Director and an Artistic Director to having only one program director. This was a result of the University's merge and the creation of the Research Center.

Throughout all three modules of this course students have consistent somatic practice sessions focused on working with the connection between body and language with Frank Bock (Assistant Professor in Choreography). Bock follows the students from this first term through the entire two years of their education. All three modules include seminars hosted by the Research Center and lecturers from the Research Center, with an average of required presence at six research seminars. All three modules include the seminar series

at the Dance Department on Anti-Racism and Intersectionality, with an average of one seminar per month. All of these seminars are recorded and available for study online.

Module 1: Artistic Practice and Place 1.3

This is the first module of the three-module course Artistic Practitioner Methods and Theories. This module focuses on what is happening on location, at SKH, and how the artists' who have joined this education as students can create a coherent relation between the social fabric/ecology of where they find themselves studying and their own artistic background. The course considers image, text and choreographic event as sites that locate artistic practice. The student's own practice is considered for the situatedness it generates. The course looks at the linguistic and expressive potential of different media and determines what needs to be developed for each student during the education. As part of this course, the just-graduated cohort is invited to present a version of their final presentations. This is intended to provide perspective, connection and situate new and students and alumni in relation to the education.

The examination combines oral and written language. In this course the students are introduced to Research Catalogue and DiVA as digital locations for artistic process, research and publication.

Analysis/Sequence

As the introductory course the focus on place situates the student and their artistic practice at SKH and in relation to artistic research in general through joining research seminars and introducing the Research Catalogue. The course includes a study of concepts of place based in experiential, subjective and scientific knowledge. Creating a link between these three modes of analysis is relevant to the learning outcomes.

National and Local Objectives

Module 1 addresses: 2, 6, 8, 9

Module 1 examines: 2, 9

Evaluation

The combined oral and written examination is useful for getting a clear picture of the language and working modes of each student.

Each year there have been problems with setting up the online platform in time for entering students, making it difficult to communicate schedules and study materials for internationally located students (work and domicile). The first course is often difficult for students to attend fully because they have received notice of their acceptance after their Fall schedule (artistic work) has been established.

Development

SKH gives earlier acceptance notice to students.

Module 2: Matter in Artistic Research 2.3, 7.5 credits

From working with place as a focus, the student moves on to work in the second module (MAR 2.3) with materiality in artistic research. This course focuses on the relation between roles (given and taken) and the materials (produced and used) in artistic practices. The student is asked to situate their artistic practice in relation to current research practices in the arts. The exam for MAR 2.3 is posted to Research Catalogue for review by the examiner.

Analysis/Sequence

In this second module the student orients their practice in relation to Artistic Research, gaining insight as to what methods in artistic research connect with their own practice. Through the observation of the relation between roles and materials, the student critically considers their own and other artists' products and research processes. The course is examined by written text and includes discussion of other artists' processes and/or practices. The exam includes a written document of the students' current process/project or practice emphasizing the relation between experiential aspects of the students own artistic background and their current artistic work.

National and Local Objectives

Module 2 addresses: 1, 2, 5, 6, 7

Module 2 examines: 5, 7

Evaluation MAR 2.3: The content of this course extends from the initial work in the first module with place and focuses more on research at SKH and relational aspects of artistic production.

Development: The module would benefit from more continuity with the scientific/ecological thinking introduced in the previous module. Site-specific visual and performance art could also enhance the focus on artistic methods in this course. Considering systemic organic processes and how they resonate with collaborative artistic processes could be useful for identifying differences in research methodologies between the arts and sciences.

Invite site-specific visual and performance artists to give seminars on materiality in their artistic processes.

Invite comparison and discussion between scientific and artistic researchers, with the opportunity for sharing methodologies.

Somatic Language and the Subject 3.3

The final, third module of the course focuses on language as a physical practice (continuing from the relation between oral and written language in the first module and building on the work with Frank Bock). Somatic practitioners conducting Artistic Research introduce their methods. This course includes study of the subject as having a

particular epistemic status within artistic research. For their exams the students create collaborative works to be exhibited on the Research Catalogue digital platform.

Analysis/Sequence SLS 3.3: Study of somatic language practice accumulates over the three courses and is integrated into group practices by the end of the third course of the program. This course is placed third in order to profit from situatedness as the artists approach the complex question of subjectivity in artistic process and research. The student has introductory knowledge of research practices and has engaged in somatic practices for ten weeks with the cohort, readying them for more complex research into somatic studies in the third module.

National and Local Objectives

Module 3 addresses: 1, 3, 4, 5, 6, 8, 9

Module 3 examines: 1, 3, 8

Evaluation SLS 3.3: This course benefits from a highly knowledgeable teacher giving a series of lectures on subjectivity and subject-hood from an advanced theoretical point of view. Since the beginning of the SLS 3.3 course the same theorist has given lectures. Experienced practitioners in somatic studies who have knowledge of artistic research practices are also essential to this course. There are many somatic practitioners who would seem qualified but because of the seminars on theoretical texts, it is essential that the teacher is knowledgeable of the concepts referenced. For the final exam, which happens in small collaborative groups and is posted online, an experienced group-supervisor coaches the beginning of the process for each group. In 2019 NPP collaborated financially with the PhD candidate education to bring a well-known and experienced artist to work with the NPP students on preparing for the SLS exam. This was experienced positively by the students (and visiting artist) and the resulting exam work integrated learning outcomes more extensively than in previous years when there was either not a designated group supervisor, or the supervisor was less experienced.

Development SLS 3.3: Identify PhD candidates in philosophy and art who are working on relevant projects to teach in this course.

Consult with Research Center and/or set aside budget for a visiting artist to coach at the end of this course.

Term 2

Sequencing of Term 2: In the second term the students have three courses that run parallel to each other from February to June:

- Performative Practices, 15 credits (PP)
- Project Organization and Context, 7.5 credits (POCo#1)
- Reflection Documentation and Presentation #1, 7.5 credits (RDP#1)

These three courses coordinate with each other so that students can work with the interconnectedness of performativity, context and documentation in their artistic practices.

The Studio Visits in the second term are the first practical artistic assignment of the education (part of POC#1 and PP). NPP students are practicing professionals engaged in practical work when they enter the course (touring, commissions, exhibitions, etc), so it can be redundant to ask them to make artistic works as a course assignment. The education aims to suspend the tendency to focus on production and focus instead on practice in the interest of promoting long term engagements with art making and performance (rather than acting as a production house promoting individual works). The inter-relations between different artistic approaches and projects are the focus of the course, rather than any one artistic project.

Some artists work on a single project during their education because it is the way they find best to articulate, research and present their artistic practice. This is accepted by the education, but in the first and second terms students are encouraged to suspend the tendency to look for a singular marketable/viable artistic project and work instead with finding critical distinctions between, for example, attention and relationship, rhythm and momentum, work and career that could help them to begin to articulate their artistic practice sustainably within their societal context.

It can be difficult for artists to focus exclusively on speculative, theoretical work during the first months of the course because they are often encountering theories for which they do not have practical applications in their own artistic practice. Visual and language-based artists are often quick to integrate theory through visual and linguistic metaphors while artists who work more somatically can have longer processing periods and feel a loss of integrity when concepts are too quickly assumed to be embodied. Most NPP students are transdisciplinary artists to some degree, but the stress between theoretical epiphany and practical application remains.

The interweaving of these three courses is a response to this concern. The intention is to facilitate integration of language-based, visual and embodied knowledge by placing these approaches in constant intersection with each other. Along with stretching the courses over longer periods in order to facilitate their inter-relationships and integration, NPP has initiated collective reading and somatic discourse and study practices in relation to the Performative Practices course held in the second term. For eight days the students spend a half day in theory-based lectures and the other half of each of those days developing somatic study-practices with an expert in somatics and discursive practice. The somatic study practices are proposed as methods the students can continue on their own.

This is a new initiative that has met with positive responses from students so far. Both the theory lecturer and somatic discourse lecturer felt the combination of approaches was effective and related well to the concepts of performativity discussed.

We have not yet had the opportunity to formally evaluate these processes through student evaluations at the time of writing this self-evaluation.

Performative Practices (15 credits)

The course focuses on the history and current use of the concept of performativity, from 1800s to the present. The course consists of lectures on the concept of performativity and somatic study practices. The reading list is long and intensive. Lectures are made available online for re-watching or for those who are not able to be present. The course leader helps designate spaces for students' collective study groups in the course schedule.

Towards the middle-end of the second term NPP arranges a ten-day session of Studio Visits, which are held within two courses: Performative Practices and POC#1.

The Studio Visits are an intensive period, demanding a lot of time and attention from the students, space from the institution and planning from the course leaders. Studio Visits function to augment the process of collective learning by asking students to attend each other's workplaces and host each other in each of their own workspaces. Studio Visits continue the discussion of artistic practice and place (studio) and the establishment of roles and materials in artistic practices by asking the student to be specific about how they host visitors to their own studio and how they experience the hosting of another student. Ethical considerations become evident and are discussed (and followed through on in the 3rd and 4th term courses Ethos and Change Parts 1 and 2). The studio takes a particular role in relation to the artists' materials and demands specific types of attention and interaction from both the artist and visitor. The specificity that emerges for each artist is discussed in the examination, where students are expected to be able to discuss colleagues' work in depth, with a complex understanding of context and performative practices.

Analysis/Sequencing PP: The focused theoretical study of the performative as a concept comes at a point when students have had the experience of preparing both written and oral examinations and have participated in a group examination of a collective work posted online. They have had feedback on both their writing, oral presentations, and artistic work that intend to support them in relation to the complex texts they meet in this course. The concept of performativity has been present in the education, and used, but at this point in the sequence there has not yet been an in-depth study of the origins of the word, its conceptual conflicts and its potential uses in contemporary discourse. In order to sustain complexity and proceed with specificity, the course is carefully positioned to encourage students to articulate themselves in relation to the existing meanings and understand other potential definitions of this concept.

National and Local Objectives

Performative Practices addresses: 1, 2, 3, 4, 5, 8

Performative Practices examines: 1, 2, 8

Evaluation PP: The program director and examiners have had discussions about the importance of NPP students being able to define how they use the concept of performativity. The definition that the student uses in this second term course is returned to in their final examination (fourth term) and discussed in relation to what has changed or remains the same for the student after having completed the education. The education

focuses on the student's ability to clearly define the concept and situate their definition in relation to performance theory and practice, their own and others'. See the fourth term degree project examination for further evaluation.

Development

The NPP program and Dance Department depends on some lecturers it cannot hire permanently. It would be helpful to schedule visits from these lecturers during periods when SKH has special events or other learning contexts that the visiting lecturer can participate in. This could also be considered in relation to collaborations outside SKH.

Project Organization and Context #1 and #2

The whole, two-part course focuses on the artist's development of context for their artistic practice. POC#1 is in the second term and #2 is in the third term. The course has the same two course leaders for both terms, providing continuity, softening hierarchies and making it possible for each course leader to give individual attention to all of the students over the two years.

Project Organization and Context #1 (7.5 credits): This course proposes norm critical theories of organizational and curatorial practice and ways to apply these theories to concrete artistic proposals. POC#1 focuses on theory. The current course leaders implement a hands-on approach to learning theory, bringing guests who propose active collaborative processes in their approaches to discussion and planning. The seminar series at the Dance Department on Anti-Racism and Intersectionality is included in this course.

Course leaders for POC#1 attend the Studio Visits. They discuss their observations with each student and coordinate these with the student's planning, organization and context-building: their artistic background, their current work and their desires for a future artistic practice.

POCo#2, held in the third term, focuses on individuated practical approaches to organizing and contextualizing each NPP artist's final (fourth term) presentations. POC#2 follows through on POC#1's theoretical approach by guiding each student toward a sustainable plan for organizing and contextualizing their presentation of artistic practice.

Analysis/Sequence POC#1: From 2013-2018 this course was run by the same persons, with an emphasis on Northern European networks and project management skills. In 2019 the study materials were updated to include more culturally diverse perspectives on curatorial and organizational practices. This has been an important shift. The course's theoretical perspective needed to be clearly situated on a global scale in order to grasp the local scale on which the work is implemented.

National and Local Objectives

Project Organization and Context #1 addresses: 2, 3, 5, 6, 7, 8, 9

Project Organization and Context #1 examines: 3, 5, 6, 8

Evaluation POC#1: The demands on the course leaders and teachers for POC#1 are diverse. Some NPP students have been successfully applying for grants for many years, while others are well known performers, for example, who have never applied for a grant or had a leadership role in an artistic process. The course leaders for POC#1 must find theoretical and practical frame works that can be adapted to meet diverse individual needs.

Because the NPP education does not demand that a student work with the same project for the whole period of the education, it is important that the organizational theory can be adapted to different projects. It's also important that the theories proposed have cultural currency and shed relevant light on the practices of the students.

NOTE POC#1: The course leaders for 2019 are artist-curators and NPP alumni (2015). They have been selected because of their experience and knowledge with artist-run collaborative venues. This is the first time NPP has employed alumni as course leaders.

Reflection Documentation and Presentation #1 (RDP #1, 7.5 credits)

The course is a shared course with the PhD candidate education and focuses on the theoretical and practical aspects of documentation practices in artistic research. RDP#1 includes an intensive seminar on feedback methods in artistic practice, with a focus on live performance practices.

The continuation of this course is in the 4th term: RDP#2, which focuses on practical aspects of documentation, setting up workshops and laboratories for peer collaboration led by experts and artist practitioners.

There is a group examination for this course, during which the student presents a documented artistic project or a plan for documentation, referring to current methods and theories of documentation in performative and mediated practices. The cohort gives feedback on the presentation of documentation, reflecting on the integrity of the relation between the art event and its documentation and how this relates to complex definitions of documentation and presentation in current artistic practice. The process for arriving at this exam includes the ongoing study and practice of feedback methods as forms of reflection. Students are evaluated on the clarity and transparency of their feedback as well as on the presentation of their documentation.

Analysis/Sequence RDP#1: Documentation and feedback practices are placed early in the education so that ways of reflecting on artistic practice can be integrated with ways of presenting artistic practice.

National and Local Objectives

Reflection Documentation and Presentation #1 addresses: 2, 3, 4, 5, 8, 9

Reflection Documentation and Presentation #1 examines: 2, 4, 9

Evaluation: It has been useful for NPP to find formats for feedback and practice that have clear logics but do not insist on building into a predictable, single outcome.

Regularly scheduled feedback sessions have been helpful as fora to sharpen observational skills and integrate discursive practice into productive criticality. When it is clear that the feedback sessions are constructed as much for the student giving feedback as for the student receiving feedback, the pressure on the student presenting is alleviated. Also, when the feedback process is artist-centric (the student presenting has control of the format and amount of feedback they get) the student can gain insight into the particular areas of their own work they are most curious about. This has the potential to encourage both innovation and communication skills without predetermining what type of work the student is interested in creating. Feedback sessions also bring the students into closer contact with each other's methods for making work.

Development: Continue to re-evaluate the relation between feedback methods and documentation based on student evaluations and innovations in the field.

Term 3

In the third term the student takes one elective course, the first module of the degree course and the continuation of the practical course on Project Organization and Context. These courses run concurrently.

Elective Course #2, 7.5 credits

In the second term, in consultation with the Program Director students choose an Elective Course for the third term. The choice is based on what interests have arisen and/or what areas of knowledge could be supported and enhanced by another line of study.

Analysis/Sequence: Students often choose courses that have specific relevance to what they are thinking to present in the final, 4th term. This could mean a writing course, a course in art history, a course in metallurgy at Konstfack, etc. There may be specific gaps in their knowledge or focuses they would like to take before taking this presentation into its final phases.

Development: include assessment of elective courses in student's evaluations of the NPP education – possibly as part of the exit interview.

Terms 3-4

Degree Course

Description: The Degree Course is in three modules that extend over two terms. Each module is described below.

- Degree Course Module 1: Ethos and Change Part 1, 15 credits (ECp1)
- Degree Course Module 2: Ethos and Change Part 2, 7.5 credits (ECp2)
- Degree Course Module 3: Encounters, 7.5credits (P/E)

Degree Course Module 1: Ethos and Change Part 1, 15 credits

The first module of the Degree Course includes lectures on overall methods for a degree project on a master level, lecture/workshops on choreographic practice and a continuous study program of ethics in relation to artistic practice.

This course uses the study of post and de-colonial practices to consider how artists' practices can survive, adapt or resist changes in the ethical frameworks of their socio-political context. Artistic practices are considered for the ethos (place/orientation) they contain and the ethics (relational values) that arise from that ethos. The complex, plastic and precarious relation between identity, materials, topics, content and collaborators that performance practices demand is critically considered in relation to ethical sustainability. This course is meant to prepare the student to fully consider the ethical implications of their artistic practice through study of artistic outcomes that produce different affects, performatives and theories. The course consists of a seminar on post and de-colonial films, attending a research conference, and study of philosophical and artistic texts on ethos, ethics and change.

This is in tandem with the student working out the plan for the exam work, participating in workshops and supervision both individually and in group meetings, according to a given schedule.

As part of ECp1 the student chooses a supervisor and has 15 hours of supervision.

Supervisors can be from SKH or external and are chosen in discussion with the Program director. They are assessed according to their areas of knowledge and how relevant these are to the student's supervision needs. Students receive a list of supervisors available to them at SKH to choose from. Students can also suggest external supervisors with useful knowledge in relation to their work. Supervisors can be expected to provide professional guidance, specific knowledge or organizational oversight. Students propose artistic practitioners, scholars or experts in a relevant field that they would like to engage as supervisors. Once the Program director and student agree on a choice of supervisor, the student approaches the proposed supervisor with a clear proposal that includes media of meetings, focus of supervision, rhythm of communication, number of hours, payment proposal and any specific needs the student has that are not covered in the contractual agreement (ethical and relational concerns). Once the proposed supervisor agrees to the proposal, they are sent a contract through the administration of the Dance Department. Supervisors submit a short report at the end of their working period that describes where and how the supervisor and student met, any significant changes or consistencies the supervisor identified in the process and, of course, any other information the supervisor would like to include. Students can choose to continue with the same supervisor in the Degree Course Module 2, or propose another supervisor.

Analysis/Sequence Degree Course Module 1: Ethos and Change Part 1, 15 credits: As the student plans the final presentation of their artistic practice, the emphasis of the course is on ethical practices. Ethical frameworks for artistic research presentation/production are also considered within POC#2, which is scheduled concurrently. The intention of this placement is to support the student's integration of their practice with their relation to

society: to ethically integrate their artistic methods, practical organization and the public presentation of their artistic practice.

National and Local Objectives

Degree Course Module 1, Ethos and Change Part 1 addresses: 1 2, 3, 7, 8, 9

Degree Course Module 1, Ethos and Change Part 1 examines: 2, 7, 8

Evaluation: The topic of this course is complex and demands a high degree of commitment on the part of each student and the course leader. The NPP education has been looking for a relevant way to consider ethics in art making for many years, running into problems finding course leaders who were qualified both as artists and as scholars and finding study materials that had a good balance between the practical work of art making and a sense of its social context. Including artistic works in the study materials is particularly important at this point in the education when the student has moved beyond speculation and closer to the public encounter with their artistic practice. It is also important in relation to Artistic research that considers artworks themselves the means of research.

The focus on post and de-colonial films and film makers was introduced in 2018. There were some problems getting the film list purchased, and the main lecturer had to postpone their lecture until the following spring for health reasons, so the course has neither been fully experienced nor evaluated by the students. It has been clear, however, that the film list is both highly relevant to the questions of ethos and change and highly emotionally charged. This makes it important that students have continuous guidance in processing both the content of the films and the methods used to create the films. The films should be viewed in groups, with time between screenings. Discussion groups should be scheduled close after each screening. It is crucial that the main lecturer for this course has a full understanding of both the artistic and socio-political context of the films being shown, which means that the list may need to be adapted if a new lecturer is engaged.

The examination format consists of groups of 3-4 students, a course leader and an examiner discussing each student's ethical relations to topics that arise in choreographic practice, (i.e., scale, innovation, past-practices, the Other, participation, comprehension). The specific topics are determined by the course leader. Each student is responsible for presenting their own work and a colleagues' work in relation to the ethical issues these topics contain. Topics are chosen randomly within the examination, so students must be prepared to speak about every topic and every colleague in the selected group.

Criteria are: ability to identify and verbally articulate ethics in artistic practices, ability to speak ethically about another artist's practice in that artist's presence, ability to verbally articulate the relation between change and ethics in relation to one or more of these topics.

Development: continue to re-evaluate the course materials, examination and teaching approach according to student evaluation, teacher's observations and developments in the field.

Along with expert lecturers in post-colonial and de-colonial practices, invite choreographic practitioners as lecturers in order to create concrete links between the study materials and the existing practices of the students.

Project Organization and Context #2 (POCo#2)

See POCo#1 in Term 2. This course situates the student's practice in relation to their community and looks for venues and organizations with which sustainable collaborations could be established as well as looking for organization methods specific to the student's practice and specifying the areas of the student's organizational skills that need honing and support.

Sequencing and analysis POCo#2: Working with students to develop the relation between spoken and written description and adapting these descriptive practices to be context-appropriate is a continuous aspect of the NPP education (see Artistic Practice and Place first term examination) and is given particular attention during this course.

As this course comes toward the end of studies the focus is on identifying specific organizational skills, tools and contexts that support each student's current artistic practice. The course leaders follow the students from the 2nd term into the 3rd, having developed familiarity with the students' work during the Studio Visits that allows them to coach each student with specificity in the approach to creating a public phase of presenting their artistic practice.

National and Local Objectives

Project Organization and Context #2 addresses: 1, 2, 3, 5, 6, 7, 8

Project Organization and Context #2 addresses: 2, 5, 6

Evaluation POCo#2: NPP students can have quite different goals in relation to contextualizing their artistic work so it is important that the course leaders have a wide enough view on what it might mean to be successful as an artist that they can productively support an anomalous ambition as well as a more conventional one. It has proved useful in this phase of the education to focus on small group or one-on-one learning contexts.

Development POCo#2: The student initiates a conversation between the student's chosen supervisor and the course leader(s) in POCo#2 in order to clarify the integration of artistic intentions and pragmatic goals.

Term 4

In the fourth term there are three courses. The student partakes in the last two modules of the Degree course, which are sequenced so that module 2.3 is completed before the final module 3.3 begins. The course Reflection Documentation and Presentation #2 runs concurrently to both modules of the Degree course.

Ethos and Change Part 2, 7.5 credits (Ecp2)

In the second module of the Degree Course the student works mainly on their own, participates in workshops and supervision individually and in groups and discusses his/her own practice and that of others within specific feedback and critical-thinking frames. At this point in the education it is important for the student to be able to determine their own schedule in relation to the upcoming presentations. The course includes a seminar on ethical interview practices. A new examination process was introduced in 2019: adhering to the ethical guidelines outlined in the seminar, the student conducts an interview of another artist focusing on ethics in the artist's practice. The student creates a recording and transcription of the interview and submits this for the final examination of this course.

Analysis/Sequence Ecp2: It has been difficult to find concrete ways of examining students and artists' understanding of ethics. The interview recording and transcription has been a clarifying both as a process for the artist interviewed and as an examination format for the students and examiner. As a process it is useful in deepening the connection between spoken and written language (see N.O. learning goal #5). As a format for examination it makes it possible to evaluate the artist's language-use, their understanding of the context they create for another artist to speak in, the practice of editing as an aesthetic and ethical intervention and the student's explicit understanding of ethics in direct relationship to artistic practice.

National and Local Objectives

Addressed in this course: 1-8.

Degree Course Module 2, Ethos and Change Part 2 addresses: 1-8

Degree Course Module 1, Ethos and Change Part 1 addresses: 7, 8

Evaluation ECp2: this course gives time for continuity, adding only the ethical interview methods seminar as a practical application of the theoretical introductions to ethics in art practices in the first module of the Degree Course. The aim is to give the student time to deepen and integrate methods and apply these in preparation for presenting their artistic practice in the third and last module of the Degree Course.

Development ECp2: Continue to develop and refine the course by integrating student evaluations, self-critique and close observation of the working and learning processes of students during this period. Because students are working mostly on their own or with their chosen supervisor, it is especially important that the program director and course leader are clearly accessible for feedback and clarification when needed.

Presentation/Encounters, 7,5 credits (P/E)

The students participate in workshops and supervision individually and in group. In a final seminar the student presents and discusses the work of his/her own and that of others. Students are encouraged to choose a venue that contextualizes their project with specificity. This can be anywhere, as long as it is accessible to colleagues and examiners.

The ‘encounters’ are public events. Students choose whether to work collaboratively, what duration they will use, what media and how they will host the encounter with their work.

Analysis/Sequencing P/E: The encounters are examined as presentations of artistic practice, rather than as works in progress or finished works. This means the presentation is used as a lens through which the examiners ask the student about their practice, its sustainability, its ethics, its relation to society, its performativity and its choreographic methods. Students are expected to be able to speak with fluency and situate their work in relation to their field(s). They are also expected to be able to speak with ethical clarity about the artistic practice of up to three other students from the program chosen by the committee. The student must be prepared to speak thoroughly about the artistic practice of these colleagues. This course summarizes the education and demands that the student synthesize their knowledge, articulate that synthesis either through their presentation, through their discussion of that presentation, or both. They are also asked to situate themselves in their artistic field(s) with a specific demand to articulate the borders of their artistic work – where it does not go and what it does not do.

National and Local Intended Learning Outcomes

Degree Course Module 3, Encounters addresses: 1-9

Degree Course Module 3, Encounters examines: 2, 3, 4, 5, 6, 7, 9

Evaluation P/E: With the intention to de-emphasize the pressure of production, this course has been kept at 7.5 credits, rather than the usual 15 credits for final presentations. This creates a discrepancy between the amount of time and effort the student is putting into what they are doing and the credits they are receiving for it. However, it creates less hierarchy between educational aspects of the course and presentational aspects of the course, which can be important for students who have been producing extensively as artists in their field – the lack of emphasis on the final outcome can emphasize the importance of the integrity of an artist’s practice over what it is producing, encouraging students to experiment with different temporalities, different relations to marketability and allowing them to fundamentally question trends, normativity and convention.

Development: It’s possible that this module could be combined with the previous module, Ethos and Change part 2, since the previous course is a period of continuation and an opportunity to develop without too much oversight or new information. In this case the seminar on ethical interviewing would be moved to the first module and the interview examination would become an assignment rather than the examination of that course. The negative aspect of this change is that the emphasis will slip back into a concern with production when the two modules are not kept separate.

Reflection Documentation and Presentation #2 15 credits (RDP #2)

This course follows through from the theoretical principles studied in the second term (in RDP#1) by focusing on the specific needs of the student for their current thesis project. Students attend seminars and receive coaching and support in devising a plan for

documentation, including examples and an explanation of the process they use to choose their format. The student documents their thesis presentation or presents a plan for that documentation (following the model of the final seminar in PhD education, which the students have observed in their second term when they share the RDP#1 course with the PhD candidates and during the two years when they observe the documented artistic research of PhD candidates' viva voces).

This course runs parallel to the Degree Course during the final Spring semester of the 4th term.

Analysis/Sequence RDP #2: It has been useful to begin the documentation course early in the 4th term so that the student can begin to anticipate how they will document their presentation. The RDP#2 examination occurs in the final days of the fourth term. It is a repeat of the examination format for RDP#1. The student is examined through a documentation of their artistic practice, or a plan for that documentation. The challenge in this course is to shift from the theoretical to practical work on documentation.

National and Local Intended Learning Outcomes

Reflection Documentation and Presentation #2 addresses: 1-9

Reflection Documentation and Presentation #2 examines: 1, 3, 4, 9

Evaluation RDP #2: Documentation demands skills that are secondary to many choreographic and performance practices. When documenting, artists are often in a position of using media for which they do not have skills. Although this can be interesting for the practitioner, at best this is a time demanding process. At worst it is prone to reinvent the wheel. In the beginning of this course it is essential that students find practical methods to produce traces of their artistic practice in media they are genuinely interested in and capable of handling effectively. This demands ongoing interaction with an expert adviser.

This course is one of the most clearly preparatory for artistic research in the education. Master students, however, do not have the restrictions or advantages of PhD candidates – in fact their situations differ significantly in relation to the institution and their artistic field. Master students are sometimes learning research preparatory methods and sometimes applying methods they have used in market-oriented contexts to research they are conducting in the learning-oriented context of a Masters education. While PhD's documented artistic research must be published, Master students' does not need to be public. It is archived and can be found, but there is no moment of public exposure for their documentation – no call to the public to see this work.

For these reasons, Master students have the unique potential to experiment with the methods and media of their documents. It is important to support this aspect of their education – the experimental, convention-challenging aspect. In order to fully support this potential, the course needs to allow deviation from values like clarity, convenience and efficiency and focus instead on the student's concepts and media as realms of invention, play and adventure. The focus needs to be on an open-ended relation to what could be

possible. This approach has the potential to contribute to artistic research as a field by discovering alternative modes for documentation of performative practices.

Development: The course has engaged practitioners of documentation to lead seminars and give lectures: artists, editors and documentarists who focus on documenting performance. It is possible that in order to work more experimentally it would be beneficial to also work with visual artists and performance artists who use documentation as a primary aspect of their finished artistic works, rather than as a proxy for a finished work.

Continue to reevaluate the teaching approach and media used to reflect technological innovations.

Progression – overall analysis

The program is structured to ensure that students are prepared to carry out a presentation of their artistic practice as their degree project. As has been described above, the NPP education encourages students to focus on a coherent articulation of their ongoing practice. Students choose the means of presentation they determine are most appropriate.

The courses in the first terms jointly encourage the students to explore and try different tools for verbalization and discussion. The second term extends these modes of articulation into working with concepts of performativity, documentation and feedback methods with the intention that students develop critical discourse and situate their practices in relation to choreographic methods of contextualization.

The third term sustains the work with critical feedback methods, interweaving them with the study of ethics and the consideration of innovation, crisis and other modes of change in society and art.

In the fourth term there is more time for individual work supported by supervision. The focus is on experimenting with methods for dynamic contextualization of both their individual work and the collective work that has formed during this course. This period ends with a presentation of the student's artistic practice and, finally, its documentation. The documentation is archived at the university and the student has their own copy that they can use in future presentations or for their own archive.

Progression – overall development

The joint methods courses that are planned for the masters' programs within SKH will have an impact on NPP's course structure, the same can be said to a lesser extent, for collaborations on elective courses within SKH. The program director will need to follow-up on if there is any course elements or content that needs to be moved between courses to ensure that the progression is in place in a good way.

5.2 Examination

In the course syllabi for each course it is stated what examinations are included in the course.

5.3 Examination formats

As has been described for each course above the formats for examination vary and are adapted to the progression of the program and the purpose that each course serves within the program as a whole.

Analysis

In general the NPP examinations are considered to be learning formats that reflect the intended learning outcomes for the course. They are also considered as ways to gather information on sequencing: what students are missing or need to be more supported on in continuing into the next course, or what would be redundant to over-focus on in relation to the knowledge and skills the students have at the time of exam. In a few of the courses, oral and written examinations are held at different stages, generally the written examination is first. This has been useful in gauging the study-needs of the students in relation to NILO.

Although the program director has a general overview and anticipates approximately where a student group will be at the end of a five to ten-week course in relation to the skills, insights and overviews they need to eventually gain for their final exam and documentation, it's also reasonable to expect that things will not always be the same with every group. For this reason, it has been important for the program director to stay closely involved in the examination processes and outcomes, even if she is not the examiner for a course. She is either in the room at the time of examination as a secondary participant to the examiner or has detailed conversations with examiners after they have completed the exams.

Development

Continue to clarify the examination formats relation to NILO.

Continue to adapt examination formats as media and teaching methods evolve.

Include feedback on examination methods in questions on student evaluations, especially at the exit interview.

Continue to develop more opportunities for formative, or interim examinations, especially for courses that run for longer than five weeks.

5.3.1 Assessment criteria for examination

In the course syllabi the assessment criteria are stated. The courses within NPP have a pass/fail grading which means that either the student meet (all of the) intended learning outcomes assessed within the examination, or they don't. If they fail to meet one or more of the intended learning outcomes they will need to re-take the examination. See further on this below.

For elective courses there are some cases where the scale of grading is from "pass with distinction/pass/fail".

Analysis

Having the only pass/fail as grades within the courses shows that the barre is set high but is in line with the attempt to ensure that focus within the program is put on process rather than producing.

Development

Continue to systematically inform students on examination criteria and discuss with them the relation between NILO, examination criteria and exam formats at the beginning of each course.

5.3.2 Conditions and formats of retake examinations

Some students need to maintain their artistic presence in the commercial/industrial aspect of their artform during the two years of the NPP MFA education. The student-artist needs to sustain professional continuity and coherence while augmenting their artistic work by studying. This demands a different type of support from the program. It can mean students are unable to attend mandatory courses due to artistic obligations. The course leader, and finally the director of the program, are responsible for creating contexts that allow students in this position to catch up or re-take mandatory sessions. Course leaders can provide alternate assignments and examiners can create alternate contexts for examination, but because of the limitations of budget it is not always possible to compensate lecturers and examiners for the extra time and work. As a result, it becomes the program director's responsibility to follow-through on examination and learning outcomes with each student.

Analysis

There is a system in place to ensure that the students are able to re-take examinations.

Development

Continue to stay in close communication with course leaders and students about their schedules so that problems of attendance can be anticipated.

Continue to find new methods of distance-communication, learning and examination that enable students and teachers to anticipate and address scheduling issues.

5.4 Connection to research

NPP is a research preparatory master's program that is integrated in the research environment at SKH. As has been described in 4.1 Teachers' competency there is a large number of teachers working within the program that are also actively engaged in research. As has been described in 4.3 Study material, research, both in the form of on-going and concluded projects.

Analysis

The program has successfully managed to integrate the students into the research activities within SKH and research as concepts, practices and references is readily available for the students within the program.

Development

Continue to form the education's schedule in coordination with the Research Center's seminars.

Continue to invite Research professors and PhD candidates to give seminars and supervise NPP students.

5.5 Progression between education levels

At the Dance Department there are students carrying out studies within bachelor's programs, master's programs and as doctoral candidates. There is a closeness where teachers have insight into more than one level and where staff and students have access to presentations and performances from the different levels.

NPP has as an entry requirement that the applicants should have a bachelor's degree but there is a procedure in place to assess prior learning obtained through other (formal or informal) means. This enables applicants that have not completed a bachelor's degree into the program. The studies require the same from all students without consideration to how they meet the entry requirements.

If an applicant does not meet the formal entry requirements their prior experiences are assessed in relation to the intended learning outcomes for the degree of bachelor in fine arts set up in the Swedish ordinance for higher education. A teacher is tasked with evaluation if the applicant shows that they meet these criteria already through the documentation sent in with their application. If this is not the case the applicant is given specific tasks to complete to give the teacher sufficient material to be able to finalize their assessment. If an applicant has shown that he or she has sufficient prior learning that is the equivalent of the entry requirements he or she can be admitted to the program at the same conditions as other applicants.

NPP is research preparatory and contains elements through which the students meet and interact with the doctoral program at SKH. This facilitates for the NPP-students to envision themselves in the role of doctoral candidate. With a master's degree from NPP the students are eligible for, and meet the entry requirements for, the doctoral program at SKH.

Analysis

There is a structure to ensure that there is progression between the levels and procedures to assess prior learning obtained through other means than the formal university system.

Development

Continue to create formal and informal contexts for first, second and third cycle students to interact at SKH and in other artistic venues, particularly in Stockholm, but also online and internationally.

Continue to invite alumni from first, second and third cycle educations to participate in the educations and particularly in presentations.

6. Sustainability

At SKH the social aspects of sustainability come to the fore since the artistic basis of education and research are seen as central aspects of social sustainability. This basis strengthens and develops the shapes of the democratic dialog and the critical view of our age with its structures and institutions.

The guidelines for SKH's systematic quality work state that, sustainable development, amongst other aspects, shall permeate activities at SKH since it is important for the university to maintain a high quality. Therefore, sustainable development is to be considered in central processes like admission, recruitment and implementation of courses and programs.

SKH's Environmental Policy is an important part of SKH's sustainability work. Sustainability is for an example taken into consideration when handling procurements and educations.

As has been described in 4.1. Teachers' competency, there is an ongoing work to find ways of structuring teaching, and selecting teachers, to attempt to lessen the needed traveling by teachers. As has been described in 4.4 Presence requirements and alternate assignments there has been an on-going discussion about the structure of the program to ensure that travel is needed to a lesser extent from the students.

NPP is aimed towards students that are established artists. The program is designed to ensure that the student-artists may deepen their knowledge and develop their creative processes. This aids them in continuing their professional work and developing a more sustainable professional life.

Analysis

International travel has been a consistent aspect of first and second-cycle educations in dance, partly because the art form invites interaction beyond the specificities of shared language. The climate crisis poses a challenge to this way of working. Since Covid-19 there has been an extreme increase in online dance classes. The pros and cons of these online formats promise to be a fascinating area of study, research and implementation on ethical, aesthetic, relational and technical levels.

Development

Continue to develop effective, participatory media for interaction between lecturers and students at a distance.

7. Broadened recruitment and wider participation

SKH continuously works with preventing discrimination and promoting equal treatment for both students and staff. One of the goals in the strategic plan is: SKH will systematically and purposefully work for a broadened recruitment of students and coworkers.

SKH's vision: SKH's vision is to be a work and study place free from discrimination, within which people meet on equal terms in an environment that value diversity as a precondition for a future development and enhanced quality within the university. SKH shall further be a university that value a diversity of participants and perspectives. By active and conscious work for equality, opportunities for the future development of knowledge and society will be created".

As a part of the work towards a more broadening recruitment and wider participation, the Education administration department organize admission group information. This contains norm critique and reflections on norms and equal treatment while assessing and legal aspects and exercise of public authority.

Through a student initiative the university started a LGBTQ-certification under the direction of RFSL during 2019. The certification implies structured work in order to improve the work and study environment, increase the staff's and students' general knowledge of LGBTQ, societal norms and the living conditions of LGBTQ-persons.

The premises of SKH are continuously inventoried and evaluated. In the evaluation the accessibility in the university environment is presented. Accessibility deficiencies are to be rectified. In the case of renovation or construction of new university buildings, the accessibility perspective must be taken into consideration.

The library continuously work to make the library's resources accessible to students with functional variances by informing about available resources like audiobooks and e-text books.

The coordinator for educational support gives advice and information to the students and teachers and can recommend pedagogical support for each individual.

An example of an initiative for broadening the recruitment of students is the support to the network Dance on the Red line. The main focus of the network is to support young people's dancing by sharing knowledge and resources and connecting organizations along the Stockholm metro's Red line. SKH hopes that participating in the project might increase the awareness and interest in SKH's educations amongst the participants. This has also led to the freestanding course *Communitas*, which is for people who wish to work with art and cultural projects, artistic expressions and methods for participation in art and culture.

As was described in 5.5. Progression between education levels there is a procedure in place to ensure that applicants who have obtained their knowledge and skills outside of the university system can have their prior learning assessed and through that procedure

gain entry to the program. This allows for recruiting students with varied backgrounds. In 5.1.3. Term 3 there is a description of the module Ethos and Change Part 1, 15 credits which, among other things, deal with de-colonial theory and experiences from different parts of the world.

Analysis

Broadened recruitment and diversity are goals of SKH. In order to expand the knowledge and modes of communication available to art students, it is crucial that students, teachers, staff and invited lecturers engage in active resistance to discrimination in all forms.

Development

Continue to require attendance for all staff and students at anti-racist and anti-discriminatory seminar series.

Continue to include anti-racist and anti-discriminatory discourses within the courses.

Develop courses that focus on Activism in artistic practice.

8. Collaboration and working life

NPP has taken a unique position in the local field of contemporary dance, a program that supports the choreographic movement of this time – a movement which understands dance and choreography as an expanded field for exploring bodies in motion including human emancipation, social dimensions and relations, power dynamics, conflicts etc. Since the program is structured as a semi-distant education – with the aim of letting artists in the middle of their career continue to work while deepening their own knowledge and artistic universe – the program has proven to attract many advanced artists over the years, who in turn have been extremely nourishing for the field of contemporary dance, locally. NPP, as part of SKH's master environment, has also taken attention internationally – more and more students apply from abroad which naturally affects how far this education can reach in the world, as well as how much new/nourishing influence the school gets from other contexts/environment.

Last decade (the period NPP has been running) there has been a clear transformation within the dance field when it comes to how much power and responsibility (dance) artists take on in their art practice. Artists increasingly work as facilitators, curators and organizers. There is a tendency for graduating students, along with making their own art works, to work with curatorial practices and creating contexts for dance and choreography, which have expanded and broadened the field in many cases. Not least because when NPPs do this work it's often the case that the organizational and curatorial work comes from within an already existing artistic practice – and not the other way around (which is more common) where producers go into the artistic field to facilitate the artists. In this case, artists facilitate artists, bringing their knowledge of the art form into the service not only of their own work, but of other artists' work.

It's possible that applicants to the NPP program reflect this general tendency in the last decade within the field of choreography (dancers and choreographers taking on a multitude of roles - to host, to organize, to claim power for the frame in which the art

happens etc.) – and also that graduating NPP students are part of influencing the field in this direction. However this movement originates, the current work-field for dance and choreography is obviously more open to diverse, complex and artistically driven “objects” today - where artists initiate pop up festivals, work platforms, collectives, residency places, reading groups, the making of publications, and all kinds of gatherings to invite audiences, to meet and to learn from each other.

For information about the relation between the program and the relevant sectors such as the contemporary art scene/community, the local and international art/dance field, the academic field of artistic research, and working life in general – we have conducted deep interviews with six alumni students. The findings from this process have helped identify areas of development for the program. Please see the interviews attached (Appendix 3).

Travel program 2017-2018

This program was made possible by a one-time increase in the budget that specific year. It was constructed so that one part was optional (first trip 2017), and the other mandatory (second trip 2018). The second trip was part of the course Project, Organization, Context #2, 7,5 credits.

Throughout the year 2017/2018 students were invited to travel to a venue/house for choreography/dance of their own choice. The venue could be artist run but this was not necessary – it could be for artists in residence, a specific festival, an institution, or another kind of space that is part of constituting the dance and choreographic field of today. The students could choose a place in Sweden or abroad. A budget was allocated for each student’s travel and accommodation costs. The travel program’s intention was to increase the knowledge on various ways of organizing spaces/contexts for dance and choreography, as well as to increase the relations made between artist/student and places/contexts within the dance and choreography field.

Comments/analysis

Generally this worked very well, especially the second part of the travel program. Unfortunately, this was not discussed in the course evaluation since the course POC#1 had some other problems that took all focus in this evaluation.

Outside of the formal evaluations the travel program received many positive comments from the students in response to the possibility to visit a venue for dance, and report back about it.

Generally, the whole idea of traveling and going to a place of their own choice functioned best when the trip was organized by the students themselves. Self-organized trips seemed to optimize the students own interests and desires in relation to the venue they visited.

Marabouparken collaboration

Description of collaboration 2019/2020: Since 2018 there has been a desire to connect Marabouparken (which is an exhibition place for visual art) to students in the Master NPP, to find a way to collaborate and connect the two. This was to be realized in the

spring of 2020 but has had to be postponed due to the situation with the Corona-pandemic.

Comments/analysis

This collaboration has potential because many students work in the intersection between dance / choreography / visual art – and the Dance Department have not so many connections locally with the visual art field, but more straight routes to contemporary dance spaces in Stockholm.

For the degree project, year 2, it might also be interesting for some students to place their work in collaboration with Marabouparken, who also seems very interested in the discourse of contemporary dance and choreography of today.

9. Gender equality

For SKH, equality and gender equality have since the beginning been an important and natural part of the university's activities. SKH works strategically with gender integrating within all parts of the organization as part of the Swedish gender equality policy. Given the governmental funding target agreements for 2016, SKH devised a plan for gender equality integration for 2017-2019.

In order to get a broader picture of the power structures that exist in society and in organizations, SKH uses an intersectional perspective, where other categories than gender also are of importance. Therefor SKH mainly uses the concept equality, which refers to equal value and rights for all people. In addition to gender, equality also includes all the other discrimination grounds in the Discrimination Act (age, disability, ethnicity, religion or other belief, sexual orientation, transgender identity or expression).

The university actively and consciously work with all areas within equality, gender equality, and equal treatment, issues concerning functional variations and LGBTQ-perspectives in order to make them permeate all activities. Actively and consciously in this sense implies taking conscious decisions that promote equal acting, equal treatment and a conscious and inclusive approach to LGBTQ-issues for an example.

In the gender equality plan the following subjects are, amongst others, in focus:

- Policy documents and processes are to be the center of changes and development for a more equal SKH, for an example during admission of students, recruitment of staff and implementation of courses and programs.
- Gender-based study choices – in order to break students' gender-based choice of study, SKH cooperates with primary schools, secondary education schools and cultural schools.
- The pedagogical course for university teachers also contain equality aspects aiming for the teachers to include equality perspectives to a greater extent, and to broaden participation (AMI) - for example in choice of learning materials and teaching methods, in the education. At the time of writing this self-evaluation, one of the three permanent staff members has completed this course. The Program director will take the course in 2021 when it is offered in English.

- The admission group information – before the admission to SKH's educational programs begins, the member of the admission group participate in a work shop focusing on norm critique, which includes an equality perspective.

Another example of SKH work with equality, is the ongoing work against harassments and offensive treatment. The university's policy has been formulated into two brochures one for students and one for teachers (in Swedish and in English). The brochures contain information on definitions of harassment and offensive treatment, who you can turn to if you are exposed and how a case is handled. Since 2018, these brochures are part of the introduction material handed out to students, PhD students, new staff, members of admission groups, guest teachers etc.

SKH also participates in several networks and collaborations focusing on prevention of harassment and offensive treatment within artistic education.

Comments/analysis

SKH makes a clear attempt to remain informed and active in relation to discrimination. This is appreciated by both students and staff at NPP. The anti-racism seminars held at the Dance Department in 2019-2020 have been very good, especially for students who are not familiar with anti-racism discourses. For those who are more familiar, and particularly for students who are persons of color, there has occasionally been some difficulty situating the intimacy and complexity of their personal experiences with racism in the predominately homogenous, white context of the Dance Department.

Development

There has been a request for safe space for persons of color at SKH, especially students. NPP cannot establish this type of space on its own, but the NPP staff is working now to communicate this need to the Student Union, in consultation with the lecturers of the seminar on Anti-Racism 2019-20 at the Dance Department.

10. Student influence

At SKH there are three students' unions, one of these STUDOCH, represents the students at the Dance Department. The students' unions receive economical support from the university and there are agreements on collaboration and student influence in place. There is a continuous dialogue between the students' unions at SKH and the different levels of organization. The students' unions are asked to appoint representatives to the University board, the collegial board and the leading group. Decisions on programme and course syllabi are taken in a collegial committee with student representation. Decisions taken by, for example, the Head of Department in regard to questions that concern the education or the set-up of the of the studies are sent to a student union representative before being finalized.

The students' union appoints a student representative who participates in the monthly meetings for the Dance Department's teachers and staff. The students' union also appoints a student representative to participate in the selection process among applicants to the programs. This student representative does not vote on who will be admitted but

rather has a role to ensure that the students are treated fairly and equally. The working language in both the department meetings and the selection processes is English.

At SKH the official language is Swedish and this is the languages that needs to be used in official documents, such as course syllabi. The finalized documents that are directly related to the studies within programs and courses with English as the main language of instruction are translated into English but deciding bodies are held in Swedish. The students' unions have repeatedly raised concern that the students that don't speak Swedish has much lesser possibilities to participate in the processes of the deciding bodies within SKH. The university has concluded that it is not possible to conduct the meetings in deciding bodies at a central level in English but have granted the students' unions extra funds to allow them to translate preliminary versions of documents to facilitate the participation of non-Swedish speaking students.

The students at NPP are a relatively small group and the dialogue between the students and the program director is continuously present. Beside the course evaluations that are carried out at the end of each course there are several other activities to engage and follow-up with the students. The program director has a standing offer for the students to ask for individual meetings. This has been greatly appreciated by the students as something very positive.

There are Monday Feedbacks which were initially introduced to create a fora where the students meet and can see and discuss each other's work – they could choose to join or not in these Monday Feedbacks, and if sharing something to get feedback, they also choose the method for how to receive feedback.

The program aims to ensure that there are no conflicts in schedule when there are activities arranged by STUDOCH, the students' union. This with the intent to allow the NPP students the possibility to participate and contribute to the work of the students' union.

The students also have a large degree of influence and control when setting up their own work within the program. This includes that the students may propose who will be asked to be their supervisor and that they may choose the location for presenting their degree project, as well as duration and how many times to present (minimum 2 times). The students have a budget carrying out their degree project, this includes a budget for hiring collaborators and for the documenting the degree project.

Analysis

There is a structure in place to secure the students' influence in the formal procedures within SKH but many NPP are non-Swedish speaking as well as not being required to work full-time on campus. These are factors that make it less likely for the NPP students to take an active role as student representatives outside of the department.

Development

Continue to encourage NPP students to join Studoch and evaluate what could facilitate this.

10.1 Course evaluations within NPP

Since November 2018, course evaluations have been structured to follow the guidelines from NUF, revised on 12/11/2018²

For each section of the guidelines there are comments as to how the implementation has been carried out for NPP with analysis and evaluations as to how the course evaluations are functioning, and where it can and need to be developed.

- 1. The course coordinator (equivalent) shall begin each course by presenting the results of course evaluations from previous similar courses and accounting for the measures that have been taken based on the experiences from those courses.*

Comments/analysis: Since September 2019 the Program director has been meeting with students at the beginning of each course and going over the course plan, structure, NILO and details of the Study Guide with them.

Development:

To give the students a deeper insight into the role that course evaluations play in the development of a course/program it should be tried to make space in the schedule for a meeting with the students in the start of the course, as well as in the end. It could be done at the same time as a short introduction to the course is given.

² These guidelines were established at the NUF meeting of 23/01/2017 and revised at the NUF meetings of 11/06/2018 and 12/11/2018. The revised guidelines enter into force in the spring semester 2019

When students are unable to attend this meeting, audio recordings should be made and posted to Canvas.

2. *Summative course evaluations shall be carried out during each course and must be scheduled. The course evaluation shall be led by a person other than the course coordinator. The University has decided on a number of questions (see below) that are to be asked following all courses. These are to be answered in writing, either electronically or on paper. In connection to the questions the students should be given the possibility to clarify or add to their responses in their own words. The questions are answered by indicating 1–6 on the scale: Completely disagree to Completely agree. Once the students have answered these common questions, they are to have an opportunity to develop their reasoning verbally or in writing. This is to be documented.*

The basic questions from NUF:

- a) *I felt that the aim and purpose of the course were clear from the beginning of the course.*
- b) *I feel that the material used in the course (documentation, literature, music, texts etc.) was necessary and useful for the course.*
- c) *I feel that the schedule, premises, technology, etc. have worked well during the course overall.*
- d) *I feel that the teaching on the course established good conditions for me to achieve the aim and purpose of the course.*
- e) *I feel that the forms of examination on the course have given me the opportunity to show what I have learned.*
- f) *I believe what I have learned during the course will be valuable to me in the future.*

Comments/analysis on the previous work: Since fall 2017, a few different ways of evaluation have been tried out; verbally and written, scheduled and non-scheduled. Based on the turnout and what has come out of the evaluations making room in the schedule, where they meet and do this individually but at the same time, gives the most participation from the students. Additionally, the oral evaluations have not worked so well as evaluations, since there have not been enough students present, but the few who have been there have had a lot of comments, which have been a little too much to process for one person present, even if they are, as has been the case for many of these, a staff member familiar with the course and students. For oral evaluation it has been concluded that there needs to be two members of staff present so that one could take notes, and the other person could talk with the students, to present structured questions and follow up questions.

Comments/analysis on the current work: Students have been invited to a specific designated time within the course, just after the examination have taken place. On the evaluation meeting a member of staff is present. This person can then answer any questions that may come up. The students make the evaluation individually online. The questions used are the basic questions that have been decided by the board (see above).

The students who can't be present in the evaluation get the chance to evaluate by themselves (online) within a two weeks period after the link has been sent out.

In the last course evaluation of the courses APP and MAR, done 4th of December 2019, we have the best turnout to date, with 13 out of 14 students participating.

3. *In addition to the common questions, the department or the course coordinator may want to ask further questions. This part of the evaluation must also be led by someone other than the course coordinator. These questions can be answered electronically, on paper or in a different manner. Mixed formats can also be used.*

Comments/analysis: During 2019 there has not been any supplementary questions added. This has been in order to make it as simple as possible to increase the students' participation rather than having more complicated and extensive evaluations that might discourage students from participating. This has so far been proven to be a good choice, since we have had better rate of participants (if this has to do with the questionnaire is too early to evaluate though).

4. *The course coordinator (equivalent) is to write a course report at the end of the course. This is to comprise a compilation of the students' answers to the common questions in item 2 and any comments from the students. The course report must also contain the teacher's analysis of the responses and suggested measures for the next time the course, or a similar course, is given.*

Comments/analysis: The lecturer who works consistently with the NPP program generally writes the course reports.

This report is sent to the Program Director, who makes additions regarding potential future adjustments and changes.

Analysis: This has worked quite well even though what could be improved is following: A need for a more structured and better template for the course report (in terms of its usability), a need for a structured time span, for when to have the report done.

5. *The students must be given feedback in the form of the course report and any measures taken.*

6. *The course reports are to be archived and made available in the library.*

Comments/analysis: After the report is done, it is posted on the student online platform. Normally we have given them the prospected measures in this report, but not when it's been implemented (because this is when the students have already graduated).

Comments/analysis: The Course Reports are available in the library.

Comments/analysis: The Course report is sent to the head of the department when finished and based on the course reports for the department's courses a report for all the

7. *The head of department and the vice-rector of research must write a compilation of course evaluations for each semester, which is to contain relevant experiences and measures from the collated course reports of the semester. This compilation is to be based on the Template for compilation of course evaluations for the semester established by NUF. These are to be handed into NUF no later than 1 March and 1 September each year.*

courses is compiled and sent to the board.

8. *Based on the documentation from the departments, NUF will consider whether joint measures should be taken or if more in-depth follow-up is needed within any area.*

Course evaluations overall comments/analysis:

The process could be made more automatic and the preparation could be done at one time for the programme, together with the person administrating Netigate. The dates would not be set so early on, but all the information about each course, and questions could be prepared already before the first semester starts year 1. In this case each evaluation would take less time to manage for the coordinator. This coordinating part will be done by the newly recruited producer in the future.

Development

One area that could be addressed is if there is a need to implement continuous small informal "evaluations". "Evaluations" that would potentially affect the current situation for the current student group. When doing the course evaluations, it would only have a formal effect for the next time the course is made, when potential changes would be implemented.

In relation to this development area, it has been mentioned in evaluations (evaluation done 17th of January 2019) that students would like to have more designated times to meet more often during the 2 years and discuss topics raised from the courses, as well as general thoughts that comes up along the way – ideas, questions, frustrations, inspirations etc.

Since the Covid-19 health crisis the program director has been having short weekly meetings with NPP students online and making a recording available online when someone is unable to attend. This has been very useful and will be continued. The frequency will be reassessed. The Program director and close colleagues will alternate in taking the role of leading this meeting.

These meetings are not formal evaluations, but function to bring up issues, interests and concerns and make it easier to address them 'in the moment.'

The producer at the Dance Department will become responsible for student evaluations and exit interviews.

11. Appendices

Appendix 1, Excel file overview of National intended learning outcomes

Appendix 2, Program syllabus

Appendix 3, Notes from Alumnae interviews