

Self-evaluation report – research

Date of adoption of the self-evaluation report: February 19, 2025

Vice-Rector for Research: Anne Gry Haugland

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

Doctoral student Savas Boyraz, has participated in working group meetings, conducted staff interviews and contributed to the writing of this report.

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Purpose and instructions

Research evaluations are part of the quality system of Stockholm University of the Arts (SKH). The quality system consists of various structured collection activities. The quality system is intended to help ensure and develop the quality of SKH's artistic research, of which research evaluations are one of the activities.

The purpose of the research evaluations is to generate regular and systematic knowledge that is needed to ensure and develop the quality of SKH's research. The research evaluations should be quality-driven, highlighting strengths and identifying and addressing areas for development. Research shall be evaluated every six years.

A research evaluation consists of four steps: start-up, self-evaluation, external review and measures.

The research shall be assessed on the basis of the following criteria, which are based on SUHF's Joint framework for HEIs' research quality assurance and enhancement systems.

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

The Vice-Rector for Research shall finalise the self-evaluation report and submit it to the responsible officer at the Research Office.

Instructions:

- The self-evaluation report template is part of the Guidelines for Research Evaluations and is mandatory to use.
- The report shall be descriptive and, where appropriate, analytical and evaluative, and, where relevant, illustrated with examples. It should also identify strengths and areas for development. See also endnote.
- The report should be based on current conditions and planned developments.
- Together, the different parts of the report should provide an overall picture of research, without links to further information.

- The criteria are numbered. It is therefore possible to refer between different criteria.
- The report should be a maximum of 20-30 pages, including 'template text'. The number of pages per criterion may vary.
- 'Template text' and criteria may not be removed. New subheadings may be added.

Mandatory annexes to the self-evaluation report is a compilation key figures for research for the last five years

Summary

- Summary of the self-evaluation in terms of the strengths and development areas identified.

Approximately 1/2 page.

Strengths:

Artistic research via artistic practice: At Stockholm University of the Arts (SKH) artistic research is generated via artistic practice. Our mission is to research art, and the contributions art makes to society, by practicing, processing, producing, and thinking in, with, and through art whether via subject specificity or in interdisciplinary relation with other artistic and/or related fields. Our research environment manifests via the artistic practices within our seven subject areas, the interdisciplinary context offered by the four profile areas, the spread of artistic research projects and research groups, and the local, national, and international cooperations, collaborations and partnerships they generate.

Seven subject areas: SKH houses a unique collection of subject areas - dance, dance pedagogy, circus, acting, performing arts, film and media, and opera – identifying ways to support and develop this alliance of practices, histories, traditions, conventions, and ontologies is challenging but this artistic diversity is at the very heart of SKH. In strengthening links between education and research, identifying affinities without losing specificity, the hope is that work in the subject areas will concurrently deepen and extend outwards, potentially creating entirely new communities of practice.

Profile areas: The profile areas work to temporarily situate an artistic research enquiry or process, offering a specific relation to, or perspective on the practice or project, while at the same time supporting the development of the cross/inter/transdisciplinary research environment at SKH. The profile areas manifest in relation to all three degree cycles and are used to curate the Wednesday research seminar series, the annual SKH research week and the biannual international artistic research conference, Alliances and Commonalities.

Formats for sharing: The network of subject specificity and interdisciplinarity described above is shared and explored via a range of contexts, platforms and formats, from intra-institutional seminars to free standing courses to open public events (see questions 1, 3, 6), creating a range of conceptual, material, and practical links between artistic research, artistic education, and society. SKH currently hosts more than 15 externally funded research projects, each creating new networks of practice within SKH and generating new collaborations with other artists, institutions, industries, and fields.

Areas for development:

Strengthening links between research and education: This issue, a particular focus of the SKH 2024-2027 strategic plan, is being actively addressed in several ways. Inter subject co-creative teams are working on BA, MA, and PhD levels to ensure all courses have a research component, a ‘trading’ system is being developed to allow staff with research competence to teach across subject areas, and research time for teachers is being planned more systematically. Professors embody the link between research and education, however due to budgetary concerns, most subject areas have not replaced a professor with a professor but have hired assistant professors (10% research time) and/or assistant lecturers (0% research time). In 2018 SKH had 26 professors, in 2025 there are 18. The shrinking professorial cohort also means that there is more pressure on the current professors to supervise, oversee courses, sit on committees etc. Not only does this mean less contact teaching time for the professors it also means research competent assistant professors, who only have 10% research time, are being asked to step in.

External funding: In the current economic and political context, SKH needs to fast track development of strategies for accessing external funding. The recent success in obtaining external funding to support two 2025 PhD positions is a step in the right direction; however, we also need to fund a post doctorate position. For an organization of its size, SKH has had excellent success with Swedish Research Council (VR) funding, however our dependence on VR is not sustainable. Identifying new funding avenues will be a significant focus of the newly appointed vice rector for collaboration and outreach.

Redistributing research time: In 2014, the former Vice Chancellor made the decision to give every teacher (except for assistant lecturers) research time, 40% for professors and 10% for assistant professors. However, no consistent, institution wide system was developed either for planning research time or for tracking registration of results, so it is difficult to precisely assess the success/failure of this approach. A simple, shared, trackable system will help actively shape and orient the individual research practice, the research environment in the subject areas, which will contribute to strengthening the broader research environment.

Language: Research centre (RC) activities and courses are all conducted in English, it being the lingua franca of artistic research, and the common language for academic research more broadly. However, many courses in subject areas are taught only in Swedish. These language-based entanglements of identity and accessibility mean that quite often non-Swedish speakers feel alienated and Swedish speakers feel unable to adequately express themselves in English. A set of SKH wide language guidelines are pending approval by the Vice Chancellor, however precise oral and written forms of translation are critical to any international research context and the lack of a systematic approach to translation is adversely affecting the research environment, particularly in relation to dissemination and communication of results.

Internationalization and Equity Diversity Inclusion (EDI): SKH aims to be an institution that attracts a diverse group of students who, together with a diverse teaching cohort, creates an internationally attractive study environment. To achieve this, SKH must have the capacity and competence to recruit, welcome and support international students and faculty. The RC aims to support equity, diversity and inclusion across the spectrum of activities from staff and student recruitment to

course, seminar, and conference content. Continuing efforts to create a more accessible and supportive research environment for international and EDI researchers at SKH is a priority.

Introduction

About research at SKH

Describe research and the research environment at SKH.

Approximately 3 pages.

Context

At Stockholm University of the Arts (SKH) artistic research is generated via artistic practice. Subject specific research areas include dance, dance pedagogy, circus, acting, performing arts, film and media-based practices, and opera. While supporting and resourcing this diversity of approaches, research at SKH also cultivates a culture of exchange, discourse, and dialogue within and between artistic disciplines and related fields, creating potential new networks and communities of practice.

The artistic research environment at SKH looks to critically contribute to - whilst also seeking to expand and challenge - existing areas of artistic and academic knowledge. With a commitment to developing innovative approaches to documentation, publication, and dissemination, artistic research at SKH endeavors to communicate with and reach a wide range of publics, contexts, and fields.

The research environment at SKH consists of the research centre as well as the research contexts in our two departments, established in 2023 - Institution 1 (opera, acting, dance, dance pedagogy and circus) and Institution 2 (film and media, and performing arts). The SKH research environment also extends into collaborations and exchanges with a host of Swedish and international institutions and organizations, such as Konstfack (University of Arts, Crafts and Design), Karolinska Institutet, HDK-Valand at the University of Gothenburg, Kungliga Konsthögskolan (Royal institute of Art), Linköping University, University of Inland Norway, Helsinki University of the Arts, Oslo National Academy of the Arts, Melbourne University, New York's New School, Zürich University of the Arts, and more.

Background

In 2013, when the decision was made to merge several different Stockholm-based performing, film, and media arts schools into SKH, research practices already existed in each school. Each had their own research culture, with different views on, languages for, and approaches to research, and each was in varying stages of research engagement, development, and production. Prior to the merger, a committee was set up to formulate the first research strategy for the new university. Taking the diversity of research cultures into account, the strategy aimed to create an interdisciplinary research context to unify the schools rather than placing emphasis on the differences between them. So, while continuing to support the development of research in each subject area, a decision was made to create the research centre led by the vice rector for research and composed of four distinct yet connected profile areas - Concept & Composition; Bodily & Vocal Practices; Art, Technology & Materiality; Site, Event, Encounter. Each Profile Area is connected

to a professorship, so the focus, spirit and address of each area shifts over time in relation to the prevailing professor, ensuring that the profile areas are never tied to a specific subject area, research topic or artistic discipline. They act as meeting places, curatorial tools, and/or lenses through which to consider a research practice, process, or project, and provide a shared platform for discussion, dialogue, and debate between the different subject areas.

The actual merger of the schools took place in January 2014. Per the new research strategy, four profile professors were recruited along with the vice rector for research. The new Vice Chancellor established that 40% of all professors' time would be funded by and dedicated to research, 20% in relation to research within the subject area, and 20% as a contribution to developing the research environment. Assistant professors' research was established at 10%. Courses in artistic research were organized, and profile professors mentored staff, aiding them in framing and developing research projects. Weekly open seminars were held every Wednesday (see question 1:1.1) and staff and researchers—both from within SKH, from other universities and from the research and art fields more broadly—were invited to present, discuss, and share their research.

At the time, SKH had no examination rights, and formally our doctoral students were scattered across several different Swedish institutions (Forskarskolan, Lund University, KTH Royal Institute of Technology etc.). Therefore, obtaining examination rights and creating a common research education for all doctoral students was a vital step towards building the SKH research environment. In 2016 SKH was the first Artistic University in Sweden to receive examination rights on third-cycle level. There are currently 25 active PhD students and 19 have graduated from the programme so far.

The year following the implementation of the merger was a time of transition; staff had to quickly adjust to an entirely new organizational framework, get acquainted with new colleagues while working together to create a shared context inclusive of the diversity of research and education cultures. The challenge was not only to share the research that was already happening in different subject areas, but to stimulate and encourage teachers who were less experienced researchers, to find their own way into researching.

As a way of establishing some common ground, the RC initiated various shared fora for artistic research, staking out dedicated time and space in the university schedule for dialogue and exchange. Many of those initiatives have endured and continue to play a significant role in the SKH research environment. They include year-round weekly Wednesday research seminars (1:1.1), an annual research week (1:1.2) and a biannual international artistic research conference (1:1.3), a public seminar series (3:1), access to internal funding (question 1:4.2) and support for external funding applications (see question 1:4.4).

A course in artistic research for staff was also set up but upon a 5-year review the decision was made not to continue with it. Many teachers completed the course, and some found it useful, but for others it emphasized the feeling that research sat outside of their expertise and that artistic research was something they had to 'learn' rather than 'do.' In a school where research is understood as 'researching via artistic practice' this became increasingly problematic and unsustainable.

Interdisciplinarity

The RC at SKH was founded on the principle of interdisciplinarity: research involving two or more academic, scientific, or artistic disciplines. The term is open to interpretation and at SKH is often used interchangeably with intra-disciplinarity, multi-disciplinarity, cross-disciplinarity and trans-disciplinarity. Our analysis shows that some subject area staff feel excluded from the interdisciplinary research environment, feeling they are being asked to surrender their subject specificity, and that interdisciplinarity feels like an expectation rather than an invitation.

The RC programme does indeed bring a diversity of practices together and continues to resource and support the research competence and development of staff, but the interdisciplinary and international focus of the programme has made integration into some of the subject area educations challenging, with language, in terms of both the dominance of English and the ‘academic’ vocabularies used in some research processes, further exacerbating the problem. This difficulty is also experienced by some doctoral students whose practices while emerging from a particular subject area, are perceived as too experimental or interdisciplinary. The upshot may be that their practice is not perceived to be directly applicable to the existing program curriculum and education. So paradoxically, the very structures intended to unify have revealed themselves over time to be in some ways counterproductive.

Future

For SKH to thrive and develop, the focus must be upon strengthening links between research and education. From January 2025, while continuing to collaborate on the RC activities, the profile professors will be placed into the departments and subject areas. The idea being to situate interdisciplinary research expertise within the subject areas, strengthening the connections between research and education through practically sharing research competence on BA and MA, as well as doctoral levels.

This self-evaluation process provides an opportunity to critically consider the research environment as it has been and to propose what it might become; to reflect on ways research centre activities might operate more in concert with the subject areas, while maintaining the interdisciplinary and experimental vision of the original plan.

Self-evaluation

1. that there are systematic efforts to create forms and space for the development and renewal of the research/research environment

Describe, analyse and evaluate, preferably with examples. Also relate to the key figures.

This question will be addressed in five parts:

- 1) **Forms and formats for meeting, sharing, and developing research.**
- 2) **Subject area, thematic and inter institutional research groups**
- 3) **Board of education and research (NUF)**
- 4) **Accessing funding support.**
- 5) **Research time, work plans and research registration.**

1. Forms and formats for meeting, sharing, and developing research:

1.1) Wednesday Research Seminars (WRS): Open to all MA students, staff, and researchers from SKH as well as invited public, WRS offer a weekly opportunity to share research across subject areas, and to link with peers from other academic and professional fields. Curated by the profile professors, WRS aims to be responsive to issues relevant to various parts of the SKH community. For instance, *A Season of Black Study I & II*, curated by John Paul Zaccarini (hosted by his Swedish Research Council funded project *Future Brown Space*) provided an important space for discourse around Equity, Diversity, Inclusion (EDI) creating a new community at SKH. Another curatorial device was to build Wednesday Seminars around the current externally funded SKH research projects. This gave our research community access to research processes which have successfully moved beyond their host institution into a broader relation with society. This semester WRS invites researchers from other Stockholm arts institutions into dialogue with SKH researchers.

1.2) Research Week (RW): Presenting research produced exclusively by SKH staff and students, the annual research week is a valuable context for sharing research, fostering interdisciplinary discourse, and identifying potential collaborations between researchers from the different subject areas. In 2025 it was co-curated by research staff in collaboration with subject area heads. Situating it within the subject areas had many positive effects, including excellent attendance, but it became clear that in some subject areas what does and does not constitute research needs further attention. Research Week is open to the public and live streamed, something which needs reassessment and better resourcing.

1.3) Alliances & Commonalities (A&C): A&C is a biannual international and interdisciplinary artistic research conference with a strong focus on sharing research generated via artistic practice. Internal and external artistic researchers apply via an open call and the conference is curated by a panel including profile professors and other staff members. Alliances & Commonalities gives access to a 'state of the artistic research field' to both internal and external researchers and an interested public. For the first iteration of A&C external funding was applied for and received, the following two editions were online, so costs were minimal. The 2024 conference was not realistically budgeted for, relying completely on internal resources, it put significant strain on staff.

1.4) Doctoral Percentage Seminars: Over the course of their studies, the PhDs present their doctoral research project in four peer reviewed percentage seminars concluding with a 'Making Public' of their results and a public defence. There are over 40 of these environment building events each year, representing every subject area. All SKH subject area staff and students are invited, and they are also open to the public.

Analysis: Each of these formats contributes to the research environment in precise and relevant ways. While the weekly WRS does much to sustain the ongoing presence of research activity at SKH, their quality is dependent on curatorial relevance and participant engagement levels. RW is an annual 'state of the research environment' for the internal SKH community, yet it is a live streamed public event, something which needs reassessment. Finding the right balance between the specificity of the subject areas and the interdisciplinarity of the profile areas in RW is still a work in progress. A&C's focus on exposition and practice in artistic

research makes a welcome contribution to the international artistic research environment. However, the current lack of financial resources places too much strain on the human resources of SKH, for A&C to happen in 2026, external funding must be found. Finally, the doctoral percentage seminars are a concrete link between research and education, providing a window into current practice and discourse emerging from the international field of artistic research on PhD level. However, they are often not put into course or research plans, so attendance from the relevant subject area staff and students is inconsistent. Sustaining the energy and enthusiasm created by each of these formats across the academic year is a challenge, as is finding truly accessible spaces to hold them in.

2. Subject area, thematic and inter institutional research groups

Several subject areas have subject specific research groups which meet regularly (dance, film and media, performing arts). There are intra subject thematic groups like the *Sustainability group* (Performing Arts), *KAIA*, the *Kritiska AI-arbetsgruppen* or *Critical AI Working Group* (film and media) and inter subject thematic groups such as *Bodies are Ears* (dance). *Future Brown Space* (Bodily & Vocal Practices) is an example of an externally funded research project creating a micro research environment of its own, this is also true of Chrysa Parkinson's *Authorship, Ownership and Control* (dance), and Erik Gandini's *The Future Through the Present* (film and media), both of which will be hosting an SKH PhD project funded by the Knowledge Foundation (KK-Stiftelsen) in 2025. SKH also co-leads inter institutional interdisciplinary research groups e.g. *BODIES* a partnership with Post Humanities hub (Linköping University), Karolinska Institutet, Hägerstens medborgarhus, Moderna Dansteatern, is one of eight working groups in the Expanded Artistic Research Network (EARN); NAVET, a collaboration between SKH and the KTH (Royal Institute of Technology), explores the intersection of art, technology, and design. NAVET partners include KMH (Royal College of Music), Konstfack (University of Arts, Crafts and Design), KKH (Royal Institute of Art), Scenkonstmuseet (Swedish Museum of Performing Arts) and Tekniska Museet (National Museum of Science and Technology). SKH is also part of the cities and regions working group in the *International Sustainable Development Research Society* (ISDRS), partnering with Södertörn University, Stockholm School of Economics, Nepal Open University and more.

Analysis: The subject specific research and thematic groups are effective for developing peer connectivity and intra-subject expertise and for creating a palpable sense of the internal research environment in the subject areas. The interdisciplinary groups link SKH researchers with other independent and affiliated researchers who come from a diverse range of fields, disciplines, and industries.

3. Board of Education and Research (NUF)

A significant contributor to the development and renewal of the research environment is SKH's board of education and research (NUF). A key concern of our 2024-2027 strategic plan is to further strengthen the relationship between education and research, so the strategic and operational work of NUF becomes increasingly important. NUF assesses and prepares recommendations for the approval of the Vice-Chancellor in relation to all three cycles of education in accordance with the quality system. Their evaluations ensure that the relation between practice based artistic research, and the course syllabus is clearly articulated – 'research aware' on BA level, 'research prepared' on MA level and

‘research ready’ on doctoral level. There are sub-committees for each of the three education cycles, consisting of members from all subject areas, external members, and relevant administrators.

Analysis: NUFs functionality in relation to research and the research environment is very dependent on the competence of its members. In previous committees, members have felt they lacked the experience to peer assess the research components of course syllabus. NUF 2025 is chaired by an experienced artistic researcher and members have appropriate levels of research competence.

4. Accessing funding support

4.1) Seed funding: In 2023/24 seed funding from the research budget was given to the seven subject areas with the idea that it was the subject area heads who best understood the research environment in their discipline and could identify the kind of support their staff needed, and who most needed support. As intended, the distribution of the funding differed in each subject area, some went to funding solo field trips, some to documentation and exposition processes and some used to fund collaborators. While reports detailing content and budget were filed, it was difficult to understand in any systematic way how the seed funding had enriched the subject area.

4.2) Internal Funding: Internal funding is applied for by the individual researcher and assessed by an internal and external panel via a fair and transparent process. There are several examples of internal funding success leading to external funding success: John-Paul Zaccarini’s *Future Brown Space*, Erik Gandini’s *Future Through the Present*, and Chrysa Parkinson’s *Authorship, Ownership and Control*. The opportunity to apply for internal funding has gone from twice yearly to once. And the amount to be granted is continually under threat by research budget pressures. The infrastructure could be streamlined, the panel size reduced from eight to six with two fewer external assessors.

4.3) Travel Grants: Travel grants enable researchers to present at and attend conferences, meet, and collaborate with international peers, and gain exposure to current practices and developments in their fields. Funding travel allows researchers to access broader communities of practice, and a broader audience, however these funds need to be distributed via a more transparent process.

4.4) External Funding: Swedish Research Council (VR) is the only financing body that specifically supports artistic research, and it is the only research funding for which applicants do not need a doctoral degree. As a result, most SKH applications are directed towards VR which means that SKH researchers are in direct competition with each other for limited funding. In 2025 a vice rector for collaboration and outreach was appointed, part of their role being to identify alternate funding avenues, and to develop new funding initiatives. External funding application processes are complex and time-consuming which especially impacts the success rate of less experienced researchers.

Analysis: These funding systems each require a different kind of attention. The seed funding distribution and reporting processes operated so differently across each subject area that assessing its effectiveness has been difficult. The internal funding process is successful and expertly conducted by the research office, however the administrative workload could be reduced without sacrificing the rigor of the process. Travel grants are vital for professional development and building

national and international networks but in the current economic climate, presenting rather than merely attending must be encouraged and prioritized. Accessing external research funding must be an SKH wide focus, funding must be sought outside of the usual places. SKH already invites experienced researchers to give feedback on VR applications, this practice could be expanded into a mentoring network accessible year-round.

5. Research time, work plans and research registration.

In their contracts professors have 20% time allotted to contribute to the research environment, this includes supporting the research in their respective subject areas as well as engaging with the broader research environment, activities which are led by the RC. Research competence must be considered in any professorial hire, and hiring must be assessed by the SKH leadership group. Currently SKH does not track research time in any shared, systematic way which makes it difficult to understand exactly where research funds are going and how people's time is being spent. Clearer communication between vice rector for research, subject area heads and professors will ensure that there is an agreed upon plan for the 20% time allocated for research environment activities. Currently assistant professors are sometimes asked to perform RC duties although they only have 10% research time, increasing the professorial cohort would ease this concern.

Research findings must be reported in the SKH designated portals, Research Catalogue and DiVA, this not only ensures the research is findable and sharable, but it also makes the case for future funding.

Analysis: Designated research time is vital for researchers to make meaningful progress. However, competing responsibilities, administrative burdens, and institutional pressures make it difficult to utilize this time. Researchers often feel they must balance research with other tasks, leading to fragmented and less productive research time. Professors must actively support the research environment in their subject area and contribute to the broader SKH research environment. To better support staff and thus to strengthen the research environment, research time must be tracked and supported in work plans, and research findings must be systematically reported.

Areas for development:

- Systematically develop staff research competence, e.g., include selected WRS, RW, A&C, doctoral seminars in staff workplans, develop a mentoring system pairing staff with experienced researchers, invite interested staff to cocurate WRS, RW, A&C.
- All research groups are encouraged to present their research in WRS, RW, A&C as well as seeking external presentation and funding contexts.
- Professors should be incentivised to apply for external funding, e.g., increased research time/resources if successful.
- Research time systematically built into work plans, developed at the start of each year in consultation with the Vice Rector for Research and the Subject Area heads.
- Each staff member with research time submits an annual research report.

2. that there are systematic efforts made to promote good research practice, prevent research misconduct and deal with offences

Describe, analyse and evaluate, preferably with examples.

This question will be addressed in three parts:

- 1) **The Council for Good Research Practice**
- 2) **New guidelines for PhD Supervision**
- 3) **PhD Supervision in Artistic Research Course and supervisors' seminars**

1. The Council for Good Research Practice (CGRP)

The ethics council at SKH is named the Council for Good Research Practice (CGRP). It was established in 2022, and meets, when necessary, to address potential ethical issues. To date the council has not had to take any formal action. In Sweden, artistic research is a distinct research category, not governed by the same ethical code and conduct demands as research in the sciences or the humanities. This means that each artistic research project needs to produce its own ethical framework, so the CGRP has a crucial role to play in any cases where ethics may be in question. However, responsibility for good research practice must be a university wide shared practice. The ethical framework of each artistic research project must be considered explicitly in any course context, supervisory or mentoring meeting, and in any funding or grant assessment process at SKH.

Analysis: Ethics committees are instrumental in promoting good research practices; however, they are not foolproof. Their effectiveness can vary based on the level of training and independence of the committee members. Moreover, ethics review processes are often focused on the *before* phase (the planning stage of research), and they may not be as effective in addressing issues of misconduct that occur *during* or *after* research has been completed (see 2.3). Also, much artistic research exists in grey zones between participation and employment, anonymity and acknowledgement, single authorship and collaboration, often rendering the standard scientific ethical frameworks irrelevant. Identifying how to contribute to discourse surrounding the development of an ethics of artistic research is a priority for SKH.

2. New Guidelines for PhD Supervision

SKH is introducing renewed PhD supervision guidelines which will be ready in Spring 2025. These new guidelines will clearly frame the supervisory role and responsibilities, empowering supervisors to have open, honest discussions about ethics, creating a culture of transparency, where misconduct is less likely to go unnoticed. The guidelines look to ensure that supervisors actively mentor students not just in technical skills but also in responsible research conduct. Clearer expectations can help prevent ethical issues such as plagiarism, data manipulation, and authorship disputes.

Analysis: New and clearer guidelines will undoubtedly be beneficial, but their success depends heavily on the commitment and competence of the supervisors. In a small university, supervisors may be inexperienced in mentoring students about the complexities of research ethics. In some cases, supervisors themselves may be

overburdened with other responsibilities, which could hinder the effectiveness of these guidelines.

3. PhD Supervision in Artistic Research Course and supervisors' seminars (see 4:4.1)

The newly established **PhD Supervision in Artistic Research Course** addresses ethics as one of its four core components, inviting course participants to present a potential or actual ethical dilemma they have identified in relation to the PhD project they are supervising and creating opportunity for a shared dialogue around this issue. The **supervisor seminar** is another opportunity to create peer dialogue and support around the issue of ethics in artistic research.

Analysis: The course and seminars embed supervisors within a peer community, providing some of the tools needed to mentor students in responsible research practices as they navigate complex ethical challenges. They also give supervisors a greater sense of responsibility, and a better understanding of good research practice with a view to recognizing and thus preventing potential misconduct.

Areas for development:

- Responsibility for good research practice must be a university wide, shared practice, an ethics in artistic research module should be part of every course at SKH.
- Set up an 'ethics hotline,' matching experienced supervisors with newer ones.
- Provide the CGRP with training allowing them to assess, advise and act on issues involving ethical misconduct more confidently.

3. that there is a systematic work and follow-up of efforts to interact with the surrounding society, inform about their activities and promote the dissemination and utilisation of research results produced by higher education institutions

Describe, analyse and evaluate, preferably with examples.

This question will be addressed in four parts:

- 1) Public Seminars and conferences**
- 2) Alumni community**
- 3) Collaborations with artists and researchers in the field/s.**
- 4) Publication and communication contexts**

1. Public Seminars and conferences

All research seminars and conferences at SKH are open to the public, these include PhD percentage Seminars, Making Publics and public defenses (question 1:1.4), Wednesday Research Seminars (question 1:1.1), Research Week (question 1:1.2), Alliances & Commonalities (question 1:1.3) as well as seminars and symposiums built around specific subject areas, research groups and PhD or other funded research projects. Prior to the pandemic SKH partnered with Kulturhuset to produce a very public seminar series titled *Can Art Save the World?* (CASW). CASW invited the public to explore relevant themes in a public conversation with

artistic researchers, to imagine and critically reflect together on arts role in shaping the future.

Analysis: This system of public seminars and conferences allows for broader dissemination of SKH research and promotes wider accessibility in a number of ways. This approach works well when the research touches on issues of public relevance, linking research in the arts to societal trends or challenges, encouraging reflection, and potentially influencing developments in public policy. Such seminars should be promoted with more precision, to invite and ensure a more diverse public. However, some artistic research does not fit easily into these categories. It may be deeply experimental, and its potential effect and/or contribution may not be readily identifiable. Artistic research environments must also support a future we do not yet recognize.

2. Alumni community

An active alumni community is an invaluable resource for an institution interested in increasing connection with society. Alumni are human portals, moving knowledge and information into and out of SKH. They serve as advocates for artistic research, promoting it in their professional lives, serving on research relevant boards and committees, and emphasizing artistic research as a relevant context for sharing and discussing difficult issues in an increasingly polarized society. However, despite some very well-known alumni (Mia Engberg, Marcus Lindeen, Mette Ingvarsen, Eleanor Bauer et al) it is proving difficult to get the broader media interested in publishing their views on the opportunities artistic research offered them, their artistic practices, and their respective fields.

Analysis: By having ongoing relationships with alumni, SKH can track longer-term impacts of the research produced through our programmes. Our alumni are regularly invited back to SKH as seminar presenters, as members for recruitment or internal funding committees, as guest and contracted teachers, and into post-doctoral positions. They are often successful artists, and upon graduating they return to their fields and/or occupy positions of influence in society, as advocates for artistic research, further increasing its reach and relevance.

3. Collaborations with artists and researchers in the field/s

3.1) At SKH we value the contributions of **independent artists and researchers from the field**, regularly inviting them into our activities, as teachers, examiners, project partners, and as committee members for recruitment, funding, publishing or PhD seminars and defences. RC staff collaborate with subject area course leaders to organise several different teaching activities for guests while they are at SKH. This sharing of expertise, administration, and costs between RC and subject areas, is gradually becoming a more common practice. SKH administrative staff expertly assist international guests, helping them to navigate the changing Skatteverket and Migrationsverket law etc.

3.2) From 2018-2020, SKH had an external **Research Advisory Board (RAB)**. Consisting of three international artists/researchers from relevant artistic fields, familiar with the conventions of Swedish Higher Education institutions but independent of them, the board met twice yearly, attending research week, our international conference, and other relevant events. When the original 3-year period ended, a new RAB was not appointed, perhaps due to the pandemic. Recognizing that the RAB provides a necessary external peer review system, the

new vice rector for research has prioritized their appointment, and they will meet for the first time in Spring 2025. The new RAB has been curated to address aspects of the research environment that we feel need particular attention, their competences include curation, participatory practice, activism, writing, and theory, two are from the global south but based in Europe, one is a university professor, writer and film maker, one a visual arts curator from a Swedish art institution, and the third is an independent performance artist.

Analysis: For the diversity and relevance of our research environment, it is imperative that our commitment to inviting external artists and researchers into SKH is maintained. In relation to research and education contexts, this means ensuring that administrative staff are up to date with employment codes and taxation processes. It is also important that artistic staff inform international guests that Swedish law demands these processes, and swift compliance ensures quicker processing. The role of RAB will be to assess our research programmes, policies, and environment, ensuring our quality control is in accordance with national and international research standards. It will operate as an external yet internal peer review system, bringing new artistic experience and knowledge into SKH and situating the research produced by SKH within a wider artistic and social context.

4. Publication and communication contexts

4.1) The **SKH website** has a dedicated research portal with searchable and findable information including the philosophy and history of artistic research at SKH, the structure of the RC, the profile areas, doctoral studies in artistic research, research seminars and conferences, the VIS journal, the DiVA and Research Catalogue portals, current collaborations, research working groups and a new ‘meet our researchers’ video series. The website is regularly updated with relevant news items promoting upcoming seminars, conferences, presentations and including staff and alumni news.

4.2) **DiVA** and **Research Catalogue** databases are used to disseminate, archive and/or publish all artistic research emerging from SKH. Researchers and PhD students at SKH upload their ongoing and finished research into the SKH research portal which is linked to **Research Search** on our website. The Publication Database DiVA contains publications produced by SKH's researchers and students. **Stockholm University of the Arts publications in DiVA**. Research catalogue (RC) is an international database for artistic research. SKH's researchers and students use it both for publication and as a search database. See all published expositions on **SKH's portal page in Research Catalogue**.

4.3) **VIS** is an online journal published as a collaborative effort by Stockholm University of the Arts (SKH) and the Norwegian Artistic Research Programme (part of Norwegian Directorate for Higher Education and Skills). With this journal, we aim to contribute to insight, knowledge and awareness of methods, ethics, and context in artistic processes. VIS holds an open call for every issue. Up to seven expositions are selected by the Editorial Committee for entry into the collaborative peer-review process. All the expositions featured in the journal are made in and available on the Research Catalogue.

4.4) **Xposition** is the SKH publication series, which currently numbers 34. The basic design was widely critiqued by our artistic researchers, so it was determined that if they covered design and printing costs, their book could still be included in the series. Any SKH researcher could apply to have their research published in this

series, with the decision to publish taken by the vice rector for research in consultation with invited peer reviewers. In 2025, the assessment process for Xposition will be a Research Advisory Board task.

Analysis: These various publication and communication formats each play a vital role in the dissemination of SKH research, raising SKH’s profile within the artistic and academic communities and ensuring that SKH research reaches out to both targeted and broader external audiences.

Areas for development:

- Increase visibility of alumni on the SKH website, invite them into more SKH activities and support them as public advocates for artistic research.
- Maintain the commitment to inviting external artists and researchers into SKH and ensure administrative staff receive appropriate training to facilitate these constantly changing processes.
- Every staff member is encouraged to regularly publish results in one of SKH’s publication contexts.

4. that there are fair and transparent processes for recruitment and promotion that support the development and renewal of the research/research environment. Employees are given access to skills development and career support. Equal opportunities and gender equality are self-evident and integrated starting points

Describe, analyse and evaluate, preferably with examples.

This question will be addressed in five parts:

- 1) **Decline in active researchers, fewer professors, and increase in assistant lecturers**
- 2) **Reevaluating distribution of assistant professor research time**
- 3) **Role of external advisors in recruitment processes**
- 4) **Employee skills development opportunities**
- 5) **Special assignments within the university**

1. Decline in active researchers, fewer professors, and increase in assistant lecturers

Since 2018 there has been a serious decline in active researchers at SKH. Both the shrinking number of professorships (from 26 to 18), and the rise in assistant lecturer appointments (which don’t include research time) point to fragilities in SKH’s recruitment and retention strategies. Given SKH is facing a challenging economic situation, and subject areas must reduce costs, the decision to hire assistant lecturers is understandable, if not helpful to the research environment. However, it is imperative that every subject area has at least one professor, this should be mandated on leadership level. The leadership group needs to be across all recruitment in the subject areas to ensure that there is consistency and alignment with SKH’s broader objectives, including the commitment to diversity and appropriate support for EDI staff and students.

Analysis: The reduction in permanent, full-time staff members with research experience could lead to a weakening of institutional memory and continuity,

making it difficult to maintain a strong research environment. The research experience and competence of Professors and assistant professors must be considered in the hiring process. By being more across recruitment, leadership can ensure that recruitment aligns with strategic goals, such as fostering diversity, building interdisciplinary collaborations, and maintaining a balance between teaching and research priorities.

2. Reevaluating distribution of assistant professor research time

The decision by the former Vice Chancellor, to give all assistant professors (not assistant lecturers) 10% research time, needs re-evaluation. Our analysis shows that some teachers at SKH are not interested in artistic research, so allowing them to focus on teaching and training and supporting those staff who are interested would be a more efficient use of research funds. Proposing a new model for the distribution of research funds is a primary task for the new vice rector for research. Individual staff research plans should be considered in relation to the broader subject area schedule, so that the needs of the education are met while the ongoing development of the subject area research environment is also supported.

Analysis: Reassessing the distribution of research funding/time at SKH would bring relief to many, both to those who feel perceived pressure to do research but are not interested in it, and for RC staff who have been advocating for artistic research in contexts where the interest or engagement just hasn't ever been there. This model will also allow subject area heads in collaboration with the vice rector for research to make decisions which actively shape and support the research environment in their subject areas.

3. Role of external assessors in recruitment processes

External assessors play a significant role in recruitment processes at SKH, yet their selection seems somewhat ad hoc, lacks transparency and is inconsistent across subject areas. This lack of system regarding who is invited and why, undermines the accountability of the recruitment procedures and could also be inadvertently favouring certain disciplines or approaches over others, leading to a lack of diversity in the perspectives and expertise SKH offers. The suggestion is to create a shared resource list of qualified external assessors—including both specialized and interdisciplinary experts—that is overseen by the vice rector for Research and is accessible to all subject areas for all recruitments. A shared list could also help mitigate potential conflicts of interest or biases by allowing subject area recruitment committees to choose assessors based on objective criteria rather than personal networks or informal recommendations.

Analysis: Developing a shared resource of external assessors would increase transparency, standardize the selection process, and ensure that all subject areas have access to a broad pool of qualified experts. This external assessor list should obviously include specialists in each of the seven subject areas, but it should also focus on international artists and educators who are active, engaged artistic researchers themselves, with a commitment to advancing artistic research. This is crucial to building connections between research and education in all subject areas and on all three education cycles at SKH.

4. Employee skills development opportunities

4.1) Supervision courses and seminars: The *Doctoral Supervision in Artistic Research course* was launched in 2024 upon recommendation from an external

evaluation of the self-evaluation of the research education. Led by Research Education staff with invited guests, the course is constructed as four half day sessions, *Framing, Ethics, Experiential knowledges, and Communities of Practice*. The focus on ethics is particularly critical in artistic research, where boundaries between creative expression and academic rigor can be indistinct at best. The supervision course will also touch on open research and engagement with AI, increasingly urgent issues in all academic research contexts. After 2026, to supervise at SKH the supervision in artistic research course must be completed.

SKH also facilitates twice yearly *supervisor seminars*, in which a particular aspect of supervision in artistic research is explored together with other current supervisors. These seminars unfold various roles and responsibilities particular to supervision in artistic research via group discussions and feedback sessions.

4.2) Training in teaching and learning in higher education course (HPU): This course is aimed at teachers, professors, librarians, and PhD students tied to programmes in fine, applied and performing arts and is based on the recommendations of the Association of Swedish Higher Education Institutions (SUHF). The course, facilitated by SKH dance pedagogy professor Ylva Hofvander Trulson, explores what working professionally as a university or college teacher within one's subject area entails and includes exploring connections between research and education.

4.3) Mentoring network: A mentoring network is in development, coordinated by the RC staff. The idea being to partner an experienced researcher with a teacher to receive feedback on grant application writing, supervision, research project planning or anything research related.

Analysis: SKH offers key skills development opportunities for staff, which focus on developing various aspects of artistic research competence. The initiatives—courses, seminars, and mentoring programmes—are designed to provide structured and informal professional development opportunities, particularly in relation to the unique demands of artistic research.

5. Special assignments within SKH

There are opportunities within the context of SKH for full-time employees to apply for special assignments within the university. These roles are applied for internally and require research competence, they include subject area leadership, pro vice chancellor, vice rector for collaboration and outreach, the internal research and education board (NUF), and the Good Research Practice Board.

Analysis: These roles are central to SKH, staff should be encouraged to take them on as an active contribution to supporting the development and renewal of the research environment. Through providing various pathways for employment, SKH ensures that employees are given access to both skills' development and career opportunities.

Areas for development:

- All teaching staff hiring assessed by the leadership group, research competence must be paramount.
- Leadership must develop EDI strategies in relation to hiring, supporting and retaining staff.

- Vice rector for research develops a new model for the distribution of research time.
- Staff access mentoring support from experienced researchers.
- Vice rector for research begins the process of assembling an external advisor database.
- Supervision and mentoring networks coordinated by a profile professor as part of work duties.

5. that research has appropriate support and processes for prioritisation and long-term renewal of research infrastructures

Describe, analyse and evaluate, preferably with examples.

This question will be addressed in five parts:

- 1) **New Building project**
- 2) **Dedicated space for research**
- 3) **Research office, communications, IT, Facilities and Services Department (FAS), Technical Production Department, and library**
- 4) **Expanding PhD funding options**
- 5) **Post doctorates**

1. New building project

In 2030 SKH will move to a new purpose designed building in Slakthusområdet, Stockholm's newest high-profile urban development area. The building will be an interdisciplinary environment for artistic education and research, and will include two large theatres, two cinemas, film, dance, opera and acting studios, and a Circus Hall with a 13-metre ceiling height as well as a soaring atrium space and outdoor areas interfacing with the local community. Staff have been consulted throughout the planning phases to ensure the various research and education needs are adequately addressed. The square meterage is significantly less than the current premises combined, so new strategies for time tabling and space scheduling will need careful consideration.

Analysis: The new building will consolidate research activities that are currently dispersed, alleviating problems related to connectivity, inconsistent space allocation and lack of accessibility. Incorporated into the planning process has been the understanding that the building will need to adapt to rapidly changing technological or collaborative needs, so these plans are not only based on present conditions but also allow for future expansion via adaptable spaces and infrastructures that can be evolved over time. Scheduling could result in some significant challenges, yet this may also contribute to the overall connectivity of SKH, necessarily resulting in more shared course components and learning contexts.

2. Dedicated spaces for research

2.1) New premises for the RC: After several frustrating years in unsuitable basement studios in Filmhuset, in Spring 2025 the RC will move to T35, a dedicated research space occupying the two floors above subject area opera. There is office/workspace for 6-8 PhDs and the research education officer, 'hot desk' areas, lounge and social areas, and a kitchen. All WRS and PhD courses will be held in the dedicated seminar space. T35 will be a welcoming social space for the

entire PhD cohort and for other SKH and guest researchers and research curious publics.

2.2) Space for research activities in subject area schedules: One of the biggest problems with relations between research and subject area education is that research presentations are often the last priority in space negotiations. This is particularly acute for the PhDs who over the course of their studies need to publicly present their research up to five times, and as artists with specific practices, they need specific spaces to do this in. So even though RC gives subject areas the required six-month notice, the space negotiations can be fraught, with BA or MA education often taking precedence.

Analysis: The move to T35 will certainly create a more supportive, functional, social environment for the entire research community, offering offices, workspaces, seminar rooms, and informal areas for PhDs and other researchers to meet and to work. However, T35 cannot do much to alleviate the fact that space negotiations in the subject areas often prioritize BA or MA education over research needs, this is felt particularly keenly by PhDs who require specialized spaces to present their work.

3. Research office, communications department, IT, Facilities and Services Department (FAS), Technical Production Department, and library

All researchers at SKH interface with the **research office** throughout their research processes receiving expert, ongoing and in-depth support in relation to internal and external funding, contracting, travel, organizing of research conferences and coordination of the research newsletter and other announcements.

The **communications department** provides technical support in relation to Research Catalogue and promotes all research activities, including PhD seminars, Making Publics and Public defences, via news announcements and articles on the SKH website, Instagram and in other media. Researchers need to better respect communications timelines and deadlines for copy, and this needs to be reinforced by the RC staff.

IT is responsible for information/communication devices and systems, and **FAS** organises spaces, access, furniture etc. both are centralised units operating SKH wide. While technical personnel were formerly based in each subject area, the newly established **Technical Production Department** will centralise their expertise. The unit is currently cataloguing all SKH equipment and formulating a system to support the movement of personnel between the subject areas. The head of the technical unit has joined the leadership group.

The **library** provides advice in relation to the formal requirements of publishing the PhD Documented Artistic Research Projects in DiVA and/or Research Catalogue. These projects are often extending the very notion of 'publication' and fitting these expanded practices into the DiVA context can be a challenge. Library staff support every SKH researcher to register their work on DiVA or RC as well as providing updated information on developments in open research, AI technologies, and other relevant topics.

In 2023 the RC communications and the library banded together to provide practical workshops sharing tips for publishing research results in DiVA and RC,

these were well attended in some subject areas but not in others. Their efforts did result in an upswing of registered results from SKH researchers.

Analysis: SKH researchers receive much support and assistance in relation to funding applications, contracts, travel, event organization, technical support, and communication of research activities from knowledgeable staff in the research office, communications, FAS, IT, Technical Production Department, and library. Unifying the subject area technical and production units into one department, makes all equipment and expertise available to all subject areas, and is apt preparation for the move to our new building in 2030 (see 5:1). The library plays a key role in giving publishing advice, particularly in relation to artistic research PhD projects which are often pushing the boundaries of ‘publication’. The skill, adaptability and open-mindedness of the librarian comes into play here.

4. Expanding PhD funding opportunities

Because of budget pressures the 2025 SKH PhD recruitment dropped from seven to five. However, in September 2025 two new PhDs, funded by a new KK-Stiftelsen initiative, will join the current doctoral cohort. These PhDs enter SKH under quite different conditions, their research will happen in the context of existing research projects run by SKH professors and include a requirement to collaborate with industry partners. They will also join a KK-Stiftelsen research cohort and are obliged to attend two seminars per year to present their research. In the light of likely reduced government funding for artistic research, SKH is on the lookout for other such opportunities. Part of the job description of the newly appointed vice rector for collaboration and outreach, is to identify external funding opportunities to support research at SKH.

Analysis: In Fall 2025 two new KK-Stiftelsen PhD positions will be situated within existing funded research projects at SKH, with a requirement for collaboration with industry partners and participation in KK-Stiftelsen foundation seminars. It will be important to track the progress of these projects in relation to the more typical processes of their cohort. With reduced government funding for artistic research expected, SKH is actively seeking alternative PhD funding sources, with the newly appointed vice rector for collaboration and outreach crucial to this endeavor.

5. Post doctorates

SKH currently hosts two post-doctoral researchers. Both are supported through VR international post-doctoral funding and thus spend much of their tenure outside of Sweden so there remains a post-doctoral gap in our research environment. This is especially felt when preparing and planning seminar series, conferences, symposiums etc., activities which post-doctoral researchers typically engage with. Focusing our post-doctoral recruitment processes upon artistic research areas that are currently underrepresented at SKH (e.g. EDI), would bring specific research expertise into circulation at SKH while filling the post-doctoral gap in our research environment.

Analysis: The need for an active post-doctoral researcher in our environment is clear, so creating a recruitment framework and securing funding is paramount. Recruiting a post-doctoral researcher who can address and fulfil some specific and urgent needs at SKH is crucial, e.g., embedding EDI expertise expressed via artistic practice into the SKH research environment, assisting RC staff in planning and

facilitating events, and generating new international connections with institutions, artist and researchers from beyond the EU.

Areas for development:

- Identify alternate opportunities for funding post-doctoral researcher.
- Upskill staff, clarifying roles and responsibilities in relation to immigration, visa and relocation issues.
- Develop an all-subject area time and space schedule which equally prioritizes education and research activities.

6. that there is a close link between research and courses and study programmes in an appropriate learning environment

Describe, analyse and evaluate, preferably with examples.

This question will be addressed in four parts:

- 1) **Co-creative teams**
- 2) **Relation between RC and subject areas**
- 3) **Shared courses across subject areas**
- 4) **Dance pedagogy programme**

1. Co-creative teams

These inter subject area BA and MA co-creative teams (and the PhD education team) cultivate research and education collaboration processes across the various courses, integrating practice based artistic research into all three cycles of education – ‘research aware’ on BA level, ‘research prepared’ on MA level and ‘research ready’ on PhD level. These teams are crucial to co-creating the future relationship between education and research at SKH.

Analysis: These co creative teams create an inter-subject area cohort, generating possibilities for the development of new formats including interdisciplinary courses, staff exchanges (including PhD departmental duties and profile professors) and collaborative research projects. As the co-creative teams move from the planning stages to implementation, integrating research and education must remain a priority.

2. Relationships between research centre and subject areas

2.1) PhD Departmental Duties: Every PhD can choose to add 20% to their studies by contributing to their subject area. Their tasks are developed with their head of the subject area and can include teaching, facilitating, mentoring and sitting on recruitment committees etc. In some subject areas including the PhD in the education programme happens easily, it is often more challenging in subject areas where the PhD research is more experimental than the prevailing education environment.

2.2) PhD courses are designed and led by the profile professors, who invite supervisors, subject area staff and external guests to contribute as presenters, examiners, and discussion partners. The courses build an intersubjective and critically intimate PhD cohort, inviting them to use a range of thematic lenses to share their research with internal and external guests from various artistic and academic communities. Four of these five compulsory courses are usually

completed in the first two years of study, the fifth *doctoral seminars course* occurs over the course of the PhD.

2.3) Profile professors move from research centre to departments/subject areas: From 2025 the profile professors will move from the RC into the two departments, they will be based in the subject area that they were recruited within. 20% of their employment will be committed to working with and through artistic research on BA and MA subject area courses and contexts. This is a pilot to test ways research expertise can meaningfully contribute to strengthening the connection between research and education. The profile professors will still be work led in all RC tasks (research education, seminar and conference curation, supervision) by the vice rector of research.

Analysis: Each of these processes actively work to integrate research and education. The PhD departmental duties manifest as one on one mentoring, leading subject area research groups, creating free standing courses, and teaching/directing/choreographing on BA and MA levels. It can be more difficult to involve PhDs in subject areas which are traditionally craft based (opera, acting) but in most cases these issues are overcome in creative ways. Inviting subject area staff to contribute to the PhD courses works to introduce them both to the doctoral research environment, and to current interdisciplinary and subject specific discourse emerging from related fields of art and research. Moving the profile professors from the RC into the departments presents an opportunity to develop a teacher time trading model that operates across and between subject areas. The vice rector for research in collaboration with subject area heads will use the profile professor pilot to develop a working model for teacher time trading. The long-term vision is that the model can also be applied to facilitating inter subject doctoral department duties and teacher movement between the subject areas.

3. Shared courses across subject areas

3.1) Shared courses, offered across BA, MA and PhD levels in all subject areas at SKH, cover many different themes and happen in many different timeframes. They are either elective courses shared between subject areas or free-standing courses which are open to those both within and outside of SKH. Elective courses are managed by the co-creative teams (see 6:1) and have been developed quite recently while free-standing courses are an enduring tradition and remain important vehicles for inviting teachers and students from outside of SKH into SKH. Each subject area manages the development of their own free-standing courses which can tend to confirm rather than expand the existing conventions of that subject area.

3.2) Methods in Artistic Research course (MAR): MAR was developed in accordance with findings from the 2018 self-evaluation of SKH's MA programmes. The broad recommendation was to develop a more modular MA, a student-centred learning model in which different units could be undertaken in different subject areas according to the desires of the MA student. The evaluation proposed that this would better utilize the different expertise in the subject areas, increase opportunities for interdisciplinary collaboration and connection, and actively strengthen the relationship between research and education.

Analysis: Elective courses are an excellent context through which to bridge the divisions between the subject areas and to create an interdisciplinary environment. In 2024 an elective course in Black Study was offered for PhD and MA level students. This subject matter successfully created bridges between subject areas, as

did the interdisciplinary free-standing course *STUFF: Expanding Choreographic Practices* at subject area dance. MAR is now running for the fifth time and having taken some time to navigate the different teaching and research conventions inherent in each subject area, it is now functioning with purpose.

4. Dance Pedagogy programme

At SKH studies in dance pedagogy are conducted on a scientific basis and in terms of receiving funding, and publishing results the subject area has a good record of accomplishment. As an art university committed to providing a context in which research is conducted primarily on artistic grounds, there is some institutional tension. The leaders in the dance pedagogy subject area feel that their contributions are undervalued. Others at SKH feel that because there are so few institutions providing a context for artistic research, this should be prioritized. Recruiting a PhD student who bridges the gap between scientific and artistic research practices, has been floated by the head of dance pedagogy and supported by the head of subject area dance.

Analysis: The programmes in dance pedagogy are conducted on a scientific basis, creating some tension in relation to SKH’s stated commitment to artistic research. The topic is at something of an impasse but the idea of recruiting a PhD with interdisciplinary expertise could produce a more fruitful dialogue.

Areas for development:

- Coordinated by co creative teams, profile professor and PhD departmental duties are shared across subject areas becoming a potential model for institution wide teacher trading.
- Increase presence of subject area teachers and supervisors in all PhD courses.
- MA co-creative team focuses on developing a unit-based MA model, introducing at least one other shared elective course for 2026.
- Develop strategies that work to bridge the gap between scientific and artistic research practices, particularly in the dance context.

1. Other

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

This question will be addressed in four parts:

- 1) **Sustainability**
- 2) **Nonbinary and gender balance**
- 3) **Internationalization**
- 4) **Equity Diversity Inclusion (EDI)**

1. Sustainability

According to our website, SKH ‘works with a broad approach to sustainability, which is based on and linked to the UN’s international action plan for sustainable development, Agenda 2030. This encompasses, among other things, environmental and climate issues, issues of social sustainability including equal terms and widening participation, as well as issues of long-term sustainability and resilience in funding and human resources.’ Within SKH’s collaborations with NAVET and

ISDRS (see 1:2) various approaches to sustainability are explored and articulated. *Sustainability in Performing Arts Production* engaged with the topic via a subject wide performing arts research project, and film and media PhD Lina Persson's *Climate-Just Worldings* has produced ELSA, a climate calculator for the Swedish film industry. Our research education guidelines ask PhDs to commit to travelling sustainably and to prioritize sustainable practices whenever possible. On BA and MA levels there are no existing frameworks or shared contexts specifically aimed at exploring issues of sustainability in the arts.

Analysis: SKH is not maximising the potential of collaborative, inter-subject, cross-disciplinary efforts in this area. Clear goals and priorities need to be set, with a focus on how these issues are being addressed on all three education cycles and how the research environment can best support this.

2. Nonbinary and gender balance

Swedish gender law does not account for gender non-binary recruitment and representation. As it stands, doctoral supervisory teams at SKH must be one male and one female supervisor, we could internally change this and externally advocate for change. Taking the lead on this issue would demonstrate SKH's commitment to progressive values and inclusivity.

Analysis: The tension between state policies and institutional goals highlights the gap in support for gender inclusivity at the broader societal level. As an artistic institution it makes sense for SKH to lead the way by developing and adopting internal gender nonbinary recruitment processes.

3. Internationalization

SKH describes itself as an international institution, yet its systems and policies do not always accommodate the practical needs of staff and students from outside the EU. There is a lack of clarity in relation to whose responsibility it is to assist non-EU staff and students with information regarding visa applications, residence permits, or work authorizations. Communication with non-EU staff and students can be challenging, especially because many internal systems and communications are conducted in Swedish.

Analysis: Providing appropriate administrative and cultural support for non-EU staff and students and clearly distributing responsibility for these tasks within SKH, would not only resolve persistent current issues but also contribute to SKH's credibility as an international institution.

4. Equity Diversity Inclusion (EDI)

SKH leadership is currently prioritizing the development of formal policies and processes around EDI, in order to address issues ranging from ensuring spaces are accessible to all, to centralizing information about migrating to Sweden. In the research environment, the previous lack of formal procedure has meant that much responsibility for managing these issues has landed on the shoulders of the artistic staff. For example, an SKH employee could not attend our international artistic research conference because the spaces were not accessible to them, something the research staff could not easily fix but were understandably held accountable for.

Analysis: SKH must further prioritise these issues, or we risk damaging our reputation as an inclusive, globally engaged, and inclusive institution. Potential students and staff may be deterred if these issues continue to be unresolved.

Areas for development:

- Raising sustainability issues in shared contexts, e.g., WRS and RW, critically unfolding the term itself and SKH's commitment to it on all three education cycles.
- Change SKH internal processes so that a gender nonbinary person can join a PhD supervision team replacing either gender and advocate for more inclusive state policies in the arts and education sectors.
- Improve visa and immigration assistance, clarify whose responsibility this is and provide mentorship for international staff and students.
- Offer language support programs, enhance communication about available resources and translate all SKH documents into English.
- Develop an SKH wide applicable EDI policy and ensure that all staff, administrative and artistic, receive formal EDI training.

IN CONCLUSION

In the 2024-2027 SKH strategic plan, in the heading *Artistic Research*, it states we will:

- *ensure a robust research environment, closely linked to education and artistic practice, characterized by international relevance, visibility, openness, sustainability, and an ethical foundation.*
- *drive the development of co-creative artistic research that takes risks, is courageous and forward-looking.*
- *conduct pioneering research that pushes boundaries and shapes new realities.*
- *strengthen the conditions for transdisciplinary research projects.*
- *share our research, its processes and results and demonstrate that artistic research strengthens society and its democratic resilience.*

This self-evaluation document describes some of the ways we are addressing these strategic points in our research environment, as well as critically pointing to the areas we feel need more development. Broadly speaking, we feel our research environment is healthy, but strengthening connections between research and education will make it even more so; decentralising research and moving it into all subject area educations on all three cycles will be a specific focus for 2024-2027. The Swedish arts education and research sector is facing economically challenging times, so we are very conscious of the fact that our resources, human and otherwise, need to be more strategically directed. Steps such as increasing the mandate of the co-creative teams, expanding the professor cohort, moving the research professors into the subject areas, having leadership oversee recruitment processes, generating a data base of qualified external advisors, activating alumni more systematically, tracking research time including plans for registering and sharing results, and accessing new avenues for external funding (including a post doctorate position) are priorities. Better resourcing of translation processes, focusing on broadening recruitment, increased accessibility and developing support systems for our EDI community, are concrete ways to make SKH more inclusive, supporting the professional growth of our researchers which in turn, will strengthen the SKH research environment.