

## Self-Evaluation Report

**Programme:** The Doctoral Programme

**Date of approval of self-evaluation report:** 23<sup>rd</sup> December 2022

**Vice-Rector for Research:** Cecilia Roos

**Students/doctoral students have participated as follows:** Doctoral students, Maipelo Gabang, Marcia Nemer and Ellen Nyman, have participated in working group meetings

**Contact person(s):** Rebecca Hilton (responsible for self-evaluation), Aila Gengelbach

### Purpose and Instructions

Programme evaluations are part of the quality management system at Stockholm University of the Arts (SKH). The purpose of evaluations is to generate regular feedback and the necessary systematic knowledge to assure and develop the quality of education at the SKH. A programme evaluation consists of four steps: start-up, self-evaluation, collegial review and measures. All programmes at first, second and third-cycle that lead to the award of a degree must be evaluated. Programmes are evaluated on a six-year cycle, meaning that every programme is evaluated once every six years. All programmes must be judged against the Association of Swedish Higher Education Institutions' (SUHF) criteria based on the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG). All programmes must be assessed against all criteria.

Students and doctoral students shall be offered the opportunity to be represented in work on self-evaluation reports.

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

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

- The report shall be descriptive and, where appropriate, analytical, appraising and illustrated with examples. It should also state the strengths of the programme and any areas for improvement. See endnote.
- The report shall be based on present conditions and planned development.
- Taken together, the different sections of the report shall provide a holistic view of the programme without the need to link to additional information.

- As the criteria are numbered, it is possible to cross-reference the criteria.
- The report should not exceed 20–30 pages including the text in the template. The number of pages devoted to each criteria may vary depending on the programme being evaluated.
- It is not permitted to delete template text or criteria, except for those that refer specifically to third-cycle programmes when a first or second-cycle programme is under evaluation. It is permitted to add new headings.
- Self-evaluation reports must include the following appendices: general syllabus for third-cycle programmes and an overview of qualitative targets.

## Summary

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

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## Strengths

### Student centred learning

The third cycle programme at SKH frames and activates student centred learning through placing the individual doctoral artistic research project at the centre of the education and exploring it in relation to the various themes, provocations, and formats proposed by each seminar, course, or conference. While this process undoubtedly develops each individual project, the model works to ensure that each project also supports the expansion of each of the other doctoral projects, building a critically intimate interdisciplinary cohort, and creating an interdisciplinary learning community. See question 2.

### Interdisciplinary approach

A doctoral artistic research project generates its own unique combination of artistic practices and methods, and formally experiments with multiple manners of and formats for documentation and dissemination. New, interdisciplinary knowledge is created in the ways all of these diverse processes and practices overlap, inform and resonate with each other. To support the development of this interdisciplinary environment the third-cycle education invites, includes and addresses a diversity of knowledges and practices, artistic and otherwise. Throughout their studies, our doctoral students meet a variety of artists, teachers and researchers coming from vastly different artistic disciplines, research fields and academic contexts. See question 3.

### Responsive environment

The third-cycle programme is adaptable, flexible and responsive; swiftly implementing change processes in relation to feedback on obligatory/elective

courses and seminar support structures, responding to needs for supervisory change, creating opportunities for collaborations with other SKH departments and external arts institutions/organizations, and remaining aware and inclusive of, and responsive to current movements in the various implicated artistic and research fields. Doctoral students can give feedback and respond to the third-cycle programme in several ways: on an individual level via discussions with supervisors and profile professors, on the cohort level through courses and evaluation processes, on an intergenerational community level through participating in seminars and monthly doctoral meetings, and on an organizational level by sharing concerns/ideas via the doctoral representative on the Research Education Committee (see questions 5 and 6).

## **Areas for improvement**

### Expanding the supervision pool

Much of the third-cycle supervision rests on the shoulders of the four research centre based profile professors. There can be between 24 and 30 doctoral students in the programme at any given time and the profile professors are often involved in examination and opponent roles, so the need to expand the supervision pool becomes ever more necessary. Recruiting and developing the competence of department professors to supervise on the third-cycle level is an ongoing process. See question 3.

### Elective course development

The elective course component of the third-cycle programme needs development. Evaluations have revealed that doctoral students would like more internal elective courses to be offered more often. Over the past three years, because of slow recruitment processes, and immigration issues, we have at times had only two or three profile professors facilitating the entire programme, as a result the elective course component has been underdeveloped and sporadic. Elective courses offer a context through which the third-cycle programme can directly respond to and address specific themes and concerns emerging from the doctoral projects and from the world beyond the institution. See question 2.

### Internationalization issues

SKH is a self-described international university. This is true in relation to the research centre staff's interests, experience, and attitude. However, over the past four years, there have been concerns in relation to immigration and work permit processes. Errors have been made which have directly affected the third-cycle education environment, resulting in unstable supervision for some doctoral students, disruptions in short- and long-term planning and extra workloads for all staff. SKH has recently changed the international employee guidelines, outlining a more comprehensive list of checks, balances, roles, and responsibilities in relation to the employment of internationals. See questions 9 and 10.

## Introduction

### About the programme

Describe the ambition, idea or purpose behind the programme.

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### Context

Stockholm University of the Arts (SKH) is committed to advancing, developing, and circulating practice based artistic research as an integral part of artistic education on first, second, and third-cycle levels, and as a vital connection with and contribution to the world beyond the institution. Via a suite of activities proposed, initiated and facilitated by the research centre, the aim is to sustainably resource and inspire the artists and artistic researchers of the present as they endeavor to make meaningful contributions to the art, culture, and society of the future.

### Purpose

The doctoral programme is central to this ambition. By creating a programme which accommodates a diverse range of artistically innovative, socially motivated, and critically aware research projects, our purpose is to support and resource our doctoral students as they develop and circulate knowledge and expertise within single disciplines, work in collaboration with other artistic fields, contribute to emergent interdisciplinary research areas, and/or even generate entirely new fields of transdisciplinary research.

### Structure

Offering studies in the research area Artistic Practices, the third-cycle programme is situated in the research centre at SKH, which is under the direction of the Vice-Rector for Research. The area Artistic Practices is built on practices and research conducted within the research specialisations film and media, choreography, opera and performing arts. These specialisations constitute the third-cycle subject Performative and Media-based Practices. The doctoral students enter the programme with a proposal for a documented artistic research project (doctoral thesis) relating to one of the specialisations. The studies in the third-cycle subject Performative and Media-based Practices are led by the head of third-cycle subject area.

### Profile areas

The research centre at SKH is made up of four profile areas which situate the third-cycle education within an interdisciplinary artistic research environment. The profile areas are designed as protean perspectives through which any artistic research project, method, documentation, pedagogical approach, or exposition emerging from the doctoral student's project, can be experienced, perceived and/or analysed. The focus and orientation of each profile area transforms according to the expertise and approach of the professor curating it.

- *Concept and Composition* unfolds the network of questions, influences, methods, and mediums that artists use to compose, construct, and/or configure their artistic and creative processes.
- *Bodily and Vocal Practices* explores the techniques, methods and systems used in the articulation, interpretation and communication of creative ideas and visions through body and voice.
- *Site, Event, Encounter* investigates the interplay between art and society, considering the protean nature of participation in contemporary art practices/processes/events and the many and various contexts and conditions in which artists work.
- *Art, Technology, Materiality* addresses the material, technological and social conditions and networks occurring in, and engaged through, an artistic practice.

As part of the broader research environment at SKH, the profile areas also function as conceptual, virtual, and actual gathering places, creating opportunities for a diversity of projects from a variety of disciplines to meet, inform and influence each other.

**The programme’s structure and KPIs**

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

Third-cycle subject area	Performative and Media Based Practices
Language of instruction	English
Scope	240 ECTS
Specialization	Film and Media Choreography Performing Arts Opera
Title of qualification	Konstnärlig doktorsexamen i performativa och mediala praktiker
English title of qualification	Degree of Doctor of Philosophy in Fine Arts in Performative and Media Based Practices
Admission	Every second year about 7 doctoral students
Eligibility	General entry requirements for third-cycle studies are met if the applicant has <ul style="list-style-type: none"> <li>• completed a degree at second-cycle level, or</li> </ul>

	<ul style="list-style-type: none"> <li>• completed course requirements of at least 240 credits with at least 60 credits at second-cycle level, or</li> <li>• acquired (either in Sweden or abroad) professional knowledge and expertise within the arts that correspond to the above. In which case the applicant must apply for accreditation of prior learning and provide evidence of their experience with relevant certificates and documents.</li> </ul> <p>Specific entry requirements for third-cycle studies are met if the applicant has</p> <ul style="list-style-type: none"> <li>• a first degree with at least 240 ECTS within education programmes that are relevant for performative and media-based practices as a subject area or comparable experience of artistic work, and</li> <li>• shown the purpose of and plan for the intended research (including financial aspects of its execution) and had this plan assessed and approved by the admissions board, and</li> <li>• shown continuous and ongoing artistic work as well as having performed artistic work of such an autonomous character that the applicant’s suitability for the part of the programme that consists of the research project can be assessed, and</li> <li>• good oral and written English language skills.</li> </ul>
<p>Selection</p>	<p>The selection of applicants is based on:</p> <ul style="list-style-type: none"> <li>• the applicant’s suitability for artistic research work and potential to benefit from third-cycle studies,</li> <li>• the project’s artistic quality and implementability/feasibility within the given time frame (i.e., during a period corresponding to four years of full-time study),</li> <li>• the quality of the research plan in terms of its subject matter, relevance, originality, research questions, its link to and relevance to the collective knowledge of the field and its methodological development,</li> <li>• the research project’s content in relation to an assessment of the applicant’s earlier qualifications, and</li> <li>• the institution's preferences in terms of focus and opportunities for supervision.</li> </ul>

SKH has been authorised to award doctoral degrees in artistic practices since 2016. Every two years a call for between 6 and 8 doctoral positions is announced. Applicants apply with an original research proposal, self-selecting the specialization that best fits their research interests. Successful applicants are employed on a doctoral studentship for four years of full-time studies and receive a project grant of 400 000 SEK in total. Employment on a doctoral studentship may include up to 20% full-time departmental duties which prolongs the employment by a maximum of one year. The admission process for the group of doctoral students starting in 2023 (doctoral cohort) has just been completed.

The third-cycle studies include the development, production, and publication of a documented artistic research project (doctoral thesis) and participation in and completion of a study component, the details of which are described in the appended document, "Overview of qualitative targets".

An overview of the third-cycle structure for a doctoral student with 20% departmental duties is shown in the figure below.

**Overview of five-year doctoral programme for doctoral students with 80% study activity and 20% departmental duties**

	January	February	March	April	May	June	July	August	September	October	November	December
Year 1	Research Week	Start of studies	ISP for year 1						Budget for year 2	ISP for year 2		
	Introduction week	First obligatory course "Knowledge Development in AR" 7.5 ECTS				Second obligatory course "Method and methodology in AR" 7.5 ECTS						
	Doctoral seminars 15 ECTS, elective component 15 ECTS distributed over study period											
Year 2 30% sem.	Research Week			30% seminar				Summer school?	Budget for year 3	ISP for year 3		
	Third obligatory course "Processes of Documentation in AR" 7.5 ECTS						Fourth obligatory course "Exposition in AR" 7.5 ECTS					
	Doctoral seminars 15 ECTS, elective component 15 ECTS distributed over study period											
Year 3 50% sem.	Research Week			50% seminar				Summer School?	Budget for year 4	ISP for year 4		
	Doctoral seminars 15 ECTS, elective component 15 ECTS distributed over study period											
	Doctoral seminars 15 ECTS, elective component 15 ECTS distributed over study period											
Year 4 80% sem.	Research Week			80% seminar				Budget for year 5	ISP for year 5			
	Doctoral seminars 15 ECTS, elective component 15 ECTS distributed over study period											
	Doctoral seminars 15 ECTS, elective component 15 ECTS distributed over study period											
Year 5 final sem. public defense	Research Week											
	Final seminar, 6 months before Making Public				Application for public defense				Making Public, 4 weeks before public defense		Public defense	
	Public defense											



### Documented artistic research project (doctoral thesis)

The initiation, development and production of an individual artistic research project is central to third-cycle studies at SKH. Eventually becoming the doctoral student's documented artistic research project (doctoral thesis), it is a specific enquiry conducted through artistic practice with the potential to contribute to artistic knowledge in relation to the relevant research area and to the field of art. In a publishing event we call "Making Public," the project is presented via performative and/or media-based artistic formats and archived documentation. It is then defended publicly and assessed according to criteria detailed in the general syllabus for third-cycle programmes.

### Obligatory artistic research courses (see appended document "Overview of qualitative targets")

There are five obligatory artistic research courses. The doctoral seminar course is self-structured and individually experienced, running throughout the doctoral study period. The other four courses are shared, experienced as part of a doctoral cohort, and usually completed within the first two to three years of study.

The shared courses: Knowledge Development, Method and Methodology, Processes of Documentation and Exposition, each use the same weekly structure:

- In week one, knowledge development manifests as an introduction to the course theme, is considered as a lens to explore each individual research project, and used as a platform for broader discussion
- Week two explores practices, methods, and modes of enquiry, focusing on library and related skills: publication, citation, referencing; situating the project in relation to the artistic field/s in question
- week three focuses on documentation, particularly in relation to ethics, both as it relates to the individual project and to the broader research field/s
- week four is exposition focused, dedicated to presentation, examination, and evaluation processes.

This networked structure considers themes and aspects of each course in relation to each of the other courses, activating the independent artistic research project as a complex process of and site for synthesis, analysis, and evaluation. The aim here is to create a constellation of relations; within the project itself, in connection to the projects of the cohort, in reference to the four primary themes of the obligatory courses and in relation to the profile areas (see introduction).

Internal and external guest lecturers from artistic and academic contexts (see question 5) are invited into the courses which include doctoral presentations, workshops and discussions explored in a range of formats (see questions 2 and 3). Each course module also incorporates a Wednesday Research Seminar which addresses various aspects of the course theme and is open to MA students, staff, and senior researchers from all departments of the university.



Doctoral students are encouraged to take the first two courses (Knowledge Development; Method and Methodology) during their two first two semesters, but it is possible to take the following two (Processes of Documentation; Exposition) in later course cycles. This strengthens connections between different generations of doctoral cohorts.

### KPI\*

Third-cycle level	2020	2021	2022
Number of applicants and admitted doctoral students (sex-disaggregated data)	231 applications, 7 admitted (43% female, 57% male)	0	215 applications, 7 admitted (72% female, 28% male)
Number of doctoral students (sex-disaggregated data)	24 (79% female, 21% male)	27 (70% female, 30% male)	24 (70% female, 30% male)
Actual period of study	5,9 år	5,7 år	6 år
Number of examinations	4	1	2-3

\* Data retrieved from annual reports.

### Gender balance

SKH does not request information about gender in the application process, so there are no statistics in relation to this. There are currently more female than male doctoral students, the goal is to reach a 60/40 ratio.

This gender imbalance is partly explained by prevailing societal norms, which in turn require long-term and far-reaching change processes. SKH works within the framework of gender mainstreaming, experimenting with ways to break down gendered study choices and exploring ways to broaden recruitment.

The doctoral admission process influences the gender ratio in the following year. This is because doctoral students start their studies the year after their admission.

### Study period

The actual period of study is affected by many varied factors: departmental duties, holding an elected position in a trade union or student organization, parental and sick leave. In 2021 and 2022, some doctoral students were granted Corona prolongation, which also affected the study time. Moreover, as professional artists, many doctoral students are employed part-time because they need to stay active in and relevant to the field. This continued connection supports both their current research practice and their future careers. Each doctoral student navigates this process differently in consultation with their supervisory team. The changes in relation to the period of study are tracked via the Individual Study Plan (ISP).

## Areas in development

- SKH is currently in a process of organisational restructuring. The departmental restructure will be completed by January 1<sup>st</sup>, 2023. Throughout 2023 the SKH leadership group and board will be addressing how research and the doctoral programme are to be situated within the new structure. In relation to this, some aspects of the programme described throughout this report may shift.
- A recent process evaluation has identified the need to adjust the current doctoral student admission process. The new model proposes that some assessors follow the entire process from the selection stages through to the final interview.

## Self-evaluation

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

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

The learning outcomes in relation to qualitative targets are described in detail in the appended document, "Overview of qualitative targets".

The appended General Syllabus states how the documented artistic research project (doctoral thesis) is assessed. Syllabi for obligatory and elective courses include intended learning outcomes and state examination forms for their assessment.

In relation to the legal certainty of examinations, the roles of course/component responsible teacher and examiner are strictly separated. For example, the principal supervisor formulates learning outcomes and examination forms for individual assessed components. For elective courses and individually assessed components as well as credit transfers, the Head of the Third-Cycle Subject Area is the examiner. Examiners for the other courses are appointed each semester by the Vice-Rector for Research.

Project milestones occur at the 30%, 50%, 80% and final seminars, the Making Public, and the Public Defense. The percentage/final seminars and the public defense include peer reviews from expert opponents invited by the principal supervisor in consultation with the Head of the Third-Cycle Subject Area. For the final seminar, an internal opponent is also invited. Based on the presented material

and the related discussion, the opponent assesses whether and how the intended learning outcomes and assessment criteria described in the general syllabus have been fulfilled. In the Public Defense a committee of three assesses the project as pass or fail.

In the public context of the percentage seminars, doctoral students receive peer feedback from artists and researchers in attendance. Peer reviews, critiques and comments are also received from fellow doctoral students in the context of the Post Percentage Seminar Seminars (PPSS) (see question 3 and 7).

### **Areas in development**

- The examination for the obligatory course “Doctoral Seminars” was changed after a recent syllabus review. Now, the various roles of the supervisor, the course responsible teacher and the examiner are clearly delineated. The legal certainty of the examination has been further secured by an updated examination template that clearly states the precise examination modes and formats.
- A recent innovation focuses on the distribution of the planning, execution, and facilitation aspects of obligatory doctoral courses. Appointing profile professors to each role had previously been unsystematic, now a formalized rotation system distributes the various responsibilities more consistently. This system aids in forward planning and ensures that the various information and knowledge produced within each obligatory course is shared with fellow professors and responsive to the other parts of the programme. The four profile professors rotate through the roles as follows:

#### **Course one:**

Professor A - course leader

Professor B - dialogue partner

Professor C - examiner

Professor D - evaluation process facilitator

#### **Course two:**

Professor B - course leader

Professor C - dialogue partner

Professor D - examiner

Professor A - evaluation process facilitator

These rotations continue for the remaining two courses. If a profile professor is not available for any reason, research leave, sick leave etc., the Head of the Third-Cycle Subject Area, in consultation with the other profile professors, appoints a professor from one of the departments to assume the role.

- In 2020 an SKH doctoral student did not pass their doctoral examination. The student was and continues to be supported by SKH, however the experience was understandably destabilizing for other doctoral students. In response, the research centre undertook a thorough review of the third-cycle examination process which staff and doctoral students were invited to contribute to. The process was extremely useful, uncovering several contributing factors which have been or are being addressed:

*Issue one:*

Once it became clear that pandemic restrictions would demand online solutions, the doctoral student declined to explore how to transfer the planned “Making Public” of the artistic results into an online context. This left the online public defense as the sole opportunity for the committee to ‘meet’ the doctoral student’s project and meant the presented artistic results (a book and a research catalogue exposition) were utterly unframed by the doctoral student’s central artistic practice.

*Response one:*

Online sharing strategies for percentage and final seminars, Making Public and defense contexts are now explicitly and thoroughly investigated in course, seminar, and supervision contexts. Obligatory course examination procedures now include explorations into practices, modes, and formats for online sharing.

Strategies for sharing artistic research results which either clearly situate the research within or in relation to the doctoral student’s artistic practice, or clearly frame the ways the research may have reorientated the relationship to artistic practice are explicitly explored, articulated, and emphasized in the context of both courses and supervision.

*Issue two:*

Due in part to the way the pandemic affected communication processes, the department responsible for the Making Public and public defense did not meticulously go through the examination guidelines with the committee. As a result, the committee was unaware of the need to notify the head of department at least one week ahead of the public defense if they felt the project was at any risk of not passing.

*Response two:*

The research centre has now taken over full responsibility for communicating information about doctoral examination guidelines, deadlines, schedules etc., to the opponent and the committee. These communication tasks are performed either by the Vice-Rector for Research or the Head of the Third-Cycle Subject Area with the principal supervisor present. The committee members must explicitly state that they consider the project ready for public defense.

*Issue three:*

The principal supervisor was external, did not live in Sweden and did not take part in any of the supervisory seminars provided by the research centre. Over time it became obvious that while they had appropriate artistic and academic expertise, their understanding of the Swedish guidelines in relation to third-cycle examination processes was neither comprehensive nor nuanced. The pandemic conditions exacerbated the actual and cultural distances in terms of communication flow between the doctoral student, the supervisor, the department, and the research centre.

*Response three:*

Principal supervisors are now drawn from the ranks of SKH staff. If this is not possible, the external supervisor is given access to ongoing support in relation to third-cycle examination guidelines and procedures from a profile professor and/or research officer.

Attendance at the twice-annual supervisor seminars is now compulsory for new supervisors and strongly recommended for existing ones. The collegial context provides a safe, confidential environment for asking questions about guidelines/ procedures or raising concerns about a specific doctoral project before issues become insurmountable.

In the final seminar, an internal opponent now joins the external opponent to review the plan for Making Public. Both contribute extensive written recommendations in relation to the project's readiness for public defense which are archived. This means that integrated into the feedback and decision-making process is someone who both understands the specificities of the SKH examination guidelines and has some experience of the doctoral project over time.

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

Describe, analyse and evaluate, preferably with examples.

Student centred learning

Student centered learning encompasses methods of teaching that shift the focus of instruction from teacher to student. The third-cycle programme at SKH embraces this principle through placing the doctoral student's individual artistic research project at the very centre of the education and exploring it in relation to the various themes, provocations, and formats proposed by each course or percentage seminar. While this process undoubtedly develops each individual project, the model works to ensure that each project also supports the expansion of each of the other projects, building a critically intimate interdisciplinary cohort, and creating an interdisciplinary learning community.

### Learning contexts (see question 3)

The course learning contexts include in-real-life and online workshop presentations of each doctoral student's research methods and artistic practices, explorations of the projects via a variety of shared documentation and exposition formats and ethical, epistemological, and dramaturgical examinations of the project in relation to the artistic field/s it is emerging from and oriented towards. While conscientiously meeting learning outcomes and quality assurance goals, the flexible examination formats reflect the need for diverse approaches to evaluating an artistic research process; considering the specificity of each artist researcher's approach, the trajectory of each individual artistic research project and the composition of each doctoral cohort.

### Opponents

Opponents for percentage/final seminars and opponent/committee members for public defenses are selected by the principal supervisor, in collaboration with the Head of the Third-Cycle Subject Area. Artists, academics and/or researchers whose work relates to or resonates with the doctoral project are invited into these roles. Due largely to the expert perspective and informed discussion led by the opponent, these milestone seminars critically focus and frame the doctoral project, actively moving it forward. The opponent/committee member appointments are subject to approval by the Board for Research and Education.

### Supervision (see question 6)

The doctoral student is entitled to supervision within the framework of their studies. At least two supervisors are appointed for each doctoral student by the Vice Chancellor on proposals put forward by the Research Education Committee. For practical reasons, it is preferable that the principal supervisor is based at SKH, this helps situate both the student and the project in relation to the university in general and the doctoral programme in particular.

The supervisory team aids in focusing the doctoral student's learning by closely monitoring their progress in relation to fulfilling the intended learning outcomes, which are formally checked at the 30%, 50%, 80% and final seminar milestones.

The total resource for the four-year supervision is 340 working hours for the principal supervisor (5% for four years) and 204 working hours for other supervisors (3% for four years). This time resource pertains to the total time for supervision, including correspondence, reading of literature, etc.

Student-centered learning is further supported by the doctoral student's right to change supervisors. A new supervisor is appointed by the Vice Chancellor on proposal by the Research Education Committee.

### Study materials (see question 3)

The learning of each student is also focused through understandable and accessible course syllabi and through study materials which address research and artistic

practices resonant with the theme of the course and the individual doctoral projects. The study materials include audio, video, and written material.

Elective courses and other assessed components (see appendix “Overview of qualitative targets”)

The 15 ECTS elective component is a vital part of the third-cycle programme. Designed in consultation with the supervisory team, it supports each doctoral student’s specific learning trajectory, and can be responsive to the needs of project or student, as they arise.

**Areas in development**

- In recent student evaluations (see question 6) the relationship between the amounts of obligatory course material and the ability to formally address them in course time has been raised. To respond to this, while still offering study materials that encompass the range of interests of such inter-disciplinary cohorts, we have decided to structure the study material into separate parts. While each student will broadly engage with the same amount of material, some materials will be studied in common and other materials will be selected by each student.
- In the context of the next obligatory course, tutorial groups will be set up for close reading of selected study materials most pertinent to each doctoral student’s projects, practices, or interests. These tutorial groups will run outside of class time but within the 70 hours of reading time allotted to each course.
- In formal evaluation and informal conversation contexts doctoral students have expressed a desire for elective courses which focus on writing practices. In the past academic year two writing courses were scheduled and both will run again in 2023. Also offered will be an elective course in Black Studies with a focus on Afropessimism, the course will align with the Wednesday Seminar series to include all university departments. Many students enter the programme as practicing artists with little academic experience, evaluations reveal a desire for skills development in relation to bibliography, citation, referencing etc. In response to this we will trial an elective course concentrating on library, on and offline publication, and related skills.



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

Describe, analyse and evaluate, preferably with examples.

Context

Every doctoral artistic research project generates its own unique combination of artistic practices and methods, and formally experiments with multiple manners of and formats for documentation and dissemination. New, often transdisciplinary knowledge is created in the ways these diverse processes and practices overlap and inform each other. To support this kind of development a third-cycle education needs to include and address diverse fields of knowledge, artistic and otherwise. Throughout their studies at SKH the students meet a variety of artists, teachers and researchers coming from vastly different artistic disciplines, research fields and academic contexts.

Study materials

In the main, the study material is drawn from the work of artists and their practices, as such it is a collection of artistic works, texts by artists, critiques, essays, lectures, interviews, and conversations by and between artists about their work or the work of other artists in audio, video, and written formats. Importantly, the study materials include expositions and documented works from artists who have graduated as Doctors of the Arts both from SKH and other artistic research institutions. Also included are philosophical and scientific theoretical contributions that have influenced or been referenced to by artists at the forefront of their fields of practice. The composition of the material takes note of current and historic shifts in thinking, the decolonial, environmental, performative, queer turns in artistic research for example, yet the materials are always centred around artists, artistic practices, and the influences, affects and impacts of art in the world.

Artistic practice

The content is equally made up from the students' own practice and methods, drawn from the field within which they wish to contribute. These contents are placed firmly at the centre of group work and sharings where the teachers' own experience of research and the fields in questions facilitate critical discussions in relation to the study material.

Demonstrated artistic foundation

The four course responsible profile professors each have the artistic expertise, pedagogical competence, experience in the field of artistic research and ongoing artistic research practices to ensure that the content and form of the teaching activities rest on a significant and demonstrated artistic foundation. Their expertise emerges from both artistic and scientific research, including generating, leading, and participating in artistic research projects funded by the Swedish research council as well as transdisciplinary research projects with, for example, Karolinska

Institute and the Royal Melbourne Institute of Technology where artistic practice meets other disciplines.

The third-cycle teaching pool also includes discipline specific professors from the various SKH departments, members of the supervisory collegium and invited guest artists and academics drawn from vastly different yet relevant fields who work professionally in artistic fields and/or have been awarded artistic doctorates. Together this forms a large, diverse, and constantly evolving pool of artistic and research expertise.

### Formats

Seminars by graduates, researchers, and professional artists centre on their artistic and/or artistic research practice. Profile professors facilitate how this content meets the specific research concerns of students. Seminars are geared towards one or more of the headings Method and Methodology, Processes of Documentation, Ways of Knowing and Exposition in Artistic Research (see question 1).

### Graduate seminars

Of importance are the graduate seminars which model in detail some concrete ways in which artistic practice and research contexts meet. Some recent examples included discussions around:

- How the artistic practice and the embedded expertise can inform curatorial and dramaturgical choices with regards to their research project design and implementation.
- How artistic approaches can inform the adaptation and interpretation of learning outcomes, currently framed by language inherited from the humanities and natural sciences
- How to develop relevant yet experimental discussion formats which support both the specificities of the research and the knowledge produced therein.
- How to conceive of and develop appropriate forms of documentation and exposition in relation to various stages or phases of the project
- How to recognize and act upon the fact that as the project shifts, the need for a particular collaborator, supervisor or opponent will need to shift with it.

### Practice sharings

Student-centered learning is supported through creating space and opportunity within the education for repeated praxis sharing between the doctoral cohort, teachers and guests invited into the context. In finding commonality between their research and that of other doctoral students, as well as aligning aspects of their work with that of guest lecturers and profile professors, the student develops an expanded and more nuanced understanding of the field of artistic research. This also contributes to the development of their ability to articulate issues and construct critical questions in relation to, and in the context of artistic fields other than their own.

### Responsive course structure

The structuring of the education is fixed to some extent. Each course delivers the learning outcomes which are discussed in detail at the start of every course. Here the cohort, with the responsible professor, analyzes the learning outcomes and how they may apply to the student at this moment of their research, in relation to the course theme, content and form. One example of this would be how to account for “scholarly precision” in an artistic research project and how much room for interpretation there is for a project that is absolutely about an opaque, embodied, and experiential knowledge that words cannot easily convey.

As the courses are tailored to the needs of each cohort, room must be made for the introduction of varied materials, contents, or dialogue methods. The ability to be responsive to what emerges in the room, to meet and or/manage programme and student expectations, and to create an environment that necessarily demands and supports at the same time, are all necessary qualities for teachers facilitating the courses.

### Peer to peer learning

Peer-to-peer learning is central to both the form and the content of the obligatory courses and is integral to developing peer review competencies. To support this, teachers introduce and explore a range of different conversation, discussion, and feedback formats. Developing these discursive tools contributes to the creation of SKH’s seminar culture more broadly and is particularly useful in the context of the Post Percentage Seminar Seminars (PPSS). Operating as a peer review context, PPSS’s are obligatory student-initiated groups of 2-3 peers which form around a percentage seminar of one doctoral student, offering informed critique and feedback in the aftermath of their public percentage seminar.

Another context encouraging peer-to-peer learning is involvement in, as both presenters and hosts, SKH’s international artistic research conference Alliances and Commonalities. This is programmed as part of the Exposition course. In this way the cohort can relate their ongoing research with developments in the doctoral research field beyond the boundaries, yet in the context of SKH.

### Areas in Development

- The study component in the third-cycle programme rests to large extent on the four profile professors. Personnel changes are a vulnerability as they may result in increased workload for the remaining profile professors and a lack of continuity in the courses. It is typical for the recruitment process for a vacant profile professorship to take up to a year. This means three or two of four profile professors are left to plan and run the obligatory courses. In the past year, the issue has been compounded by an immigration problem for one profile professor (see question 10). On occasion department professors, who are familiar with the third-cycle context, have stepped in to run the courses, but there are few with either the time or the specific competence.

- Recruiting and developing the competence of department professors to become supervisors on the third-cycle level is an ongoing process. Three proposed methods are:
  - a) to invite those who express interest into the obligatory doctoral courses as seminar presenters and discussion partners, providing them with teaching experience on third-cycle level.
  - b) expanding the purview of the Greenhouse initiative, a peer-to-peer context for exploring pedagogical and creative approaches to artistic research, to include supervision content.
  - c) to invite interested department teachers and professors to attend certain parts of the twice-yearly supervisor seminars (see question 5), to get a more explicit understanding of the demands, expectations, and requirements of third-cycle supervision at SKH.

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

Describe, analyse and evaluate, preferably with examples.

Most discussion around this issue occurs in the context of supervision but within the programme there are many opportunities to meet a diversity of artists and artistic researchers from various fields, to explore an array of possible career options and to develop new professional networks.

Existing relationships to the field/s

Central to the third-cycle education at SKH is understanding and unfolding an artistic research project as a potential network with the capacity to connect artists, institutions, practices, forms, fields, and worlds. The doctoral students personify the crucial connection between the institution, the research community and the art field/s. Maintaining an ongoing presence in, and awareness of the artistic field their doctoral research is oriented toward, is vital to keeping the research relevant, responsive and clearly situated in relation to current practice; this relationship to the field exists prior to the studies, evolves throughout the doctoral period and as our graduates return to their various fields of practice, new connections between institution and field are fostered and strengthened.

The programme regularly invites artists and artistic researchers to contribute to obligatory and elective courses, to present in Wednesday seminar and other SKH department specific contexts, to assume supervisory positions, to contribute to the percentage and final seminars as opponents and to act as members of the

committee in public defences. It is not unusual for guest artists and visiting academics to reciprocate, to invite SKH doctoral students to present in their contexts, take part in research conferences and events or even to collaborate on future projects.

### New field/s

Many doctoral students enter the third-cycle education as experienced artists who do not necessarily have much or any artistic research experience. Part of equipping them for the future is providing them with contexts in which to develop new connections to this new field. Available contexts include:

#### *Wednesday Research Seminars*

Each week these seminars create a university wide artistic research environment for third and second-cycle students, senior researchers, and teaching staff to join. The seminars work to create links and activate potential new communities of practice between internal researchers, local artists, and organizations, and they work to situate SKH's artistic research within Nordic and international research contexts. Curated using both the profile areas and the doctoral course themes as organising principles, the Wednesday Seminars occur in actual and virtual spaces and recordings are available online for the SKH community. The format is purposefully flexible and responsive, meeting specific requests from SKH researchers and teachers, involving visiting scholars, pedagogues, and artists, and addressing emergent themes and practices relevant to addressing the role/s of art in society today.

#### *Research Week*

SKH Research Week happens in January of every year. The event focuses on sharing and discussing the artistic research projects that are happening in all departments at SKH. Research Week is facilitated by the Research Centre and curated via the four profile areas, but it is a university wide event. Doctoral students are joined by second-cycle students, senior researchers, and teaching staff in presenting their research to each other and engaging in discourse on, in and around their research interests. Each day is situated in and hosted by a different SKH department and research from the wide range of disciplines, practices, and crafts at SKH is presented and discussed. Typical in the Swedish context, the week is also open to the public.

#### *International Artistic Research Conference*

*Alliance and Commonalities* is a biannual international artistic research conference which so far has had three iterations. In 2018 it was an in-real-life event, in 2020 a live and virtual hybrid event and in 2022 it was a fully online experience. Whether in-real-life or virtual, *Alliances and Commonalities* is designed as a time, space, and place for doctoral students from SKH and elsewhere, artists, researchers, and scholars to meet, mingle and encounter one and others research.

### *International Summer Academies*

Each summer doctoral students can attend several third-cycle level artistic research academies in Europe. These include the Summer Academy for Artistic Research (SAAR), NIDA Art Colony of Vilnius Academy of Arts and the Utrecht Summer School. Doctoral students apply to an internal call and decisions are made by the Head of the Third-Cycle Subject Area in discussion with the profile professors. These academies provide a supportive setting where artists undertaking a third-cycle artistic research education from all artistic fields meet, collaborate, present their on-going artistic research, and receive feedback from peers and experienced tutors from leading academic art institutions. Professors and doctorates from SKH are often invited to the various academies as supervisors and tutors.

### Departmental Duties (see question 7)

Doctoral students can also undertake 20% departmental duties, providing them with an extra year in the programme and offering them invaluable teaching, course design and supervision experience. These duties introduce doctoral students to the rewards and values of teaching and when they graduate this experience contributes to their academic employability. It also places artistic research deep within the departments at SKH, exposing first and second-cycle students to current artistic and artistic research practices. SKH began as a series of separate craft-based art academies, some teachers still consider artistic research a threat to traditional art education and transmit this scepticism to students. This attitude is gradually changing and at SKH doctoral students are a major part of the change. Via departmental duties doctoral students become situated advocates for artistic research-based approaches to art education.

### SKH alumni

There is a growing community of doctoral graduates who maintain a mutually beneficial connection to SKH via presenting in the context of the doctoral programme, assuming casual and permanent teaching positions, providing second cycle supervision, taking part in Wednesday research and percentage seminars, and through including SKH as active partners in research applications and funded projects. This open-door alumni policy connects and inspires the current doctoral cohort and assures that current practice art and artistic research is constantly flowing into and through SKH.

### **Areas in development**

- A crucial part of doctoral students' artistic research project is a vivid connection to the art field. While students from Sweden, the Nordic region, or those from continental Europe can often continue in relation to their existing context, international doctoral students need support to create entirely new networks. Finding sustainable ways to support those students is a work in progress (see question 10). To help them build and broaden their sense of artistic community, we regularly invite artists and artistic researchers active in their field/s into the third-cycle programme.

- The research office has recently developed an ‘affiliated researcher’ agreement so that non-SKH researchers can now be formally attached to SKH projects and programmes.
- A first call for a post-doctorate is about to be published, with a projected start time of Autumn 2023. The position is linked to *Future Brown Space*, a research centre project funded by the Swedish Research Council.
- We also cosponsor graduates to apply for international post-doctorate positions funded by the Swedish Research Council. This offers them the opportunity to expand upon the artistic research they began during their doctoral period.

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

Describe, analyse and evaluate, preferably with examples.

Third-cycle examination rights were granted to SKH on artistic grounds, so the expertise we invite into the program is necessarily artistic. Artistic research is a relatively new field, so the relevant expertise is not always easily identifiable using typical academic measurables (third-cycle qualifications, published peer reviewed articles, supervision of completed doctorates etc.) Our context emphasises and values artistic achievement, inter/trans or specialised disciplinary expertise and knowledge in relation to current practices and concerns relevant in and to the broader art field.

However, the present teaching staff does have considerable experience in the artistic research field, three of four profile professors hold artistic doctorates and the fourth is a senior artistic researcher with considerable experience in scientific and artistic research contexts. A useful quality for teaching in and facilitating a third-cycle artistic research programme is an openness to exploring alternative pedagogical practices and student-centred learning contexts. A deep commitment to experimentation is common to the current Professor group who between them have contributed to and set up first, second and third-cycle programmes in artistic practice across two centuries and four continents.

Consistent with this commitment to responsive, experimental education models, the structure, content, and delivery system of the third-cycle courses are designed to enable different interpretations by different teaching teams yet still meeting the course objectives and intended learning outcomes. Typically, two profile professors take part in the entirety of each obligatory course, joined by between 6-10 guest lecturers and/or dialogue partners. Course guests may be internal to SKH



and external, and the numbers vary according to the demands of the course or the needs of the group.

Teachers' competency is based on their:

- demonstrated expertise and experience in a relevant artistic, artistic research and/or related field (e.g., ethics, linguistics, sociology),
- knowledge of the contemporary field of performance and film- and media-based practice in its wider sense and in relation to the specific fields of the doctoral cohort,
- ability to educate and prepare students for undertaking senior research should they wish to continue with research beyond the doctoral studies.

Other considerations are that they may have:

- an extensive and wide-ranging artistic experience which includes current practice at an international level,
- previous experience in teaching and running modules at doctoral level,
- been professors in their artistic field: to date including Circus, Dance, Artistic Research, Choreography, Performing Arts, Opera, Film,
- initiated, led, and completed artistic research within a professional context,
- initiated, led, and completed artistic research within an academic context,
- supervised either at second and/or third-cycle levels.

#### Externally proven experience

The profile professors have considerable experience in artistic practice, research, and third-cycle education contexts beyond SKH, including:

- positions on the Icelandic Research Fund, Swedish Ethical Review Board, VIS artistic research journal editorial committee, steering committee of the Society for Artistic Research (SAR), International Sustainable Development Research Society, 7th International Public Health Palliative Care Conference, steering committee, and the working group for artistic research in the European network for higher arts education (ELiA);
- Third-cycle education supervision, opponent, and examination committee roles for the Karolinska Institute, Konstfack, Royal Institute of Art Stockholm (KKH), University of Applied Arts Vienna, Frie University Brussels, Summer Academy of Artistic Research (SAAR), Victorian College of the Arts (Australia), the New School (NY) etc.;
- publication in online journals: Critical Stages/Scènes critiques, VIS, JAR, ForA architecture, SARMA/Oralsite, Performance Paradigms, Dancehouse Diary, Critical Correspondence, Researching in/as Motion (ADiE) etc.
- participation in research projects and initiatives by local, national, and international research groups, collectives and organisations including Brown Island, The Huddle, WELD, INDEX, Stadsteatern, Dramaten, Folkoperan, Orienteatern, Moderna Dance Theatre (MDT), Art Talks/ Kulturhuset, Stadsteatern Gothenburg, interdisciplinary art centre Stållbergs gruva in Örebro, Momento Film (Sweden), Copenhagen Opera

- Festival (Denmark), Dancehouse, Critical Path, Peter Macallum Cancer Centre, Royal Melbourne Institute of Technology, MPavilion (Australia);
- keynote conference presentations for SAR, Icelandic Research Conference, Compassionate Communities Belgium, Peripheries conference Aalto University, Dublin Dance Festival, Kultur i Väst Gothenburg etc;
  - participation in funded artistic and transdisciplinary research projects at SKH, Uniarts Helsinki, Karolinska Institute, Luleå University of Technology, Royal College of Music Stockholm (KMH), Inter Arts Center at Lund University, Artistic Doctorates in Europe (ADiE), International Sustainable Development Research Society etc.

The combination and breadth of their activities serves to bring current artistic and artistic research practice into the circulatory system at SKH and vice versa.

#### Internal competence building

To ensure that those departmental teachers who are interested in contributing to the doctoral programme have relevant, up-to-date knowledge of the subject and competence in subject didactics, it became clear that a different model of competence development was needed. For several years, a non-compulsory course in Artistic Research was the main competence development context offered to teachers at SKH. Evaluations showed that the course, while informative, did not effectively support the leap from theory to research process so a decision was made to build competence via doing artistic research rather than learning it as theory. Teachers are encouraged to develop their own artistic research projects and to join initiatives such as Greenhouse - a peer-to-peer research sharing context, the weekly Wednesday research seminars, Research Week and the Alliances and Commonalities conference to share them. Decisions regarding the percentage of time teachers spend on research is made by each Head of Department. There is also internal research funding available. Applications are evaluated by an evaluation board consisting of 4 internal and 4 external assessors who make recommendations to the Vice-Rector for Research who makes the decisions. Profile professors and research officers are also available to meet for one-on-one sessions, to discuss new or existing projects.

Artistic research competence is also shared through the profile professors co-planning, coteaching and contributing artistic research centred workshops, seminars and supervision to courses and programmes across all departments at SKH, including courses on second cycle level in the department wide shared methods courses, New Performative Practices, Choreography, Dance Didactics, Performing Arts, Art of Impact, Documentary Fiction, Animation, Opera etc.

In addition, SKH teachers and doctoral students can undertake an internal course in higher education pedagogy offered by the Department of Dance Pedagogy (IDP).

### Supervision Seminars

Two one-day supervisor seminars, curated and facilitated by the Head of Third-Cycle Subject Area, are held yearly. Newly appointed supervisors must attend them, more experienced supervisors are encouraged to. These seminars are designed to share knowledge and experience and to build and develop supervisory competence within and beyond SKH.

### **Areas in development**

- Over the course of their studies, many doctoral students shift to part time studies which means that at any given time there are anywhere between 22 and 30 students in the doctoral programme, all of whom require supervision. Each new doctoral student intake (next cohort of 7 begins February 2023) requires the appointment of supervisors who not only need experience in the relevant discipline, but also a thorough understanding of the field of artistic research and the way third-cycle education is conducted in the third-cycle programme at SKH. Currently, the profile professors are doing the majority of third-cycle supervision so fast tracking the competence development of the department professors is becoming increasingly pressing.

<p><b>6. that students/doctoral students can exert influence over the planning, implementation and follow-up of the programme</b></p>
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Describe, analyse and evaluate, preferably with examples.

There are four established contexts in which doctoral students have opportunities to exert influence over planning, implementation and follow ups in relation to the third-cycle education. Access and influence are facilitated on an individual level by communicating with the principal supervisor, on the cohort level via courses and evaluation processes, on an intergenerational community level through participating in monthly doctoral meetings and on an organizational level by sharing concerns/ideas via the doctoral representative on the Research Education Committee.

### Supervision

Supervisors help the student to navigate the various administrative processes and programme expectations. They also relay feedback to the responsible professors and/or officers in relation to issues, concerns, ideas, or suggestions for change. A third supervisor can be appointed at the discretion of the Vice-Rector for Research based on recommendations from the profile professors. This happens when SKH cannot internally produce the expertise needed to support a project's specific needs.

### Course Evaluations

Each individual course is revised in direct relationship to the student evaluations from the previous course. Course evaluations are conducted both in an anonymous online format after the course is over and in a moderated discussion at the end of the course. This discussion is led by a profile professor who has not designed or examined that course. At the beginning of each course the course leader presents evaluations from the previous course and describes steps taken to address any concerns or proposals.

#### Doctoral student Meetings

The inter-generational doctoral community hold monthly meetings, the first hour of which they meet alone to share experiences and raise any issues and for the second hour they are joined by staff from the Research Centre and Research Office who convey relevant information and listen to any concerns or ideas that may have arisen.

#### Research Education Committee Representation

Central to SKH's organization and decision-making processes is the collegial Board for Education and Research. The board includes the Research Education Committee, which has teacher and student representatives and addresses any issues concerning the doctoral programme. Staff from the Research Centre and Office regularly attend these meetings. The doctoral students' representative brings any issues the doctoral cohort may have to the meetings and reports any information back to the cohort. Doctoral representation on the Research Education Committee also keeps the doctoral cohort apprised of happenings in other departments without the information always being shared via the perspective of the staff from the research centre or research office.

#### **Areas in development**

- SKH is undergoing major changes, including structural reorganization and a new building project, so doctoral student representation on boards linked to these projects is needed. It must be noted that it is often difficult to recruit doctoral students for this level of engagement with SKH even though participation on such boards is included toward the 20% departmental duties.
- The establishment of an SKH doctoral student union (Doktorandkår) is a possibility. This initiative must come from the doctoral students themselves with support from the student union association.

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

Describe, analyse and evaluate, preferably with examples.

The state of the third-cycle study environment is constantly monitored, evaluated, and updated via processes such as this one.

Doctoral students at SKH have access to a fit for purpose study environment which includes office and studio spaces, online/offline technical support, library, IT, budget planning and administrative support, and artistic and academic support from the research centre, the affiliated department and via supervision. Unlike many doctoral programmes outside of Sweden, doctoral students are employed for the duration of their studies (four years plus another year if they undertake departmental duties) and supported with a 400,000 SEK production budget.

Programme as network

As described throughout this document, the third-cycle study environment at SKH offers an interconnected network of activities, opportunities, approaches, and formats for engaging with artistic research. The flexible programme is designed to be fit-for-purpose for each doctoral project while giving students access to an active artistic research community and environment.

Departmental duties (see question 4)

The doctoral student's study environment is also enriched through teaching, advising, or supervising in their department. This is a non-compulsory activity (see question 4), although we find most students include it in their programme. It successfully situates the doctoral student within the department, connecting them and their research project to the artistic education happening in their specific discipline.

Individual study plan (ISP) (also see question 8)

The ISP is an annually updated contract made between the doctoral student and the university. Common to all doctoral students, it tracks how the third-cycle studies are progressing on an individual level, helping SKH to better facilitate a 'fit-for-purpose' doctoral programme that supports all students. The ISP process tracks the doctoral project as it evolves, ensuring that via its articulated programme of activities, the project is progressing reasonably and is being supported to do so.

Post Percentage Seminar Seminars (PPSS) (see question 3)

These obligatory student-organized seminars involve groups of 2-3 peers and revolve around a percentage seminar of one doctoral student. They are rapidly becoming an integral part of the third-cycle study environment. This initiative successfully links several generations of doctoral cohorts and encourages sometimes unpredictable new communities of practice among the various cohorts. The intimate groups meet in the aftermath of a public percentage seminar to offer informed critique and feedback. The PPSSs also function as in-real-life peer review processes.

### Areas in development

- Throughout 2023, how research (and the research centre) will manifest in relation to the new organizational structure will be reviewed. How any proposed changes may affect the doctoral study environment is unknown.
- Often after completion of the obligatory courses, doctoral students drift away from the community environment that had supported them for the first two years. In formal evaluations and informal conversation, many of the students claim that they miss the collegial course environment, yet few stay in touch with the research environment upon completion of the courses. There is low doctoral student attendance at Wednesday Research Seminars, percentage and final seminars, Making Publics and defences, contexts which could constitute a research community. Several attempts have been made to create other contexts for doctoral students to meet, including a weekly walking party, monthly breakfast clubs, a room dedicated to doctoral students etc. Despite best efforts, it is difficult to engage doctoral students in the post course research environment unless an invitation is explicitly made by a professor, or it is a formal programme requirement (PPSS).
- Having enough studio space to support first, second and third-cycle programs is a challenge for all SKH departments. Doctoral projects, which usually involve fewer people and have less predictable schedules, are low priority for some departments (even though research contributes substantial amounts to their operating budgets). We encourage doctoral students to book space in the departments for percentage seminars and studio-based activities at least 6 months in advance, but even so they often need to find available space in other departments or off-site.
- A critical and ongoing issue at SKH is the lack of purpose ready, suitable, and flexible laboratory spaces for research projects to take place in over longer periods of time. This issue is being addressed in the new building project, but it is difficult to imagine an affordable temporary solution. One idea is to create doctoral residency opportunities via partnerships with small to medium arts organisations in Stockholm.

**8. that the programme is continuously monitored and developed, including through the use of course evaluations and, for doctoral students, individual study plans**

Describe, analyse and evaluate, preferably with examples.

Consistent modes of programme evaluation include:

Course evaluations (also see question 6)

Doctoral students are invited to anonymously evaluate courses online the week after course completion. Oral evaluation occurs at the end of each course in a conversation facilitated and documented by a profile professor who has not taken part as a facilitator or examiner. The course responsible professor assembles the evaluations into a single document, with any issues raised addressed by concrete proposals for change. This document is approved by the head of third-cycle subject area and input data for SKH's system of quality assurance. Via the online course platform, the evaluation is available to the responsible teacher when the course is given the next time. The evaluations along with the proposed changes are included in the introduction to the course the next time it is offered.

As can be tracked in the various study guides, the evolution of the courses evidence the success of the evaluation processes, some developments include:

- shifting communication about course work from email to an online system
- making the course study materials available at least one month in advance of course commencement
- including the use of the Research Catalogue in the course work and examination processes
- dividing the study materials into compulsory and elective lists
- transforming the online evaluation format from quantitative to qualitative

Comments from student evaluations are often raised in research centre and research office meetings. They are used to identify areas which require specific focus, to acknowledge positive programme development, and to inform discussion around short- and long-term strategic planning.

Individual Study Plan or ISP (also see question 7)

The individual study plans are useful references for monitoring and developing the progression of each individual doctoral student's studies. When considered relationally, the ISP's can also provide information as to how best to support the broader cohort.

The ISP is the formal contract between the university and the doctoral student. It is prepared by the doctoral student in consultation with the principal supervisor at the beginning of their studies and established by the Board for Education and Research. It is updated annually but can be amended at any time. Updated ISPs are approved by the Research Education Committee.



The ISP includes a timetable for the structure and financing of the studies. It also outlines a schedule for completing the obligatory and elective courses, the other assessed components, the percentage seminars and includes suggested dates for the percentage seminars, Making Public, and the public defence.

In 2021 the ISP process was overhauled. As a result, the document is easier to understand, use and to navigate. This has resulted in it producing much less stress for doctoral students, supervisors, and research officers alike.

#### Board for Education and Research

The programme quality is monitored by the Board for Education and Research and its Research Education Committee who need to approve of any proposed changes to the ISPs, obligatory courses, and appointments of supervisors, opponents, and committee members.

#### **Areas in development**

- The syllabi for all obligatory courses is scheduled for review in 2023. This process will include critical evaluations of the courses' form, content, and renewals of course plans, study guides, schedules, and study materials.
- A new online course evaluation tool with a less quantitative and more qualitative focus is currently being developed.
- Also pressing is the need to address ways in which evaluation can be conducted in relation to courses with few participants. Supporting the student's right to anonymity in such contexts is an ongoing challenge.
- The ISP template will be updated to further raise legal certainty by clearly stating the student's and university's obligations in relation to meeting the intended learning outcomes during the student's doctoral studies.

#### **9. Specific to third-cycle programmes:**

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

Describe, analyse and evaluate, preferably with examples.

#### Third-cycle environment

In terms of the third-cycle programme itself, much of this document describes, analyses, and evaluates in detail the access SKH doctoral students have to an active research environment with adequate depth, breadth, and scope in the subject area of Performative and Media-based Practices (see questions 1, 3, 6 and 7).

### Cohort environment

Each doctoral student is part of a cross, multi and interdisciplinary cohort, coming from a diversity of art fields including choreography, film and media, acting, opera, theatre directing, playwriting, scenography etc. Over 4-5 years and via many shared experiences, a personally invested, connected, informed and critically intimate cohort emerges. The cohort understands the depth, breadth, and scope of the doctoral experience in a way no one else can. An example of this was the 2021 cohort, consisting of one Swede, one EU citizen, 2 from outside the EU and 3 from the Global South. This was the first time SKH had employed such a culturally diverse cohort and there were many issues and difficulties with immigration and relocation processes, pandemic related and otherwise (see question 10) however the sense of strength and solidarity the cohort drew from each other was abundantly plain to see.

### Departmental environment

Currently, each department at SKH hosts between one and five doctoral students. While some departments immediately integrate the doctoral student's expertise into their programmes, others really struggle to understand how to engage with both doctoral student and project, and even with artistic research more broadly. As it currently stands, one doctoral student feels so supported by their department, that they call it 'the tender department' while another student struggles to have an email returned within a month and yet another felt so alienated that they petitioned the university leadership group for permission to shift departments which they received.

These discrepancies are also reflected in the research environment the departments provide in terms of supporting the scope, depth, and breadth of each specialized research project. Some departments are completely in step with artistic research and its possibilities while others are struggling to shift from an academy (craft based) to a university (research based) mind set. Naturally, these different contexts and conditions affect doctoral studies.

Some of these inequities will be addressed by the structural reorganization.

### Internal environment

Doctoral students are invited and expected to take part in the broader SKH artistic research environment. As already previously described (see question 4) at SKH there are many and ongoing opportunities for exchange between doctoral students, internal and external researchers, artists, teachers, and students at all levels of education. These opportunities are available in the context of the Wednesday research seminar series, the many percentage and final seminars, the Making Publics, and public defences, and SKH's annual research week.

Doctoral students are also encouraged to undertake departmental duties (see questions 4 and 7): teaching, supervising, and advising at first and second cycle levels.

### Local, national, and international collaborations

A significant connection between our internal and external research environments is our biannual international research conference *Alliances and Commonalities* (see question 4). Doctoral students take part in the conference as both presenters and hosts, and in 2022 two graduate doctoral students hosted the durational, experimental social space 'the fifth room'. This kind of continuing connection with our graduates, which also takes place in courses and seminars, not only links past and future, but also links local, national, and international through the various research activities of the graduates. The flow in and out of SKH offers external connection for those currently studying and internal connection for those who have already graduated.

The doctoral students also have access via their project budgets to develop local, national, and international collaborations. At the discretion of the Vice-Rector for Research, the research centre also supports attendance at national and international conferences and courses.

SKH has ongoing collaborations with other third-cycle artistic research programs including KTH, Zurich, Ostfold, Uniarts Helsinki, KHiO, KMH, Lund University, Luleå University of Technology etc. Past collaborations have included participation in each other's courses, reciprocal presentations in seminars and conferences and future proposals include student exchange programs.

### **Areas in development**

- A proposal which would radically transform the study environment is to situate all doctoral students at the research centre instead of separating them into departments as they are now. This means the research centre would assume responsibility for the employment and education of the doctoral students. Informal evaluations show this to be a popular decision with doctoral students.
- As previously described (question 3) it can be hard to get doctoral students to stay engaged with the environment once the obligatory courses are completed, there are ongoing conversations about strategies to address this issue but no concrete solutions. Perhaps expanding partnerships with other universities offering artistic doctoral programmes in Stockholm, sharing on and offline resources, courses, guests, new initiatives, would entice the doctoral students to stay locally connected.

**10. Other**

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

New organizational structure

In January 2023 SKH will transition from seven to two departments. Until new organizational systems are up and running, the doctoral student's employment conditions may be temporarily destabilized. However, the third-cycle education, which is run by the research centre, will remain stable. In 2023, the role and placement of research and third-cycle studies in relation to the new organizational structure will be discussed and reviewed.

Broadened recruitment

SKH's recruitment has a specific focus in which artistic practice is understood as a formal competence. An academic education is not necessary, with demonstrated experience in an artistic field being recognised as equivalent. In principle this should open the university recruitment process to a particularly broad community, yet we find that most applicants to the doctoral programme are overwhelming white, western and hold a university degree. We are addressing ways to invite and support a diversity of doctoral students with a range of experiences into the doctoral program, targeted call outs and more accessible application processes are some of the approaches we are using. We are reviewing ways to clarify admission and relocation processes by consulting with and listening to the doctoral students from outside of the EU who are currently in the programme as well as external consultants. This is indeed a work in progress. Evaluations from the 2021 cohort in relation to these issues make for some difficult reading.

Internationalization

SKH describes and defines itself as an international university. However, over the past four years, there have been several errors made in administrating immigration processes for international employees. These avoidable mistakes have directly affected the third-cycle education environment, producing distress for staff and students alike, resulting in unstable supervision for some students and extra workloads for all staff. SKH has recently changed the international employee guidelines, outlining a more comprehensive list of checks, balances, roles, and responsibilities in relation to the employment of internationals.

A June 2021 letter sent by the 2021 doctoral cohort to the SKH leadership group and reiterated in later conversations and evaluation processes, relayed how difficult and alienating their arrival at SKH had been. The lack of a central, consistent place or person to gain/receive information from, combined with much vital information only being available in Swedish, made navigating the culturally specific administrative structures of both SKH and Sweden (Skatteverket, Migrationsverket, bank, housing etc.) incomprehensible, leaving them feeling demoralized, isolated, and abandoned, feelings worsened by pandemic conditions.

It must be noted that since 2021, the research office has become a far more functional and stable resource so some issues would certainly have been addressed sooner and resolved more quickly.

However, recent exchanges with the cohort show that they are disappointed that sustainable structural change is not happening quickly enough. With a new cohort about to begin in February 2023, any new processes will be tested.

#### Sustainable development

Some practical ways the third-cycle programme is addressing issues of sustainable development are:

- collaborating and resource sharing with other departments, institutions, and organizations in terms of inviting international guests
- shifting some parts of the programme online and opening them up to other departments, institutions, and organizations
- requesting that all local, national, and international travel is done in the most environmentally sound manner
- emphasize in the context of courses, seminars, and supervision that doctoral projects be ethically and environmentally conscious, use green energy, generate as little non-organic material as possible, be kind and considerate to all people and things involved in the project and leave the world better than the way you found it.

#### Gender equality

SKH's statistical system, like those of all Swedish authorities, only offers the possibility to identify as either male or female. However, in our internal systems at the research centre it is possible for people to identify as non-binary.

#### **Areas in development**

- Link the SKH internationalization policy to an ongoing evaluation process involving students from all educational cycles as well as international staff.
- Create an international officer position, someone to aid international students and staff from all education cycles with migration, relocation, and settlement processes. There is a proposal to share this with other Stockholm based artistic universities. In the increasingly anti-immigration era Sweden has recently entered, this role becomes even more crucial.
- Establish a working group made up of internals and externals, dedicated to developing strategies for broadening and diversifying recruitment.
- An intranet with English navigation is now available, previously website navigation could only be done in Swedish. However, the translation of all websites and documents to English is still ongoing.
- All meetings and seminars involving internationals are to be either formally translated or conducted in English, and online staff meetings now have an automatic translation option.
- Advocate for non-binary representation through supporting the SKH board to lobby for broader change in relation to this issue.

## Compulsory appendices:

General Syllabus Third-Cycle SKH.pdf

Overview of qualitative targets third-cycle SKH.pdf

### Endnote

The description should be based on each criterion. In this context, the term *describe* means to report on the current situation; for example, how many teachers are working in the programme and what their skills are, what special pedagogical support is being offered to students with disabilities and what modes of assessment are being used in the programme. It might also be appropriate to describe work to ensure that qualitative targets are covered by the intended learning outcomes of the courses included in the programme.

Based on your description, an analysis should be conducted of whether or not the programme is functioning well: what are its strengths and where is there room for improvement? In this context, the term *analyse* means to weigh up the various elements against one another based on the facts/description; for example, weighing up whether the competence of teachers meets the needs of the programme, or whether modes of assessment are appropriate given the knowledge or skills being examined.

In this context, the term *evaluate* means to draw conclusions about how things are working based on your analysis. In the example of teaching skills versus the needs of the programme, this may involve drawing conclusions concerning whether or not the skills in question are fit for purpose and examining the basis on which you have reached your conclusions. In the example of modes of assessment, this may involve drawing conclusions concerning whether or not the chosen modes are fit for purpose and examining the basis on which you have reached your conclusions. Based on your conclusions, state the strengths and weaknesses of the programme.