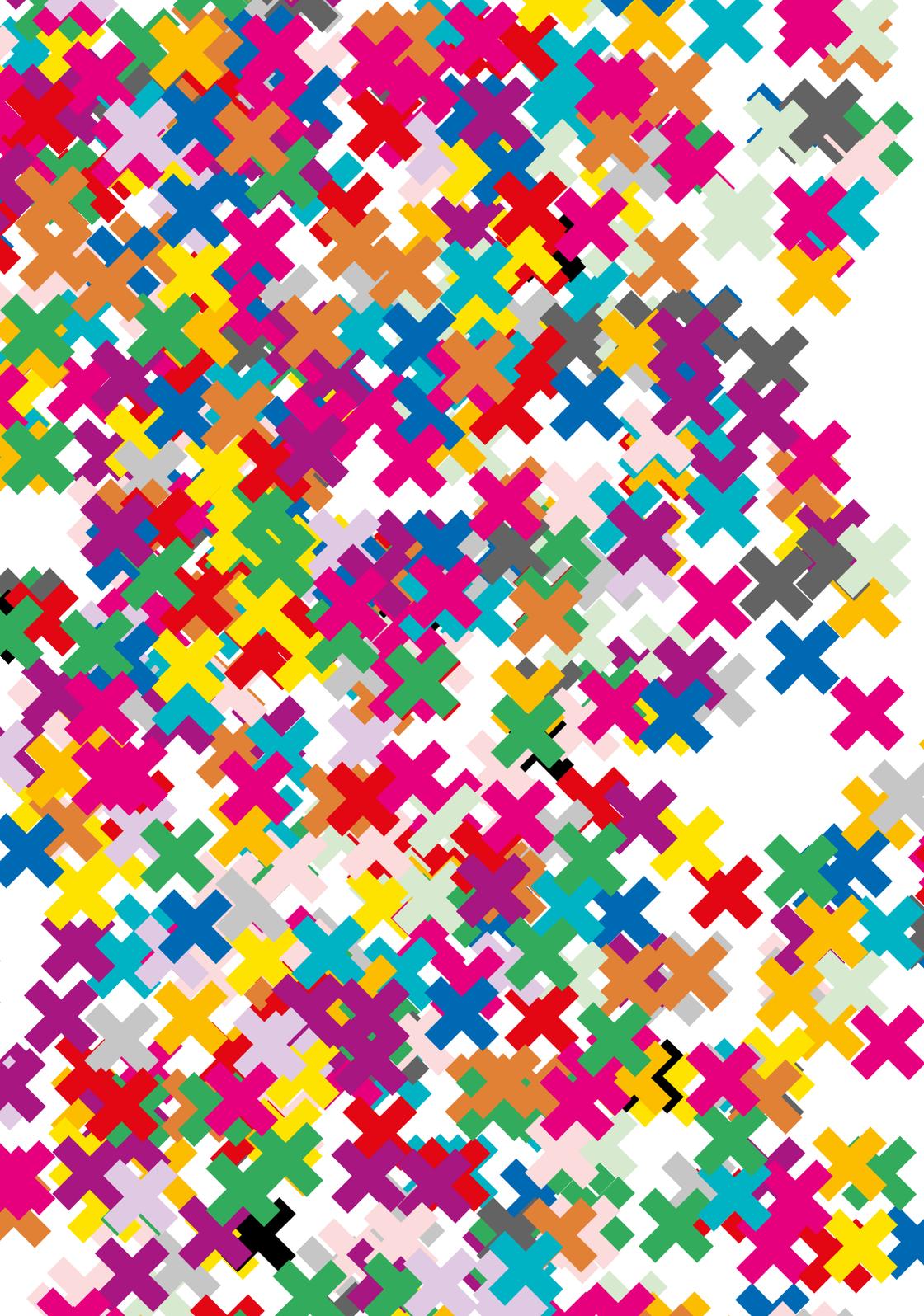




**University of the Arts Helsinki**  
**Research Assessment 2021-2022**  
Riikka Palonkorpi & Aino Alatalo (eds.)

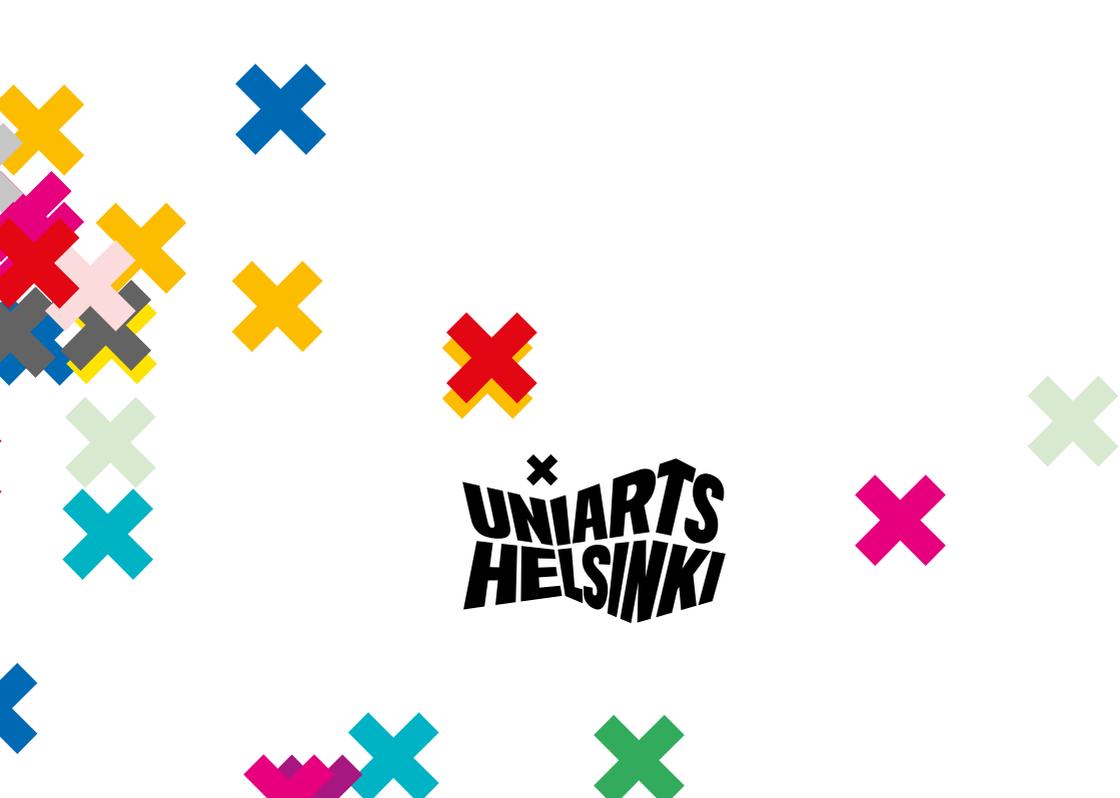
**UNIARTS**  
**HELSINKI**





**University of the Arts Helsinki  
Research Assessment  
2021-2022**

**Riikka Palonkorpi & Aino Alatalo (eds.)**



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HELSINKI**

**University of the Arts Helsinki Research Assessment 2021–2022**

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# Abstract

The University of the Arts Helsinki Research Assessment 2021–2022 is the first research assessment conducted at the Uniarts Helsinki. For a relatively new university, one of the most important goals of the assessment was to provide an overall understanding of the quality and impact of the university’s research as well as its research environment including doctoral training. The assessment period covered the years 2015–2020, and the assessment included the following four Units of Assessment: Academy of Fine Arts, Sibelius Academy, Theatre Academy and Research Hub.

The assessment was carried out by an external international panel that assessed all four units and also gave university-level remarks. The University of the Arts Helsinki Research Assessment Steering Group, appointed by the University Board, oversaw the execution of the assessment. University’s Assessment Team was in charge of the implementation of the assessment.

The assessment was founded upon four assessment themes: Quality of research and research collaboration, Societal impact, Research environment, and Future potential. The panel gave their assessment on each of these themes and provided the units with recommendations for future measures. The panel based the assessment on units’ Self-Assessment Reports, metrics, and interviews.

Research assessments are typically designed for evaluating scientific research and the assessments formats are to a certain extent standardized. The University of the Arts Helsinki Research Assessment 2021–2022 included artistic research into a research assessment format and provided a platform for the units to bring forward distinctive features of artistic research.

The Assessment Panel noticed some excellent research staff and an excellent reputation on which the Uniarts Helsinki can build. According to the assessment, Uniarts Helsinki has a good reputation for fostering excellent practice-led doctoral researchers who also operate within the professional sphere.

The outcomes of the assessment include several themes common to all Units of Assessment such as insufficient goal-setting and strategic planning, challenges in defining and recognizing research in general and artistic research in particular, and limited research resources.

The panel gave the Units of Assessment recommendations for future measures. Many of these recommendations are common to all units and gathered up in the university-level remarks. These common recommendations include developing a university-wide model for workload with time mandated for research; establishing a career development infrastructure and opportunities and developing a shared understanding of societal impact. At the University-level, the panel further recommends the establishing of a Research Institute to generate critical mass to catalyse intra-, inter-, multi- and transdisciplinary research at Uniarts Helsinki.

# Tiivistelmä

Taideyliopiston tutkimuksen kokonaisarviointi 2021–2022 on ensimmäinen Taideyliopistossa toteutettu koko yliopiston kattava tutkimuksen arviointi. Siksi yksi tutkimuksen kokonaisarvioinnin tärkeimmistä tavoitteista on ollut muodostaa kokonaiskuva yliopiston tutkimuksen ja tohtorikoulutuksen laadusta, vaikuttavuudesta ja tutkimusympäristöstä. Arviointi kattoi kaiken Taideyliopistossa vuosina 2015–2020 tehdyn tutkimuksen. Arvioitavat yksiköt olivat Kuvataideakatemia, Sibelius-Akatemia, Teatterikorkeakoulu ja Research Hub.

Varsinaisesta arvioinnista vastasi kansainvälinen ulkopuolinen paneeli, joka arvioi kaikki yksiköt. Lisäksi paneeli laati yliopistotason palautteen Taideyliopiston tarpeisiin. Arvioinnin toteutusta valvoi Taideyliopiston hallituksen nimeämä ohjausryhmä ja sen toimeenpanosta vastasi Taideyliopiston arviointitiimi.

Arviointi keskittyi neljään pääteemaan: tutkimuksen laatuun ja tutkimusyhteistyöhön, tutkimuksen yhteiskunnalliseen vaikuttavuuteen, tutkimusympäristöön sekä tulevaisuuden potentiaaliin. Arvioinnin pohjalta paneeli antoi yksiköille toimenpidesuosituksia. Paneelin arvio perustui yksiköiden laatimiin itsearviointiraportteihin, määrälliseen aineistoon ja haastatteluihin.

Tutkimuksen arviointimallit ovat sekä Suomessa että kansainvälisesti jossain määrin yhteneväisiä ja suunniteltu etupäässä tieteellisen tutkimuksen tarkoituksiin. Taideyliopiston tutkimuksen kokonaisarvioinnin arviointikehyksessä huomioitiin myös taiteellisen tutkimuksen erityispiirteet sille suunnatun case-lomakkeen avulla.

Palautteessaan arviointipaneeli huomioi Taideyliopiston erinomaisen tutkimushenkilöstön ja yliopiston maineen, joiden varaan yliopiston on hyvä rakentaa tulevaisuuttaan. Taideyliopisto tunnetaan ympäristönä, jossa koulutetaan taitavia taiteellista tutkimusta tekeviä tohtoreita, jotka toimivat myös taiteen ammattilaisina.

Arviointitulokset sisältävät useita kaikille yksiköille yhteisiä havaintoja. Näitä ovat muun muassa riittämätön tavoitteiden asettaminen ja strateginen suunnittelu, haasteet tutkimuksen ja erityisesti taiteellisen tutkimuksen määrittelyssä sekä rajalliset tutkimusresurssit.

Arviossaan paneeli esitti yksiköille useita suosituksia. Monet suosituksista ovat yhteisiä kaikille arviotaville yksiköille ja ne on koottu yhteen paneelin palautteessa koko yliopistolle. Suositukset sisältävät esimerkiksi tutkimusajan huomioivan työaikamallin, tutkijanuramallin kehittämisen sekä paremman ymmärryksen yhteiskunnallisen vaikuttavuuden ulottuvuuksista ja määrittelystä. Lisäksi paneeli suositti tutkimusinstituutin perustamista. Sen avulla yliopisto voisi paneelin näkemyksen mukaan kasvattaa tutkimustoimintaan tarvittavaa kriittistä massaa ja lisätä monitieteistä ja tieteidenvälistä tutkimusta.

# Sammanfattning

Konstuniversitetet i Helsingfors forskningsbedömning 2021–2022 är den första forskningsbedömningen vid Konstuniversitetet i Helsingfors. För ett relativt nytt universitet var ett av de viktigaste målen i bedömningen att ge en övergripande förståelse för kvaliteten och effekterna av universitetets forskning samt dess forskningsmiljö, inklusive doktorandutbildning. Bedömningsperioden omfattade åren 2015–2020, och bedömningen omfattade följande fyra bedömningsenheter: Bildkonstakademien, Sibelius-Akademien, teaterhögskolan och forskningscentret.

Bedömningen utfördes av en extern panel som bedömde alla fyra enheterna och som även gav kommentarer på universitetsnivå. Styrgruppen för forskningsbedömning vid Konstuniversitetet Helsingfors, som utsetts av universitetets styrelse, övervakade genomförandet av bedömningen. Universitetets bedömningsgrupp ansvarade för genomförandet av bedömningen.

Bedömningen grundades på fyra bedömningsteman: kvalitet på forsknings- och forskningssamarbete, samhällspåverkan, forskningsmiljö och framtidspotential. Panelen gjorde sin bedömning av vart och ett av dessa teman och gav enheterna rekommendationer om framtida åtgärder. Panelen baserade bedömningen på enheternas självutvärderingsrapporter, mätningar och intervjuer.

Forskningsbedömningar är vanligtvis utformade för att utvärdera vetenskaplig forskning och bedömningsformaten är i viss utsträckning standardiserade. Forskningsbedömningen vid Konstuniversitetet i Helsingfors 2021–2022 inkluderade konstnärlig forskning i ett forskningsbedömningsformat och tillhandahöll en plattform för enheterna där de kunde lägga fram särdrag i konstnärlig forskning.

Bedömningspanelen uppmärksammade en del utomordentlig forskningspersonal och det utomordentligt goda rykte som Konstuniversitetet i Helsingfors kan bygga vidare på. Enligt bedömningen har Konstuniversitetet i Helsingfors ett gott rykte när det kommer till att främja högkvalitativa, praktiskt ledda doktorandforskare som också arbetar inom fältet.

Resultaten av bedömningen omfattar flera teman som är gemensamma för alla bedömningsenheter, såsom bristfällig måluppställning och strategisk planering, utmaningar när det kommer till att definiera och erkänna forskning i allmänhet och konstnärlig forskning i synnerhet och begränsade forskningsresurser.

Panelen gav bedömningsenheterna rekommendationer för framtida åtgärder. Många av dessa rekommendationer är gemensamma för alla enheter och sammanfattades i kommentarerna på universitetsnivå. Dessa gemensamma rekommendationer omfattar utveckling av en universitetsomfattande modell för arbetsbelastning med tid avsedd för forskning, inrättande av en infrastruktur och möjligheter för karriärutveckling och utveckling av en gemensam förståelse för samhällspåverkan. På universitetsnivå rekommenderar panelen vidare inrättandet av ett forskningsinstitut för att skapa en kritisk massa för att fungera som katalysator för intra-, inter-, multi- och tvärvetenskaplig forskning vid Konstuniversitetet i Helsingfors.

# **Rector's foreword: First research assessment of University of the Arts Helsinki**

The University of the Arts Helsinki was formed in 2013, with an expectation that the merger of three formerly independent art universities would strengthen the role and impact of the arts in the Finnish higher education sector through synergies and a greater critical mass. The first ever research assessment of our soon ten-year-old university is therefore a particularly interesting one: how have we been able to live up to the expectations? The importance of the University of the Arts Helsinki Research Assessment 2021–2022 is also underlined by the fact that this is probably one of the very first research assessments conducted at art universities. As many European conservatoires and art academies have over the last 30 years become part of the university sector, there has been a lot of focus on how to develop strong research profiles and environments within the higher education of the arts. The assessment could thus be read also in relation to the strengthening and developing the role of research in art universities.

In the Uniarts Helsinki research strategy, we aim to be recognised as a dynamically evolving research community with a distinct research profile, extensive networks and an international impact. This research assessment is an integral part of this strategy. The process of preparing the assessment was in itself an extremely valuable experience. The challenge of explaining your work to others is one of the most helpful ways of increasing the awareness of your own identity, strengths and weaknesses.

One of the key findings of the assessment is that there is some excellent research and reputation to build on, but Uniarts Helsinki still has the potential to become a much stronger as a research community. We must be able to communicate more clearly how we define our research and its

societal impact and how research is integrated in every aspect of our university. There is a lot of potential in this integration, as the synergistic relationship between artistic, educational and research activities is one of the most fundamental aspects of our research profile. As we are in the process of developing the governance and management structures for research, this assessment is of utmost importance, as it clearly puts forward the questions we need to address.

I want to thank both the dedicated and experienced panel and our personnel for all your efforts in implementing this assessment that gives us a valuable possibility to reflect on where we are and what we want to become. We can be both proud of what already has been achieved and excited of all the untapped potential that this assessment reminds us of!

*Kaarlo Hildén*

Rector, University of the Arts Helsinki



# **Greeting from the Vice-Rector for Research**

The University of the Arts Helsinki is nationally and internationally known for its excellence in education in arts. Its three formerly independent universities have all been international pioneers providing doctoral degrees in artistic research and contributing to the formation of artistic research internationally. The first joint University of the Arts Helsinki Research Assessment 2021–2022 covered most of the period during which the formally independent academies have together formed the University of the Arts Helsinki. It also covered all our research areas: arts research, research into arts education/ art pedagogy, and artistic research.

The University of the Arts Helsinki Research Assessment 2021–2022 was conducted not only to fulfil the legal responsibility of all Finnish universities to have their research evaluated, but also to develop our research possibilities by increasing the community's understanding of the status of research, raising a discussion around it and identifying both the existing strengths and the future potential, mapping out strategic profiling fields for research and developing assessment of artistic research as part of the research assessment process. The international panel focused their evaluation on the quality of research and research collaboration, societal impact, research environment and future potential.

The University of the Arts Helsinki Research Assessment 2021–2022 helps to develop our ways of agreeing on a more shared definition of what artistic research is; to reflect how we share our resources; to become better informed about our potentialities and to have a critical inquiry into our routines. We want to say thank you to the panel that showed high expertise and dedication to the task that they had taken. We also give our thanks

to the whole university community including the entire staff that made it possible to get the assessment process running smoothly.

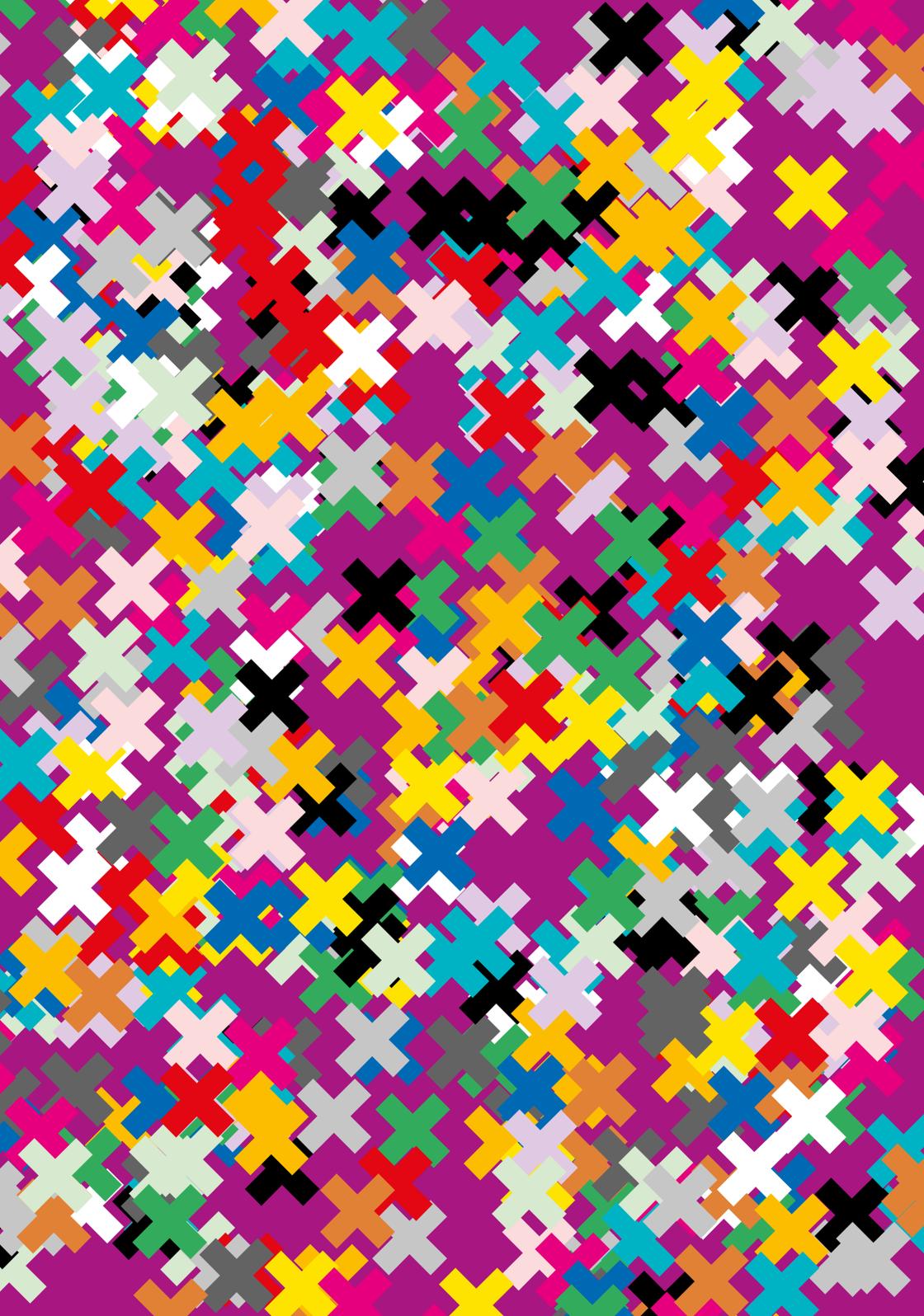
I hope that the University of the Arts Helsinki Research Assessment 2021-2022 provides valuable food for thought and insights into developing research not only to us but for other art universities as well.

*Jaana Erkkilä-Hill*

Vice-Rector for Research, University of the Arts Helsinki







# University of the Arts Helsinki: A brief introduction



**U**niarts Helsinki was established in 2013 by a merger of the *Academy of Fine Arts* (est. 1848), *Theatre Academy* (est. 1866) and *Sibelius Academy* (est. 1882). The merger was one of the outcomes of the reformation of the Finnish university system in 2010, and aimed at strengthening university level arts education, arts research and artistic activity nationally and internationally, and increasing opportunities to influence societal development through the arts.

Today, Uniarts Helsinki is an independent, multidisciplinary art and science community that provides the highest level of education in the arts and promotes art, research and both artistic and scientific education. Uniarts Helsinki has a special national mission to strengthen the position and autonomy of art and its significance in the society, and to promote arts and culture in Finland in general.

In carrying out its tasks, the university utilises cooperation across artistic and scientific fields, promotes continuous learning, and interacts with the society and the art sector. In addition, the university fosters the societal impact of artistic activities and research results as well as the freedom of art and science.

## **Research at Uniarts Helsinki**

The primary focus of the three academies of the Uniarts Helsinki has been on educating artists. However, in recent years the scope of research activities has increased and continues to grow into a more prominent sector within the university. The main fields of research in Uniarts Helsinki

are arts research, research into arts education/art pedagogy, and artistic research.

The three academies of the Uniarts Helsinki conduct research in their respective fields and organise doctoral training. Alongside the research in the academies, research activities take place also in three research centres: CERADA (the Center for Educational Research and Academic Development in the Arts), CfAR (the Centre for Artistic Research) and HiFo (the History Forum). A network for these research centres, the Research Hub, was initiated in 2016 through profiling funding from the Academy of Finland.

Uniarts Helsinki aims at the strategic development of its research activities. In its strategy for the years 2017–2020, the university identified three strategic focus areas: arts education, artistic research, and history of music/art. The aim of the Research Hub has been to strategically develop the focus areas and support research cooperation across academy borders.

In its current strategy for 2021–2030, Uniarts Helsinki has established university pedagogy in the arts and research into the education of artists as the new cores of its research profile. The Academy of Finland has allocated a total of 750,000 euros to this profile area for 2021–26.

The Uniarts Helsinki aims at developing and renewing the focus areas and at defining a university-level research profile “that is based on a vibrant connection between artistic activities, university education in the arts and the surrounding society.” The university will also re-evaluate the appropriateness and functionality of the existing structures in research.

**Units of Assessment:**  
Acadeamy of Fine Arts  
Sibelius Academy  
Theatre Academy  
Research Hub



**Total income:** 76 M€



**Scientific publications:** 300



**Bachelor's and master's students:** 1700



**Doctoral candidates:** 189



**International doctoral candidates:** 37



**Number of doctoral degrees in 2015-2020:** artistic 75 scientific 22



**Staff:** 698

Fig 1.1.: Uniarts Helsinki Key Figures 2020

## **Funding and decision-making bodies at Uniarts Helsinki**

In 2020, the total income of Uniarts Helsinki was approximately 76 M euros. Most of this funding, 71 M euros, was governmental core funding that the university received from the Ministry of Education and Culture. The total research income of the university amounted to 13 M euros. Of this sum approximately 2 M was competitive national and international research funding.

The university's highest decision-making body is the university board. Other decision-making bodies are the university collegium, rector, academy board, academic appeals board and electoral commission. The rector is also supported by an executive group, and its members work in upper management of the university. Besides the academy board, the academies also have other decision-making bodies.

The rector leads the university's operations and is responsible for the realisation of the university's strategy. The Rector of Uniarts Helsinki is M.Mus. Kaarlo Hildén (term: 2020–2025). Vice Rector of Research, Dr. Jaana Erkkilä-Hill (term: 2019–2024) is responsible for the strategic leadership and organisation of research. The vice rector leads the steering group for doctoral education and research, abbreviated as TTOR. Vice Rector of Education, Dr. Marjo Kaartinen (term: 2022–2027), is responsible for the strategic leadership and organisation of education.

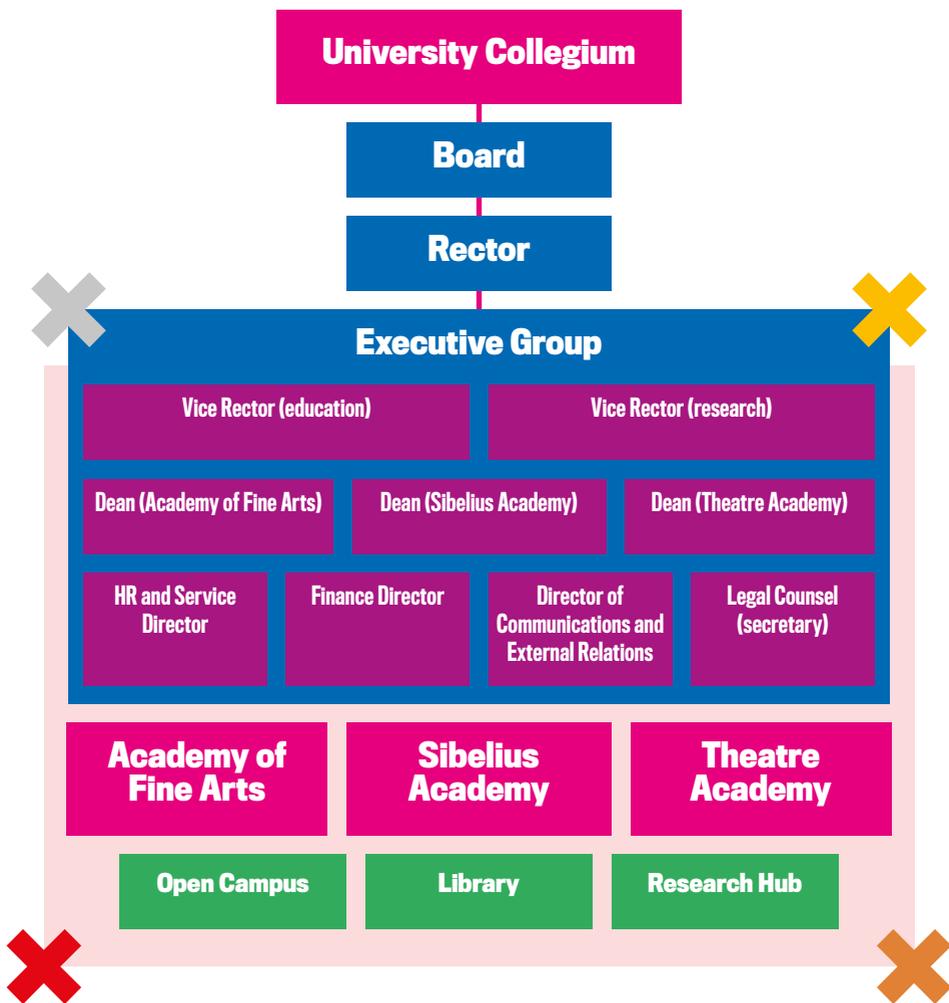
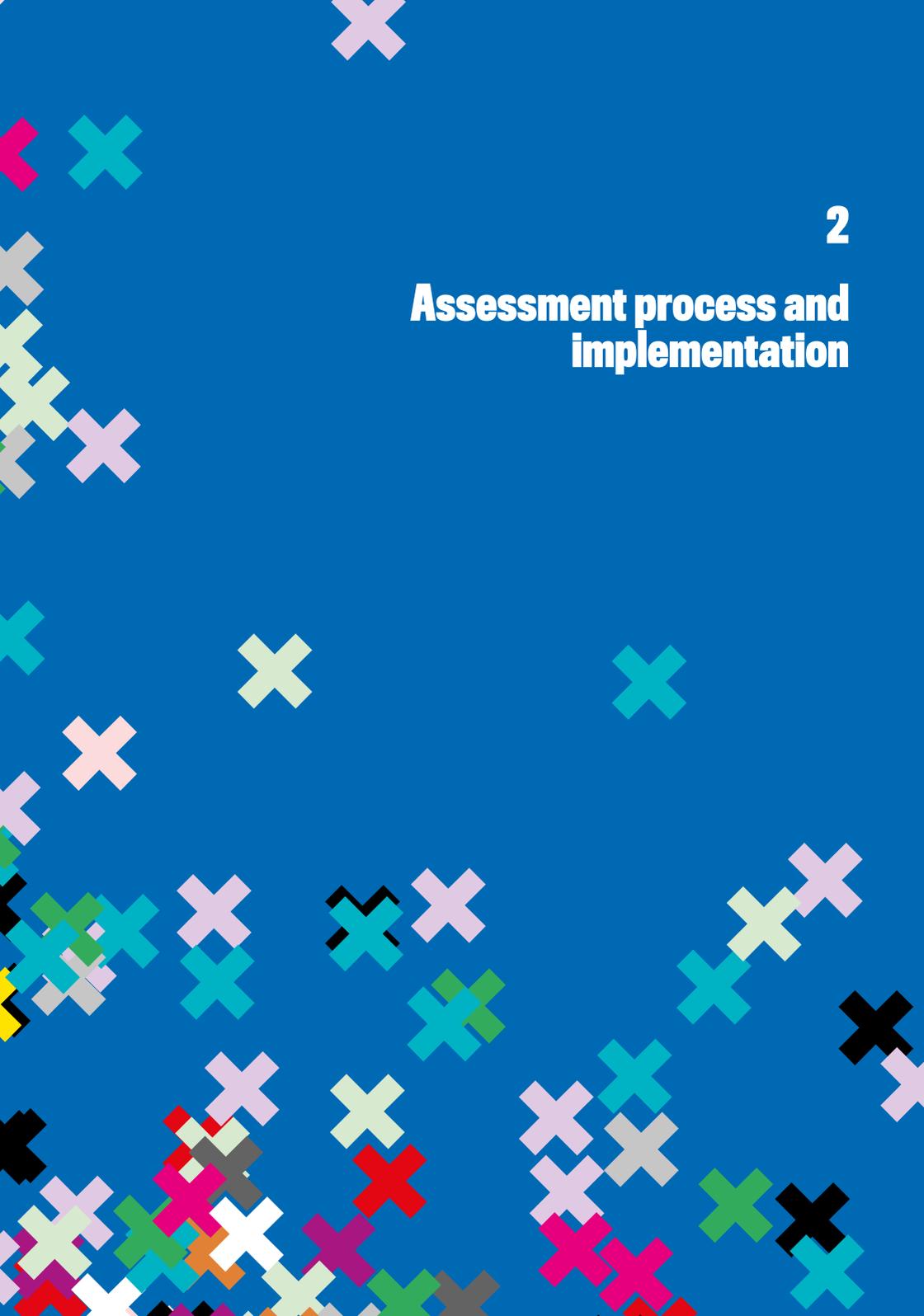


Fig. 1.2.: Uniarts Helsinki organisational chart



The background of the page is a solid blue color. It is decorated with numerous 'X' marks of various colors, including pink, teal, light green, light purple, black, red, white, and grey. These 'X' marks are scattered across the page, with a higher concentration in the bottom-left corner and a few isolated ones in the top-left and middle-right areas.

2

## Assessment process and implementation

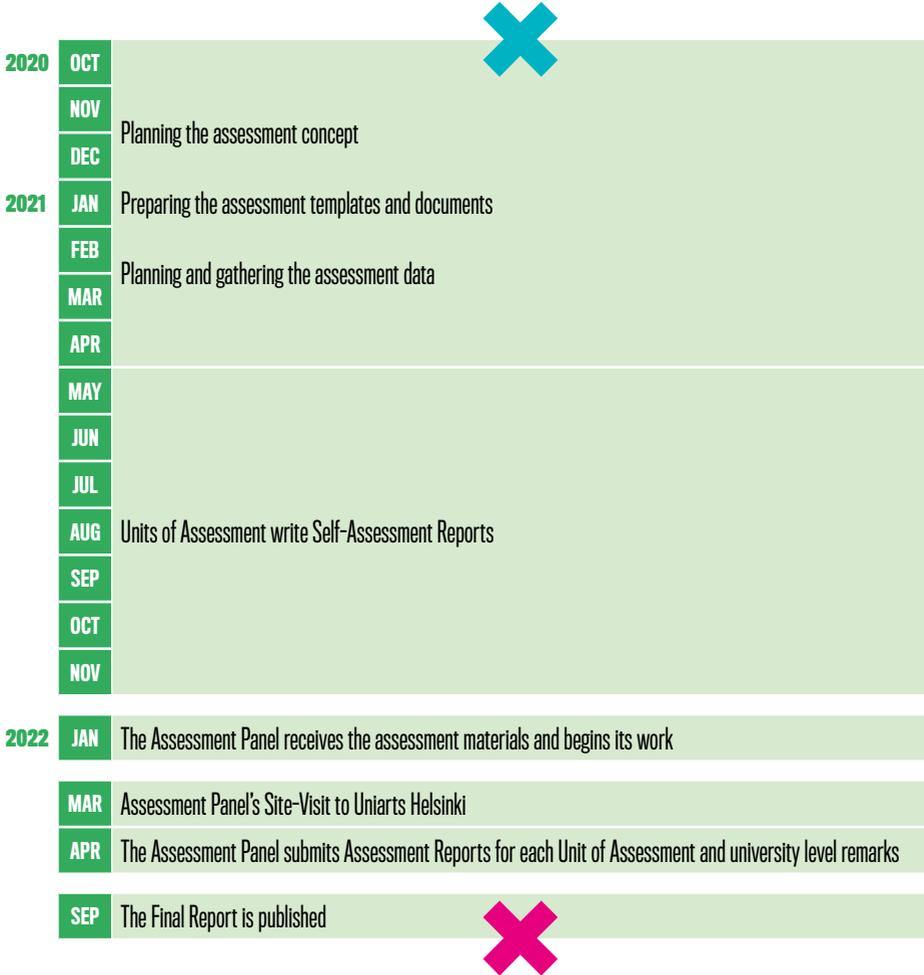


## **2.1. Objectives of the Assessment**

The assessment aimed at:

- Providing an overall understanding of the quality and impact of the University's research as well as its research environment including doctoral training.
- Increasing the community's understanding of the status and future of research, raising a discussion around it, and thus improving the research activities and research environment within the University.
- Identifying both the existing strengths and the future potential.
- Mapping out strategic profiling fields for research.
- Developing assessment of artistic research as part of the research assessment process.

# 2.2. Assessment timeline



## 2.3. Units of Assessment

University of the Arts Helsinki Research Assessment 2021–2022 focused on four Units of Assessment:

- The Academy of Fine Arts
- The Sibelius Academy
- The Theatre Academy
- The Research Hub

The choice of the Units of Assessment was first and foremost as a practical tool for organising the assessment at the same time as offering the units important information on the state of their research. However, research at Uniarts Helsinki is not bound by administrative structures and the results of the assessment are not utilised for a comparison between the Units of Assessment.

The **Academy of Fine Arts** offers bachelor's, master's and doctoral programmes in fine arts and a praxis master's programme in exhibition studies. The doctoral studies in fine arts provide students with skills needed in conducting independent artistic research. Researchers conduct artistic research as well as research on contemporary art.

The **Sibelius Academy** offers bachelor's, master's and doctoral programmes in music and in arts management. The academy provides doctoral education in two doctoral schools: the Docmus doctoral school of the faculty of classical music, and the MuTri doctoral school of the faculty of music education, jazz and folk music. The doctoral schools function also as research units, but research is also pursued in the departments.

The **Theatre Academy** offers bachelor's and master's programmes in 14 subject areas in theatre, dance and related art forms. The doctoral programme of the Theatre Academy focuses on artistic research of the performing arts. The Performing Arts Research Centre Tutke is responsible for doctoral education and research development at the Academy. The researchers there promote artistic research on the performing arts and their pedagogy.

The **Research Hub** was established in 2016 and it is formed by three research centres: CERADA (the Center for Educational Research and Academic Development in the Arts), CfAR (the Centre for Artistic Research) and HiFo (the History Forum). The centres do not confer doctoral degrees or coordinate doctoral programmes, but doctoral candidates may participate in the activities of the centres.

## 2.4. Assessment concept

The University of the Arts Helsinki Research Assessment 2021–2022 was carried out as a part of the university’s current strategy (2021–2030). The assessment was based on an enhancement-led assessment model that aims at helping the university in its strategic leadership and supporting the Units of Assessment in developing their research. The assessment was not aimed at achieving direct effects on researchers and research in the form of rewards or sanctions. The research assessment focused on the research activity of the Units of Assessment without examining the performance of individual researchers.

The assessment covered all research carried out by the Uniarts Helsinki during the years 2015–2020. However, artistic activities were included in the assessment only when they were part of research projects.

The goals of the developing an assessment concept were twofold. On the one hand, it was necessary to find an assessment concept that would take into consideration the special characteristics of Uniarts Helsinki as the only exclusively arts university in Finland. As such, the university differs from the more traditional research-intensive universities in the field. On the other hand, it was equally important to create an assessment concept that would be compatible with and comprehensible to the national operational environment of the Finnish universities.

Methodologically the assessment concept was influenced by the recent research assessments in Finnish universities that have also deployed the enhancement-led model. Finnish universities’ research assessment designs typically communicate with each other and are also informed by international research frameworks like REF and SEP, and also in University of the Arts Helsinki Research Assessment 2021–2022 some elements of international research frameworks were utilized as part of the assessment concept.<sup>1</sup>

One of the most distinct features of the Uniarts Helsinki research is the prominent role of artistic research. Identifying artistic research from the quantitative data is challenging as the traditional quantitative assessment

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1 The Assessment concept was informed by the *Research Excellence Framework* (REF), a national framework for assessing the quality of research in UK higher education institutions, and the *Standard Evaluation Protocol* (SEP), a protocol for Research Assessments in the Netherlands.

approaches do not necessarily grasp the quality of artistic research. Additionally, in the university reporting system a large portion of artistic research outputs are currently reported as part of the broader category of public artistic activities (Category F in the Ministry of Education and Culture Publication Types). To include artistic research in the assessment as one important field of research at Uniarts Helsinki, the assessment concept introduced an artistic research case study format. The case study format was designed to provide a platform for the Units of Assessment to bring forward distinctive features of artistic research that are crucial for understanding its quality and that might not become evident through more traditional research assessment indicators.

## **Principle of openness**

In line with the university's policy of openness, the Assessment Team adopted a principle of openness that enabled communication and coordination between Units of Assessment. The policy of openness also aimed at preventing competition between the Units of Assessment. During the self-assessment process all documents of different units were available on a shared Teams platform to the responsible persons in the Units of Assessment. The Units of Assessment shared and discussed drafts in joint meetings and had access to the final versions of each unit's Self-Assessment Templates as well as the Assessment Reports. In addition, all assessment templates and guidelines were available for the Uniarts Helsinki community on university's intranet.

## **2.5. Assessment materials**

The Assessment Panel based its assessment on the units' Self-Assessment Reports, and interviews with Units of Assessment's representatives conducted during the Site-Visit.

The Self-Assessment Reports were based on the Self-Assessment Template created by the Assessment Team. In the Self-Assessment Reports, the Units of Assessment elaborated their quality of research and research collaboration, societal impact and research environment during the assessment period 2015–2020. The Self-Assessment Reports included 1–2 artistic research case studies and 1–2 societal impact case

studies. The maximum length of the Self-Assessment Reports was 25 pages. In addition, each case study had a maximum length of two pages.

Quantitative assessment data was generated for all Units of Assessment centrally by the Assessment Team together with University Services for all Units of Assessment and was included in the Self-Assessment Templates. This provided information on each Unit of Assessment's research outputs, doctoral education, funding and personnel.

Interviews with the Unit of Assessment representatives took place during the Site-Visit. Each unit chose a maximum of 9 persons from among their research-active staff from different career stages to take part in the interview. Each interview took one hour.

To contextualize the university and the national research environment, the panel also received the following documents: the university's strategy documents (2021–2030, 2017–2020), the units' action plans and background information on Uniarts Helsinki and the national operational environment of the Finnish universities.

## **2.6. Assessment themes and criteria**

The assessment was based upon four assessment themes: A) the quality of research and research collaboration, B) the societal impact, C) the research environment, and D) the future potential. The Assessment Panel provided numeric assessment for themes A, B and C and written feedback on all four assessment themes. The panel also gave recommendations for future measures under each assessment theme.

Fig. 2.1.: Assessment method and scale for assessment themes A-D.

Assessment theme	Written feedback	Numeric assessment	Scale
Quality of research and research collaboration	X	X	5 Outstanding 4 Excellent 3 Very good 2 Good 1 Weak
Societal impact	X	X	3 Outstanding 2 Adequate 1 Weak
Research environment	X	X	3 Outstanding 2 Adequate 1 Weak
Future potential	X	-	-

For a detailed description of the assessment themes and the assessment criteria, please see Appendix 4 Panel Assessment Instructions.

## 2.7. Site-Visit

The Assessment Panel visited Uniarts Helsinki 22–24 March 2022. During the Site-Visit, the panel members interviewed the representatives of the Units of Assessments, the university leadership and the university’s junior researchers. The panel also visited the university’s facilities at the Sörnäinen and Töölö campuses.

## 2.8. Assessment panel

The University of the Arts Helsinki Research Assessment 2021–2022 was carried out by an external assessment panel appointed by the Research Assessment Steering Group. The Assessment Panel comprised a chair and six members. It consisted of international, independent, and high-level experts in fields relevant to the University of the Arts Helsinki’s research profile. The Assessment Panel assessed all Units of Assessment. The panel members are:



**Dr. Reine Meylaerts (chair), Vice-Rector of Research Policy, Professor of Comparative Literature and Translation Studies, KU Leuven**

**Ms. Paula Crabtree, Vice Chancellor at Stockholm University of the Arts (SKH)**

**Dr. Kirsten Drotner, Professor Emerita of Media Studies at the University of Southern Denmark**

**Dr. Darryl Jones, Professor in English Literature and Fellow of Trinity College Dublin**

**Dr. Roberta Mock, Executive Dean, School of Performing and Digital Arts, Royal Holloway, University of London**

**Dr. Ossi Naukkarinen, Vice President for Research, Professor of Aesthetics, Aalto University**

**Dr. Deniz Peters, Professor for Artistic Research in Music, Head of the Doctoral School for Artistic Research, University of Music and Performing Arts Graz. President of the Society for Artistic Research SAR.**

**Fig. 2.2.: The Assessment Panel of University of the Arts Helsinki Research Assessment 2021-2022 (from the left): Deniz Peters, Roberta Mock, Ossi Naukkarinen, Reine Meylaerts, Kirsten Drotner, Paula Crabtree and Darryl Jones.**

## 2.9. Assessment organization

The University of the Arts Helsinki Research Assessment Steering Group, appointed by the University Board, oversaw the execution of the assessment. The steering group approved the assessment documents and selected the Assessment Panel. The term of the steering group ended after the final report was finished.

The Assessment Team, led by a project manager, was in charge of the implementation of the assessment.

**Members of the Steering Group:**

**Professor Marja Makarow**, Chair, President of Academia Europaea

**Dr. Paavo Pylkkänen**, Faculty of Arts, University of Helsinki

**Professor Anna Valtonen**, Department of Design, Aalto University

**Assessment Team/ University of the Arts Helsinki:**

**Professor Jaana Erkkilä-Hill**, Vice-Rector for Research

**Dr. Riikka Palonkorpi**, Project Manager, Secretary of the Steering Group and the Assessment Panel

**Ms. Aino Alatalo**, Senior Advisor

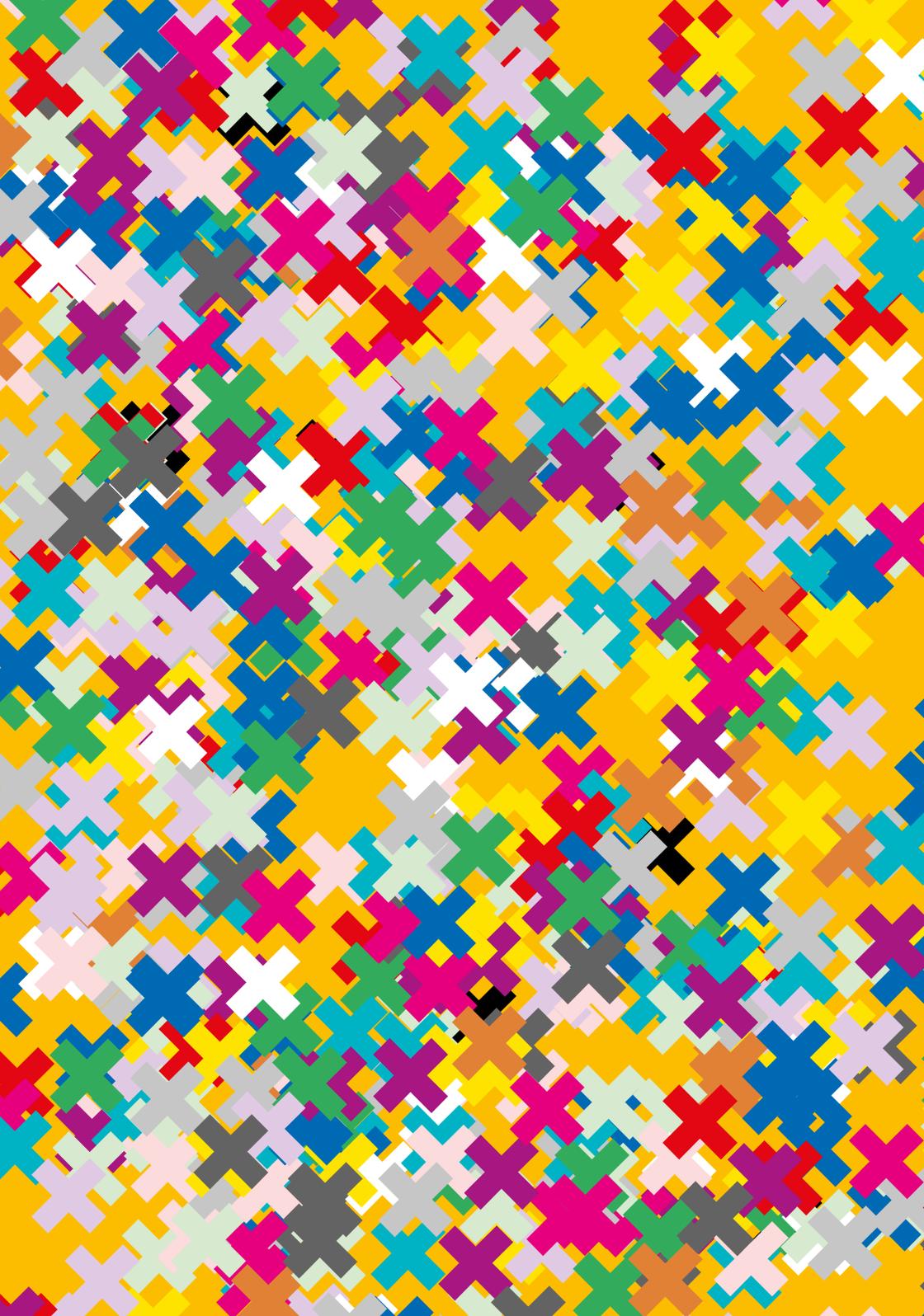
**Dr. Merja Sagulin**, Head of Research Services

**Ms. Heta Muurinen**, Communications Planner

## 2.10. Utilization and follow-up of assessment results

The University of the Arts Helsinki 2021–2022 Research Assessment has provided the university with information that for the first time in the history of Uniarts Helsinki offers an overall view of the university's research, research environment and its level of maturity. The self-assessment process offered the academies and the research centres the opportunity to critically examine the state of their research conditions as well as the relations between different units and the overall university level. The results of the assessment will help the university and the units to identify the targets of development as well as future potential.

Uniarts Helsinki will use the results of the Research Assessment to support the development of research conditions in a more strategic manner targeting continuous evaluation and goal-setting.



# University level feedback and recommendations





## 3.1. Panel's remarks

### A. Quality of research and research collaboration

On the general level, we noticed some excellent research staff and an excellent reputation on which to build, **but there is not enough of it**. The percentage of active research staff overall is too low. There are external and internal reasons for this. Internally, though there is a nominal 20% of time given over to research, this is a largely theoretical figure, which gets crowded out by other professional responsibilities—most particularly by very heavy teaching loads at all levels. Externally, the national benchmarks for what constitutes research are too narrow and rigid and exclude very much research in and through the arts. As a consequence, internal recognition of research appears so far almost exclusively focused on traditional research approaches. Where artistic research is recognised so far, its identification seems to lack clarity and accuracy. This leads to a misapprehension of generally all professional development and, more specifically, doctoral study per se as artistic research. It also fails to recognise much high quality artistic research that is going on, and it misses a great deal of opportunity to unleash artistic research potential.

Uniarts Helsinki and its academies and centres have, generally speaking, very ambitious research goals but lack structural embedding, long-term vision and a clear plan on how to achieve them. There are anecdotal examples of research outputs and their quality but a systematic way of documenting, communicating and offering evidence of the quality is missing.

## B. Societal impact

The panel recognises some evidence of societal impact and especially plenty of potential in this respect, but that potential should be more systematically spelled out. Overall, there is a lack of shared understanding of what ‘societal impact’ entails in relation to research and how this needs to be evidenced. There does not seem to be any infrastructure or robust methodology to support the development and documentation of (pathways to) impact at Uniarts Helsinki to offer a coherent narrative that links specific research findings/methods to non-academic beneficiaries via demonstrable and evidenced changes in behaviour, action or belief.

## C. Research Environment

In general, the physical environment, resources and facilities at the level of the academies are modern, world-leading and located at the centre of Finnish cultural industries, although these are not necessarily being used optimally for research. Uniarts Helsinki, however, has failed to secure clear and long-term conditions of research for the Research Hub, and the Research Hub has failed to form a unity that can realise these conditions.

Uniarts Helsinki also has a good reputation for fostering excellent practice-led doctoral researchers who also operate within the professional sphere. However, there are significant weaknesses related to the infrastructure for the development and support of researchers at all career stages, including ensuring adequate time to engage in research.

A number of relevant development items in the research environment have been identified but clear plans for tackling them are largely missing.

## D. Future potential

A refined and pluralistic research culture and practices in lively discourse across the academies, plus a rethinking of research as needing a place within and *between* rather than outside the academies (cf. recommendation to create a Uniarts Helsinki Research Institute) is expected to enhance the current state of research and release future potential. Next to a clarification of key concepts (*artistic research*, various forms and compounds of *disciplinarity* as practiced between researchers but also within

the competencies of single researchers), a re-thinking of the overburdening and overabundance of teaching are recommended central issues for prioritised attention and development. Freeing up time and space for artistic development and/or artistic research (and its rejuvenation of teaching) offers a unique and spectacular opportunity to rethink artistic values, refresh identities, and empower rather than frustrate those who value reflection as part of sophisticated and profound artistic activity—with a significant increase in research outputs in both quality and quantity very much expected. With budgetary incentives and integrative structural measures, plus a refined and developing research culture, apparent weaknesses can be turned into significant strengths that will be recognised by the international community and might pave the way for national recognition of Uniarts Helsinki (artistic) research as internationally excellent and worthy of dedicated funding.

## **3.2. Panel's recommendations**

Education, research and service to society are the three, equally important pillars of a university's mission. At this point we feel that Uniarts Helsinki is on its way to giving research the position it deserves within a university of international standing, but that important steps need to be taken to really make it one of three university pillars and thus enable Uniarts Helsinki to fulfil its mission as a university. To secure and strengthen the existing research that remains overdependent on short-term external financing and lacks being structurally embedded and supported in the long term, we identify an urgent need to increase the relative importance and weight given to research in the strategic priorities and structures of Uniarts Helsinki. Building upon the progress that has been made in the past few years, it is now crucial that research effectively becomes part of the DNA of the university, so that it can contribute to increasing the quality of education, and to secure the future of Uniarts Helsinki as a university in due form and as an international benchmark among its peers. In summary, what is needed is a commitment to research, and therefore a commitment to change that crosses all levels and structures of Uniarts Helsinki and for which we make the following recommendations:

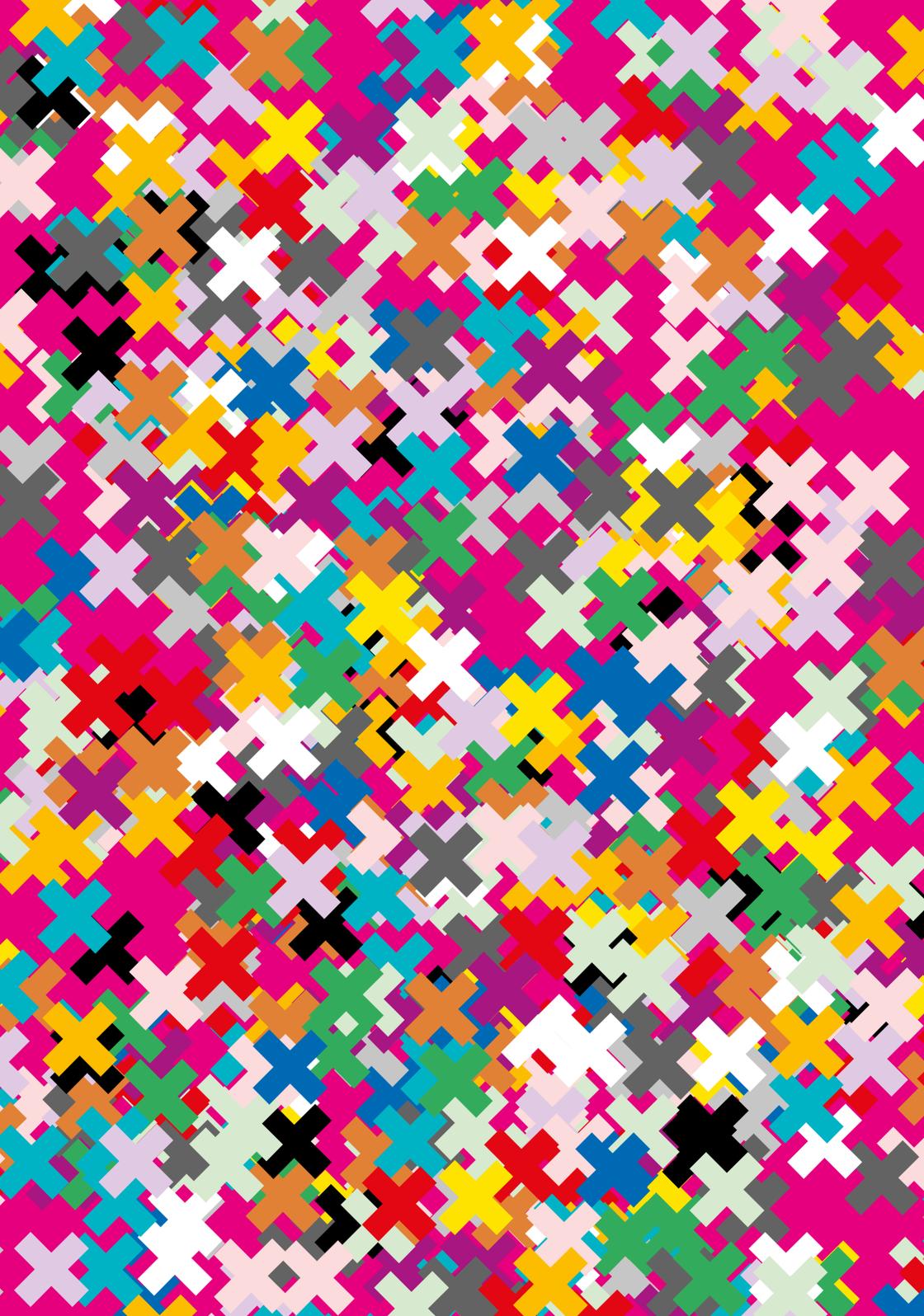
1. We recommend agreeing on a shared definition of what research is, benchmarked towards international standards. Importantly, doing research should be distinguished from scholarly analytical practice (e.g. education based on analytical practice) which can be the result of doing research, but which is not research in itself.
2. We recommend working out an ambitious university-wide research policy plan ensuring that research effectively becomes part of the DNA of Uniarts Helsinki, making Uniarts Helsinki a university in due form and developing a shared research culture and research goals. This is not about a one-size-fits-all policy or about erasing diversity, it is rather about helping to ensure that the whole is more than the sum of the parts, that diversity and a shared identity can grow together and achieve their full potential.
3. We recommend redistributing Uniarts Helsinki's own resources, including finances and personnel so as to give research the means to grow into the place it deserves. We recommend this together with creating synergies, increasing efficiency and pooling resources on the level of education and service to society. During our site visit we were given examples of this rationalization being possible without having an impact on the quality of education or service to society. We are convinced that reallocating the necessary resources to research will also be of benefit to education and service to society.
4. We recommend creating transparent and clear governance and management structures for research spelling out each and everyone's responsibilities to ensure that strategic priorities and discussions can be proactively taken up and monitored (bottom up and top down) as part of the Uniarts Helsinki' priorities. We observe that currently too much is left at an ad hoc level, in a reactive fashion, or which remains at the level of information exchange.
5. To support recommendation 4, we recommend further developing research leadership at all levels (centers, departments, academies) so that under the leadership of the Vice Rector for Research, vice deans for research, deans, and directors work together as advocates towards

a shared research culture and strategy (cf. research policy plan), for the benefit of each individual member and of the university as a whole.

6. Based on the shared definition of research (see 1), we recommend developing systematic and university-wide principles and methodologies to document research output and (pathways to) societal impact, in accordance with national and international standards and systems for artistic research. This should strengthen Uniarts Helsinki Helsinki's lobbying position toward the Finnish government, JUFO and the Academy of Finland (see below).
7. Based on 6, and together with other comparable institutions in Finland, we recommend lobbying at JUFO, AoF and the Ministry of Education and Culture to recognize the above mentioned principles and methodologies to enable all research output and societal impact to be taken into account in their classification and financing systems.
8. We recommend linking all HR processes to research in a transparent way: what are the expectations, the evaluation criteria, the career prospects etc. for individual staff members? We recommend that university-wide milestones are set for the percentage of staff doing research, to increase the current 14%. In terms of recruitment, we recommend developing a systematic HR recruitment policy for newcomers, with concrete research profiles and expectations.
9. We recommend developing a university-wide model for workloads which follows the national recommendations on teaching loads (cf. also 3 on pooling resources and creating synergies so that workload can be reduced) and which reserves dedicated time for research that can be effectively taken up, e.g. in terms of 20% time or one day a week, a sabbatical or teaching relief system etc. Research time should be ring-fenced and not used for administration, development, or own practice. This research time can differ according to the individual profile and interests of the staff member in question. Importantly, research time is not the same as time for personal development.

10. We recommend to further implement the career development support system along the (already agreed upon) Aalto model, not only for professors and lecturers, but also for PhD students and postdocs. We also recommend developing a university-wide mentoring system for PhD students and postdocs so that all support and mentoring work follow the same standards (the actual implementation of these standards can be different).
  
11. We recommend Uniarts Helsinki to form a new Uniarts Helsinki Research Institute catalysing intra-, inter-, multi- and transdisciplinary research across the three Academies with a discretionary and sustained budget of a size that optimises the development of high-class interdisciplinary research across the entire range of Uniarts Helsinki, with a seed-funding scheme open to Uniarts Helsinki staff that allows for 5 interdisciplinary one-year projects to be launched annually, with a clear governance structure, including the employment of a director with a clear mandate and membership of the Uniarts Helsinki governance group and with a joint doctoral school located at the Research Institute.





# Assessment Reports





Handwritten notes on a green chalkboard:

- Left side:  $10 \times 10 \times 10 = 1000$ ,  $10 \times 10 \times 10 = 1000$ ,  $10 \times 10 \times 10 = 1000$
- Right side:  $10 \times 10 \times 10 = 1000$ ,  $10 \times 10 \times 10 = 1000$ ,  $10 \times 10 \times 10 = 1000$
- Bottom right: **DO NOT HEAT HAMMER KITCHEN**

Handwritten text on a white bucket:

ALINA  
ALINA  
ALINA



**4.1.**  
**Academy of Fine Arts**





## **Outcomes of the unit assessment in brief**

*The panel is unable to confidently evaluate or assess the “quality of research and research findings” of the Academy of Fine Arts either collectively or on an individual basis. In order to do so, we would need access to a range of research outputs (with an explanation of how and why they were chosen) and the time to engage with these fully. We are therefore only able to comment on the metrics provided and on the research environment and resources (both physical and developmental) that grounds and underpins the production and activity of research.*

We would like to emphasise that during our site visit the researchers of the UoA showed strong commitment to their work and the unit has excellent potential to develop into a very good research institution. However, this requires better support from the whole University of Arts in the respects described below.

**A. Quality of research and research collaboration:** On a general level, the UoA has very ambitious goals but lacks a clear plan on how to achieve them. There are anecdotal examples of research outputs and their quality but a systematic way of documenting, communicating and offering evidence of the quality is missing.

**B. Societal impact:** Societal impact and its importance for the UoA is described very vaguely and it is difficult to understand how the UoA is approaching the theme. Undoubtedly, there is plenty of potential in this respect, but that potential should be more systematically spelled out.

**C. Research environment:** A number of relevant development items in the research environment have been identified but again clear plans for tackling them are largely missing.

**D. Future potential:** There are many good and promising ways to proceed and there is lots of potential. The question is how to select the most potential options and focus on them.

**The UoA's research profile:** Artistic research is clearly an area in which the UoA is active and willing to operate and be internationally well-known. However, how this is understood and what the unique approach of the UoA would be is not quite clear. Is there a shared identity and profile or are there several competing ones? Rather many, highly diverse sub-areas seem to be only loosely related to each other. Is this multifaceted nature a strategic choice or has it just happened? The relation between the UoA's research and the overarching emphasis of Uniarts Helsinki and the UoA's focus on education remains unclear: how that could be developed so that both arts/artistic research and education could benefit?

## **Recommendations for the UoA:**

- The workload of the teaching staff needs to be assessed and planned with a view to redistributing resources towards research.
- Research time should be ring-fenced and not used for administration, development, and own practice.
- A systematic recruitment policy including a remit for research should be introduced throughout Uniarts and a plan for implementation should be made in the UoA.
- A plan for staff development with a focus on research should be established in collaboration with the other academies. It should be supported by the leadership, including the Vice Rector for Research, the Deans and Vice-deans.
- The UoA needs to consider how it can increase the critical mass of its research activities with a focus on developing a stable and robust research environment. This might have to be done at the Uniarts level or in collaboration with the other academies.
- Consider building somewhat larger research groups or focus areas to secure a more robust unit.
- Develop easily understandable plans and set clear targets.

Please see the assessment theme A-D recommendations below.

## Numeric assessment

Assessment Theme	Grade	Scale
A. Quality of research and research collaboration	3	1-5
B. Societal impact	1	1-3
C. Research environment	1.5	1-3

## Written assessment

### A. Quality of research and research collaboration

**Research goals:** The research goals of the UoA are ambitious which sets a positive, forward-looking tone to the research activities at the UoA. The highest international level is exactly what the UoA must aim for. They have been striving to be a “leading centre for international artistic research and doctoral training” and it is clear to see from the report that the UoA has been visible internationally for its artistic research for many years, not just in terms of output but in setting the agenda, albeit with just a small handful of artist-researchers active internationally.

Research goals are by definition future-oriented, and the UoA has identified some relevant development areas for reaching them (p. 6–7 self-assessment report). The first one of these is also the most concrete one and, at the same time, may define many practical solutions for the future if taken seriously: “strengthen the connection between teaching and research”. While the whole Uniarts Helsinki is very education-driven, building a strong tie between education and research is necessary for both the research but not least for the education as well and should be developed further.

Overall, the research goals are described in a rather general way and the practical steps that would take the UoA to these goals have not been presented. There appears to be a general accord of the problems the UoA is facing regarding the possibilities, or lack of, for developing research, however, there seem to be no plans in place for tackling them. Who should do what? What should be achieved on the way? What kind of evidence of the progress could be provided? What kind of resources would be needed?

These issues need to be dealt with to ensure that the UoA can thrive as the strong research driven arts academy it is trying to establish itself as.

At the Research Hub, education driven CERADA appears to be somewhat stronger than the CfAR. Will this also affect the future guidelines of the Academy of Fine Arts? Will the future be clearly built on the educational approach (as hinted in the University strategy) or will other approaches be strongly supported, too? Answers to such questions do not seem to be thoroughly discussed at the UoA and they need to be.

Consequently, what this will mean in the future, for research, is somewhat unclear. Some steps are mentioned but how this orientation might direct aspects such as recruitments, career development of the faculty, publishing, and exhibition/exposition activities, could be more strategically and concretely described. How overarching and dominant this educational approach is—while, at the same, freedom of individual researchers was emphasised in other materials and in the panel interviews.

**Research results:** As the self-assessment report points out, the type of research that is being carried out at the UoA, is in many ways very different from the traditional academic, scientific research. This also means that there are no well-established KPIs or other indicators that readily demonstrate the quality of research. Have the ambitious goals been achieved or, at least, confronted?

The self-assessment report expresses an increase in research outputs. Much of this appears to consist of scientific articles/publications. Based on the descriptions in the materials compiled for the assessment, some remarks can be made. Given the size of the UoA (FTE 77.3), the *number* of research outputs is at an acceptable level (77 in 2020) when compared to similar sized units in the same field. The highest-ranked journals and other publication channels covered by the Finnish JUFO-system are not typically made use of by the UoA, and Web of Science and Scopus listed journals are probably not targeted either. Artistic researchers internationally are struggling with the difficulty of scientific demand for peer review in specific formats/journals to gain points/legitimacy for their research. Being accepted into peer reviewed artistic research journals such as JAR, RUUKKU and VIS etc. would be especially important to address this issue.

The main body of research at the UoA are the artistic activities conducted by the research personnel. In the analysis a dichotomy between scientific and artistic outputs is discussed and it was pointed out that “looking

for field specific ranking indicators is highly problematic” (p.10). Unsurprisingly, the UoA does not appear in field-specific QS-rankings, which do not cover research activities in any direct way in the field of arts, unlike another unit of the Uniarts Helsinki, the Sibelius Academy. Therefore, these types of comparison are not available for the assessment of the UoA.

The UoA does provide some examples, such as the project *Poetic Archaeology* and *Post-Digital Epistemologies of the Photographic Image*. However, they are described so briefly that it is impossible to say anything about their quality in respect to their originality, significance, or rigor. The list of the peer-reviewed articles and other publications gives some indications of internationally recognized research activities. Yet, if we accept the idea that publishing venues (journal, publisher, exhibition gallery, or the like) say something about the quality of outputs, and some of the publications mentioned have been put out by the UoA itself, there is not always an external peer-review process in place. Of course, the outcomes may still be of a very high quality and have originality and rigor. These may eventually have a strong impact and be significant, but the received materials do not present strong evidence of this.

If the goal is to be at the global top, it is difficult to understand why the given examples include, for instance, a doctoral project exhibited at a local (not even nationally noticed) venue in Seinäjoki. It was also mentioned that the Research Pavilion (not belonging to the official programme of the Venice Biennale) attracted only some tens of visitors a day. Why is the Pavilion important for the UoA?

The level of external research funding has been quite modest. However, that is unfortunately quite typical for HEIs in the fields of the arts also internationally. Major academic funders tend not to give significant funding to research projects that are completely artistic or contain strong artistic components. Sadly, this situation is something that is not specific to Finland and demands action both nationally and internationally. The Uniarts Helsinki leadership ought to be actively lobbying politically as well as towards funders. For that purpose, very concrete and understandable tools demonstrating the high quality of artistic research are needed.

The case studies provided give an interesting and informative picture of the UoA's research. They are carefully developed and many-faceted projects that have been presented broadly and are clearly of a high quality. They have originality and rigor and are likely to grow in significance in the

future. At the same time not all research done at the UoA is artistic/arts research. Some researchers are quite competent at publishing in more traditional art research journals and other forums (art history, aesthetics, etc.) and this is not elaborated in the materials and might be an under-used opportunity.

However, on the whole, the ambitious goals of the UoA have not yet been achieved or at least the materials received do not provide us with evidence of this.

Personnel at the UoA are visible and active on many artistic research panels, in debates not just in their own areas of research but in the wider discussions concerning artistic research across Europe. The direction is good, and the potential is there. Even now, the history of artistic research and its different variations is relatively young. It takes time to create well-established traditions, venues, forums, and indicators. The UoA is in a very good position to go forward even if it is, at the moment, still a bit unclear how to evaluate the results achieved this far and where the UoA stands in that respect. While the situation is more or less the same for everyone working in the same areas of research, based on its proven track record, the UoA has excellent possibilities for affecting the future and defining what the field will be.

**Future measures:** For the future, quite relevant development areas and concrete measures have been identified. However, some of them especially “systematic planning of working time” still seem to lack concrete plans. There are several measures that need to be considered that are already mentioned within the self-assessment report—the majority structural. A sufficient critical mass of research activities is central to the strategic goals around the research area—to enable research groups—to develop critical peer exchange—to focus on the art as the key strength (p.15) and not least to create a robust artistic research environment that supports doctoral candidates where an average of almost 10 years to complete seems excessive. Funding, both internal and external is described as a challenge. However there appear to be no concrete plans to raise the levels of funding to the wished for 50% (p.11). The administrative burdens also appears to take time from research, although again there is no available proposal for dealing with the systematic planning of working time.

Doctoral candidates are spending almost 10 years completing their doctoral studies. Could they be better supported/integrated so that they could

achieve the wished-for catalyst action both in the field of contemporary art and within the university context? Both the UoA and further throughout Uniarts there is a conversation regarding the demands put on the doctoral candidates in their studies. A serious focussed discussion should be held on reducing the required number of activities across Uniarts. Perhaps a scanning of other universities' doctoral programmes internationally might provide some useful input for this dialogue.

**Research collaboration:** The UoA's research collaboration, including numerous specialist tasks, etc., is active and strong on the unit, university, national, and international level. This gives a solid basis for developing the UoA's research activities further in the international or global context. Researchers have relevant networks and partners. However, the SWOT analysis (p.15) suggests that more generally there is relatively little internal collaboration across Uniarts. To enable the artistic research environment to become more robust and supportive of the researchers and doctoral candidates the structural obstacles mentioned in the self-evaluation report should be addressed.

#### **Main conclusions and rationale behind the grading:**

Both the materials and the interviews show a clear commitment to aim high and develop research further. However, the goals are described in a rather general and abstract way. It is difficult to see a systematic and concrete plan for achieving such goals. What should be done, by whom, when, and how all this could be monitored remains unclear. Additionally, based on the given materials, it is impossible to evaluate the quality of the actual research results: this means that the quality of reporting and documenting the research outcomes and their quality is rather weak.

#### **Strengths and weaknesses connected to the quality of research and research collaboration:**

Please, see above.

The UoA has identified concrete areas for development through a SWOT analysis which are very clear and useful. However, there appears to be no plan to work with these issues and they do not appear to be taken up and discussed further.

## **Recommendations for the future:**

The UoA needs to establish more concrete plans for achieving its ambitious goals: an action plan/road map giving clear steps and measurable target levels. For example: how many and what kind of research-oriented faculty members should be recruited and when; how many publications/outcomes and in which venues should be published and when; how much external research funding should be achieved; what kind of research support services should be strengthened, how, and how much would that cost; what kind of working time arrangements are needed? Such targets would help the unit to track whether it is advancing even if the actual quality of individual outputs are evaluated by different means (e.g. in deep-going peer-review processes).

The UoA, together with other Academies, should also be active in forming and creating their own—and through them also international—practices for showing/indicating/giving evidence of (artistic/art) research quality.

As the UoA has limited external funding possibilities, a reasonable balance between well-focused and commonly agreed (and resourced) research themes/areas and individual freedom should be agreed upon. Interdisciplinary research groups that enable peer-support could be tried to give more support when applying for external funding.

There is a need to further clarify the leadership and managerial processes: to define who has the power and responsibility for doing what. What can be decided at the UoA and what requires cross-academy/university level collaboration?

## **B. Societal impact**

**Goals and outcomes for societal impact:** “The UoA has not explicitly set any goals in terms of societal impact” (p. 16). “Basically, anyone or anything can be seen as potential ‘stakeholders’ or ‘audiences’ or artistic research” (p. 17). These quotes summarise the situation well: the materials give the impression that the theme has not been carefully thought through and no important strategic choices have really been made. There are some good ideas and single examples of what societal impact can mean but this aspect is not carefully addressed at the unit level. The impression is that the theme of societal impact is not very important for the unit or that they struggle with the notion of it in terms of its influence for the free arts. In

the interview the importance of societal impact was emphasised, but not much more strategic clarity was offered.

Here, too, the great potential of education is mentioned. However, how this potential will really be combined with research (cf. above) remains quite unclear.

Similarly to the goals, the channels and impact types are not clearly defined.

### **Main conclusions and rationale behind the grading:**

It remains very unclear what the UoA means by social impact and whether the theme has been seriously addressed at all. The self-assessment report only provides some very general and loose remarks. The examples (Kaila, Kantonen) mentioned might well be highly relevant but, again, the quality of the self-assessment report is weak: the report does not explain and give understandable evidence. It is not enough to simply state that x or y has a societal impact, quality, or something else. It should be demonstrated.

### **Strengths and weaknesses connected to the societal impact of research:**

For reasons given above, it is difficult to say more about specific strengths and weaknesses. We are convinced that there is a substantial amount of societal impact but that this is not discussed and remains implicit to the research carried out. We also believe that there is plenty of potential in the UoA in this respect, but it must be spelled out much more clearly.

### **Recommendations for the future:**

This aspect requires special attention, possibly through a well-defined development project that develops a set of methodologies for systematic documentation (not just quantitative measurement) of (pathways to) societal impact in accordance with international standards. A wider ranging discussion needs to be had within the UoA concerning societal impact. There are many discussions elsewhere concerning the arts and artistic research being/becoming instrumental for society. What is relevant to the UoA? At the very least: serious attention must be paid to the ways this is communicated to outside partners (evaluators included).

## C. Research environment

**Resources, infrastructure, and facilities:** The UoA has identified highly relevant areas for development: research-specific funding, technical support, infrastructure (that needs more attention so that its potential can be realised), internationalisation, mobility, multidisciplinary, responsible research (as defined by Finnish national guidelines, for example) as well as equality, diversity, and inclusion (accessibility). It is positive that these areas are identified, however, the internal structures of the artistic research environment need to be set out, structured and made relevant so that the UoA can work with them. This requires clear leadership and prioritising of resources both by Uniarts Helsinki as a whole, but also by the UoA. This means among other things target setting (goals) and prioritising, long-term commitments for research intensive recruitments, and leadership training for managerial competences.

**Leadership and management structure & practices:** The UoA is a comparatively small unit at Uniarts Helsinki, so keeping a low-hierarchy culture is probably a very good thing. However, the main strategic choices, goal setting and resourcing must be planned and managed well. Crucial to the successful development of the research environment is a strategic focus on the structures that will support research, such as a systematic recruitment policy, infrastructure and funding more specifically directed at research. These demand strong, long-term, and sufficient support at the University level as it is something the UoA cannot and should not do alone as these structures are or ought to be common across Uniarts Helsinki. The impacts of the recent decisions to offer permanent positions for faculty will remain to be seen. At the same time, permanent positions should allow for a strong strategic and continual development of the research environment.

**Current and future conditions for research:** Overall, the Uniarts Helsinki resourcing for research is rather limited (for example, as seen through the percentage of personnel conducting research) and the emphasis is on education. However, in a university, research and education should go hand in hand and need to be in balance.

**Researcher's careers:** Based on the materials, it remains a bit unclear how the University supports the UoA and who has the decision power and managerial mandates on matters that would strengthen its research. Who or what is leading the research? Is this clear for the unit itself? For

example, who decides whether the profile of a new professor is research oriented or not?

The relation between the UoA and the Research Hub is also unclear. To some extent they are interlaced, some of the same people are active in both, but the Research Hub should bring something extra. Does it? It could be useful if the Research Hub had the mandate, funding, and responsibility to coordinate and support research, both doctoral and senior, across Uniarts and where the UoA ensures the more local support and connection to teaching and education. These issues have also been addressed in the Research Hub assessment report. However, in the long run, the basic solution of having a separate unit for research, perhaps somewhat detached from the rest of the core activities, is not necessarily the only possibility. With that structure, is there a risk that the intended link between education and research might become difficult to realize?

**Doctoral training:** The doctoral training is organised in a functional way and development areas have, again, been identified. Scarce funding is the biggest problem. There needs to be a focus on developing artistic research across Uniarts, as mentioned above, to ensure that the research areas are robust enough and that the doctoral candidates are well supported throughout their programmes. More interaction between the different academies could help. Perhaps Uniarts could focus on recruiting fewer doctoral candidates, but focus on funding and strong support for each of them, so that they can achieve their doctoral studies in 4 years. At the moment there is quite a discrepancy between those who receive funding of some sort for one or two years and those who do not and have to spend a lot of their time on further funding applications. Furthermore, a clear research career development system is missing, which would be helpful for graduating doctoral candidates. There is no structural model for supporting researchers at different stages of their careers.

**Main conclusions and rationale behind the grading:**

Through both the SWOT and the chapter (4.2) on conditions for research, the UoA recognises many relevant research development challenges and some more general goals are mentioned. However, clear and practical plans with understandable and relevant targets for improving the situation are lacking.

**Strengths and weaknesses connected to the research environment:**

The UoA demonstrates an openness and willingness to identify development items and this is undoubtedly a strength. At the same time, the UoA seems to be unable to act despite seeming to have a clear understanding of what may be needed. The inability to create practical plans and structures to tackle them and making the necessary, prioritized decisions with the help of such plans and structures is a weakness.

**Recommendations for the future:**

Move on from listing and identifying development items to a very practical and systematic programme for tackling them. Agree on targets, responsibilities, structures & schedules: what must be done, by whom, when. Prioritize and do not try to tackle everything at the same time. This applies not just to the UoA but to Uniarts more generally.

**D. Future potential**

At the UoA, there is very good potential for the future: there are ambitious goals, there is a healthy amount of self-respect, there are lots of activities, there are good collaboration contacts, and there is plenty of experience in and deep understanding of artistic practices and research. At the same time, there are structural obstacles such as limited resources for research (compared to the overall balance of Uniarts Helsinki), somewhat unclear commitment of the whole university and the issues mentioned above. All of these issues could be overcome especially if there is strong support from the Uniarts Helsinki leadership.

Artistic research seems to be emphasised, but other research approaches are accepted. The UoA points out that its overall research volume is so low that no real focus areas exist. This leads to a rather fragile situation where whole “areas” are quite dependent on one or two artists/researchers. Some of these interest areas are thematic and various arts practices can relate to them. Others such as photography seem to be a tool/method/technique for making the research. A greater focus on developing the strategic profile to encourage the wished-for trans-disciplinarity and to allow for a larger and more robust research environment could be useful. There appears to be no strategic and comprehensive long-term profiling through recruitments that have been implemented, for example. Targeted

recruitment to build robust research areas might secure a more robust research community and better possibilities for funding, too.

There does not yet seem to be a shared understanding what arts/artistic research is across Uniarts and how research differs from other important arts activities. However, the community is in a very good position to discuss this further and find a clearer vision that would help to communicate its research also outside the UoA. The UoA has produced a substantial amount of artistic research and has been key in the development more generally of artistic research beyond Finland. There appears to be a strong focus on the scientific measurable outcomes of artistic research rather than on developing the artistic outcomes, which may be a requirement of the Government/funding bodies/etc. but these are not necessarily relevant to the artists-researchers carrying out artistic research. The public artistic activities conducted by the UoA's research personnel (p.8) far outweigh the scientific productions—it should not be forgotten that the artistic activities at the expositions/exhibitions are reviewed by the public all the time (and therefore very often unlike research in scientific fields). These public activities also demonstrate a potential area of societal impact.

As education is so strongly emphasised in many ways in Uniarts Helsinki, elaborating the connection between education and research would probably be very important for the UoA.

Given the goal of being a global leader especially in artistic/arts research, one figure is striking: the share of international research personnel is 5.1% which is very low (and even lower in the whole Uniarts Helsinki, 1.9%). Even though there are lots of international contacts and a great deal of collaboration these cannot completely complement the very domestic basic structure which may become an obstacle for creating a more diverse and international culture at the UoA.

### **Main conclusions:**

There is plenty of potential but realising this potential requires solving the problems analysed in the parts A-C.

### **Strengths and weaknesses connected to the UoA's future research potential:**

Strengths: The UoA is a strong influential arts education institution that has been prominent internationally. There are many possibilities to go

further, several potential futures to build upon the long history and plenty of experience and expertise to build on.

Weaknesses: Lack of action and prioritising. One cannot run in every direction at the same time, and one will get lost without a good map.

**Recommendations for the future:**

Ensure that the senior researchers' research time is spent on research and not on administration, teaching or own arts practice development.

Consider building somewhat larger research groups or focus areas to secure a more robust unit.

Focus, and make easily understandable plans and prioritise. Set clear targets initially with a low threshold.





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4.2.

**Research Hub**



## **Outcomes of the unit assessment in brief**

### **A. Quality of research and research collaboration:**

- Good quality international publications and extensive collaborations, which however lack structural embedding and long-term vision and goals to be transformative for the UoA as a whole.
- Uneven distribution of quantity and quality across the three centres and lack of ownership of the overall structure (the RH).
- Clarify the RH goals and position in the overall University of Arts governance structure.
- Form a joint RH research strategy and action plan with a focus on fostering interdisciplinary research and research synergies, not substance-led research.

### **B. Societal impact:**

- Clear potential and some good examples of societal impact of research, mainly at CERADA, but lack of a shared and university-level impact strategy which would take impact to the next level
- Create a shared RH societal impact strategy
- Align the RH strategy with the University-level strategy
- Initiate a dialogue with the University-level leadership to develop robust methodologies to document pathways to societal impact and impact outcomes
- Strengthen documentation of societal outcomes

## C. Research environment:

- Uniarts Helsinki has not secured clear and long-term conditions for research for the RH, and the RH has not formed a unity that can realise these conditions.
- Uniarts Helsinki should fundamentally restructure the RH environment in accordance with the overall aims defined for a new Uniarts Helsinki Research Institute that may catalyse intra-, inter-, and transdisciplinary research and research training in a manner that can help fulfil the overall vision of Uniarts Helsinki.
- The Research Institute needs to generate critical mass to catalyse intra-, inter-, multi-, and transdisciplinary research.

## D. Future potential:

- The future research potential of the RH is slim.
- Uniarts Helsinki should consider forming a new *Uniarts Helsinki Research Institute* with the following ramifications:
  - A discretionary and sustained budget of a size that optimises the development of high-class interdisciplinary research across the entire range of Uniarts Helsinki.
  - Establishment at the Research Institute of a seed-funding scheme open to Uniarts Helsinki staff that allows for 5 interdisciplinary one-year projects to be launched annually. Calls must be formulated in a manner that secures the participation of staff across at least two of the Academies.
  - A clear governance structure, which fosters collaboration between the leadership of the three Academies on all levels to nourish a rich, pluralistic and thriving research culture built on fluid synergies protective of niches and autonomy, including the employment of a director with a clear mandate and membership of the Uniarts Helsinki governance group.
  - Location of the doctoral school (responsible for community building, an integrated framework for doctoral training, transferable skills training) at the Research Institute, whereas the doctoral programmes should remain located within the different Academies.

- Formation and implementation of a Uniarts Helsinki career support system, including reinvigoration of the tenure-track process, buy-out time for permanent staff, and bridge-funding for postdocs.
- Physical location of the Research Institute to allow sufficient and relevant spaces for research groups (including at least one dedicated generously scaled, equipped, and staffed research lab) and doctoral training courses.
- A clear organisational link to Uniarts Helsinki research support systems that are attuned to different disciplinary needs.

### **UoA's research profile:**

The University of the Arts Helsinki initiated the Research Hub (RH) in 2017. The RH consists of three centres as follows: the Uniarts Helsinki History Forum (HiFo), the Centre for Artistic Research (CfAR), and the Center for Educational Research and Academic Development in the Arts (CERADA). The three centres are different sizes, and have differing organisational histories and leadership, and substantive identities. While each of the centres are led by a director, the RH has no director or formal leadership group, nor a joint physical location. Funding is allocated on an annual basis.

### **Recommendations for the UoA:**

As a fairly new institution made up of formerly independent academies, Uniarts Helsinki is in a process of developing as a coherent entity of research-led arts education. To leverage this development, Uniarts Helsinki has an urgent need for a centrally positioned unit that can catalyse in-tra-, inter-, multi-, and transdisciplinary research and synergise research-led collaboration with other Uniart units and scientific domains.

The overall recommendation is that the University of the Arts Helsinki should establish a Uniarts Helsinki Research Institute with a clear governance structure, financial volume and stability that allows the establishment of a number of one-year interdisciplinary research projects, location of all Uniarts Helsinki doctoral programmes, and a joint physical location.

The existing RH has neither the resources nor the governance structure to fulfil Uniarts Helsinki's urgent need to catalyse and synergise the intra-, inter-, multi-, and transdisciplinary research needed.

## Numeric assessment

Assessment Theme	Grade	Scale
A. Quality of research and research collaboration	1	1-5
B. Societal impact	2	1-3
C. Research environment	1	1-5

Please note that the numeric grades are provided for the RH as a unit, not the three research centres that make up the RH.

## Written assessment

### A. Quality of research and research collaboration

The **research goals** of the RH until 2021 were directed towards

1. collaboration and peer learning between the Academies through the RH structure
2. increasing national and international partnerships and visibility
3. innovation through interdisciplinarity and multidisciplinary

The RH as such has no overall strategy, nor a joint action plan to realise these research goals. As a consequence, they mainly remain a dead letter. This is a fundamental weakness.

Each of the three RH centres had specific research goals:

- CfAR: strengthening of the postdoc community, establishing programmes and initiatives, interdisciplinary reaching out
- CERADA: synergies and innovation with other arts and research, arts pedagogy, research activities in arts pedagogy, creating impact
- HiFo's goals are all of the above.

The fact that HiFo has no specific goals of its own raises the question of the relationship between the three centres and could indicate a lack of commitment to the future of the RH. All in all, these goals remain (too) general.

## **Future research goals:**

Since the future of the RH and its three centres is uncertain, no overarching future research goals have been formulated, nor any joint strategy or action plan. This is understandable but at the same time regrettable in light of the overall assessment.

CfAR's goals are identical to its previous ones: they are more operational than research (policy) driven.

CERADA has worked out in detail its future short term goals, its medium term goals, and its long term goals. Whereas the latter remain (perhaps partly understandably) quite general, the medium term goals are worked out in detail and deserve credit. They are a qualitative and ambitious set of actions which have all the assets to strengthen CERADA internally and externally both on the national and the international level.

HiFo's future research goals are well spelt out and concern both its national and international position, its role within Uniarts Helsinki and its focus on digital tools and public outreach. These read as a well thought-out ensemble of goals, which are said to be already in use. The latter seems to be in contradiction with the absence of clearly defined past goals.

## **Research results:**

CERADA's research results are very good in terms of publishing channels: international high quality publishers with peer reviewed books and book chapters, international highly ranked journals. The topics illustrate CERADA's expertise in its focus fields and are at the same time diverse so as to match CERADA's interdisciplinary goals. The publications also show a good distribution between collective, team publishing and single author publications. As mentioned on page 15, this is partly thanks to CERADA's success in externally funded large-scale research, which in itself could be an indicator of the competitiveness, originality and quality of CERADA's research.

HiFo's publications deal with historical research, which strangely is not presented as such in the description of the publications. They are also published with internationally renowned peer reviewing publishers or in international journals of quality and testify to the broad societal and interdisciplinary focus. We also very much welcome the open access database,

under construction. Apart from that, an open science strategy seems to be lacking. The quantity is difficult to assess: 5 selected examples is not much, but among the professors and researchers listed in Appendix 1, only 4 (=10%) list history as one of their research areas and p. 15 mentions the limited research time of salaried staff as the main weakness of the research output. This of course raises the question of the critical mass and viability of HiFo as a separate centre (see also recommendations).

CfAR's research results are not traditional publications, but rather 'Public artistic activities' (p. 14). This relates to more general issues of defining (artistic) research, which is a university-wide responsibility and part of our university recommendations.

As mentioned in the self-assessment report, the low productivity in the written publication categories is the main weakness of the UoA. The main output is formed by a case study, by Kirsi Heimonen, in collaboration with colleagues from the Academies within a multidisciplinary project on psychiatric hospitals and a choreography project with one other colleague. The description of the research process, the research insights, the dissemination, the output, the research network, and the impact illustrate the high quality, the originality and importance of these types of results, which contain traditional outputs (conferences, publications) next to artistic output such as a videos and expositions. However it is crucial that all these outputs find their way into systematic and university-wide principles and methodologies, and the research output needs to be documented in accordance with national and international standards and systems for artistic research (see also university recommendations).

It is positive that the output has been increasing over the years (2015–2020), that there is a good balance between the various categories: peer-reviewed articles (A category), monographs, professional publications, publications for the general public and artistic activities. As for the distribution of the publications in the Finnish Publication Forum, we suggest focusing more on level 3 publications (the highest level) whereas now 48% of the publications are at level 1 (one but the lowest category). In parallel however, the above mentioned principles and methodologies should enable all research output to be taken into account in the internal classification and financing systems of Uniarts Helsinki and in the external classification and financing systems of JUFO, AoF and the Ministry of Education and Culture (see also university recommendations).

We fully endorse the RH's open access publication distribution (away from hybrid open access) but would have welcomed the description of an explicit strategy and future ambitions in this respect.

### **Future Measures:**

The self-assessment report depicts a very negative picture of pending decisions on the future of the research centres and their research activities, with the possibility of a discontinuation in their current form. Striking also are the high budget cuts and cuts in personnel and the subsequent absence of a long-term planning strategy. The creation of a tenure track system in 2021, in order to avoid too much discontinuity, is a positive HR measure. Still, it should be asked whether the uncertain conditions are not hampering the possibility of attracting high quality professors. Problematic also is the lack of infrastructure which HiFo suffers from in terms of its development of new digital research methods. These methods are crucial for HiFo's, and more in general, the RH's future. Similar problems, but to a lesser extent, exist for CERADA: clarity should be given as soon as possible about the future, and the funding so as to be able to plan for the future.

### **Research collaboration:**

In terms of internal collaboration between the three RH centres, 'art praxis' is noted as a shared focus (p. 6). Yet, no further co-development seems to evolve from this shared focus, since the RH lacks coordination, shared goals, strategies and collaboration (see also above). This is a serious weakness.

HiFo, CfAR and CERADA have extensive research collaborations with Uniarts Helsinki, in Finland and in international contexts. Noteworthy are CERADA's collaborations in European and international networks.

We would have welcomed more information on how and why the role models and benchmarks function as such.

The list of roles and recognition given to researchers of the three centres are excellent illustrations of the quality and appreciation of the research carried out at the centres.

As for the SWOT analysis, we found considerable weaknesses and threats, which are partly outside of the scope of RH, making them all the more threatening.

**Main conclusions and rationale behind the grading:**

*The panel is unable to confidently evaluate or assess the “quality of research and research findings” of the RH, either collectively or on an individual basis. In order to do so, we would need access to a range of research outputs (with an explanation of how and why they were chosen) and the time to engage with these fully. We are therefore only able to comment on the metrics provided and on the research environment and resources (both physical and developmental) that grounds and underpins the production and activity of the research.*

In terms of grading, in a more fine-grained manner than in the above table we suggest:

4 – For the research output in terms of publications in leading journals, monographs published by international publishing houses, and in leading fora of artistic research, mainly as a result of attracting external projects, mainly by CERADA. Because of the disclaimer given above, it is not possible to evaluate the research output in terms of key questions, originality, significance, and rigour of the performed research.

1 – For the research development plans: because of the lack of a research plan at the level of the RH, which operates more as a service provider without shared content or shared goals and without collaboration between the centers in this regard. For the individual development plans of the centers, see above.

**Strengths and weaknesses connected to the quality of research and research collaboration:**

- Good quality international publications and extensive collaborations which however lack structural embedding and a long-term vision and goals to be transformative for the UoA as a whole.
- Uneven distribution of quantity and quality across the three centers and a lack of ownership of the overall structure (the RH).

### **Recommendations for the future:**

- Clarify the RH goals and position in the overall University of Arts governance structure.
- Form a joint RH research strategy and action plan with a focus on fostering transversal research and research synergies, not substance-led research.

## **B. Societal impact**

### **Goals and outcomes for societal impact:**

The panel was asked to evaluate the UoA's activity in relation to a British understanding of 'societal impact'—that is, a consideration of how research activity, findings or outputs have led to evidence-based changed behaviour, new activities or approaches, or other benefits (including personal, communal, and economic) in a non-academic context.

The RH has no shared impact strategy, and the self-report chiefly outlines societal impact in terms of communication venues and target groups, i.e. *how* pathways to impact are exerted. Little information is provided on the outcomes of these processes, nor on how the RH documents the pathways to the impacts.

It is also regrettable that there is no common reporting process for societal impact across the three centres. We suggest the RH creates one in the future. In general, as shown in the table on p. 22 the UoA's impact is very broad and encompasses many types: this is very positive. More evidence however should have been given on the possible changed behaviour, new activities or approaches etc. (see above).

We appreciate CERADA's inter-ministerial recommendation, the act on cultural activities and the regional plans for cultural well-being and its interactions with stakeholders. However we found the outcome of the recommendation missing: what pathways to change can be documented? Additionally, the participation in 53 regional, national, and international committees, expert groups etc. and in a globally connected European network (of which the name is not given) is impressive. The types and numbers of societal impact types which are listed on pp. 22–23 are very good! For all of these, however, the concrete outcome in terms of changed behaviour etc. is

not documented. CERADA's aim is to become an internationally networked and socially rooted multidisciplinary research center and think tank by 2030 and we fully subscribe to this aim, but the uncertain future of the RH seriously impacts any long-term goals and planning, unfortunately.

For HiFo the impact mainly concerns a presence on online media: it would be good to explore other and extra forms of impact especially since HiFo itself mentions that the “volume of activity in enhancing societal impact is not as great as it could be” and that it is important to rethink its societal impact. We specifically advise working along the lines of the British definition given above.

CfAR's impact is directed towards the process and outcome of art making, mainly in the Post Doc Art event series, together with the public. This can be considered a type of citizen science and could perhaps also be further explored, once again taking into account the already mentioned definition.

### **Main conclusions and rationale behind the grading:**

Although we clearly observe impact activities and outcomes, we do not observe it in a consistent manner. Within the RH, mainly CERADA has developed an understanding of the role and positioning of its research in society and has clearly identified audiences and stakeholders.

### **Strengths and weaknesses connected to the societal impact of research:**

We see clear potential and some good examples of societal impact of the research, mainly at CERADA, but we miss a shared and university-level impact strategy which would take the impact to the next level.

### **Recommendations for the future:**

- create a shared RH societal impact strategy
- align the RH strategy with the University-level strategy
- initiate a dialogue with the University-level leadership to develop robust methodologies to document pathways to societal impact and impact outcomes
- strengthen the documentation of societal outcomes

## C. Research environment

In terms of *leadership and management structure and practices*, the RH faces two challenges:

- Direction of the hub as a coherent unit of research, rather than three separate research centres, with clear lines of responsibility to the overall Uniarts Helsinki governance structure and with transparent feedback mechanisms to the research groups of the respective Academies
- A clear separation of scientific support functions and scientific leadership functions, including criteria given for the 2015 decision to return the overhead to the units and to continue it for 50% between 2018 and 2020.

Neither Uniarts Helsinki nor the RH has resolved these challenges. It may be indicative of a governance stalemate that the RH has no director with an overall mandate, responsibility, or membership of the Uniarts Helsinki top-level governance group. The result is that the RH has great difficulties in developing as a vibrant catalyst of intra-, inter-, multi- and trans-disciplinary research and research collaboration that may benefit Uniarts Helsinki more widely and help fulfil its overall vision.

As for the *conditions of research*, these are framed by three key issues:

- Lack of continual core funding beyond 2022 from Uniarts Helsinki with transparent budgeting criteria, including buy-out time for PIs, that could help minimise the current volatile conditions of being dependent almost entirely on third-party funding
- Lack of a strategy and action plan for staff development that is not dependent on teaching needs or on the scientific resources of salaried teaching staff
- Low number researchers overall, and unequal distribution in terms of employment categories across the three research centres

These key issues result in a Catch 22 situation: the Uniarts Helsinki has not secured clear and long-term conditions for research for the RH, and the RH has not formed a unity that can realise these conditions. The implications of these issues are, among others, difficulties in developing a critical mass of interdisciplinary research in a manner that optimises successful attraction of third-party national and international funding.

In terms of *researchers' careers*, the RH faces the following challenges:

- Lack of an overall Uniarts Helsinki support system for career mentoring, development, and bridge funding. This lack makes it difficult, for example, to retain excellent postdocs and international visiting researchers.
- Different modes of defining and conducting research training across the three research centres. While the RH in overall terms focuses on postdoctoral training, PhD students are part of the RH if they are involved in a third-party funded project. These differences can lead to challenges in terms of fostering a vibrant, coherent, and sustainable research-training community.

Despite valuable efforts developed by the individual research centres, these challenges imply that the RH as a unit is unable to maintain and facilitate both short- and long-term support for researcher careers including international exchanges.

As for *doctoral training*, this is not formally part of the RH. At the same time, the active involvement of, and dependence on PhD students in third-party funded projects at the RH research centres make for unwanted blurred boundaries of responsibility, support, and code of conduct.

In terms of *resources, infrastructure, and facilities*, the RH's research environment and researchers are supported by the Uniarts Helsinki' Research Services, Communications Services, Financial Services, HR, Library, and IT Services. Yet, this support is currently conditioned by the needs of the respective research centres, rather than by identified needs of the RH as such. In addition, administrative procedures seem less well geared to smooth research support. This situation makes it difficult to develop relevant resources and facilities, including digital tools in the service of research, and it risks making infrastructure support less cost-efficient.

Individual research centres have made concerted efforts to develop meeting points for members and for artist-researchers also from other disciplines. Yet, a lack of suitable physical co-location across the respective research centres hampers the formation of communities of research practice.

### **Main conclusions and rationale behind the grading:**

The grading concerns the RH environment as such, not the environment of its three research centres.

The key reasons for the grading are: the lack of provision by Uniarts Helsinki of a discretionary and sustained core budget frame for the RH; the lack of the RH's development of a clear governance structure with transparent lines of responsibility to the overall Uniarts Helsinki governance group and with feedback mechanisms to the Academies; a lack of critical mass to catalyse intra-, inter-, multi- and transdisciplinary research; a lack of an overall Uniarts Helsinki support system for career development; and weak infrastructural resources and services.

### **Strengths and weaknesses connected to the research environment:**

Key *strengths* include a number of dedicated and insightful scholars across different career paths and with sustained experience of research leadership across a number of themes.

The key *weakness* is that the current structure of the RH environment is unable to fulfil the objectives of the RH.

### **Recommendations for the future:**

The RH environment should be fundamentally restructured in accordance with the overall aims defined for a new Uniarts Helsinki Research Institute that may catalyse intra-, inter-, multi-, and transdisciplinary research and research training in a manner that can help fulfil the overall vision of Uniarts Helsinki.

## **D. Future potential**

The RH provides no *strategic profiling of future research* but refers to two key themes listed in the Uniarts Helsinki research strategy 2021–2030: arts research and multidisciplinary research. None of these themes are defined with respect to the RH as such, while different interpretations and strategies exist in its three research centres. Without consensus on coherent research profiles, any future strategy development remains very difficult.

The *future research potential* of the RH is slim. This is basically because the RH is locked in a Catch-22 situation: Uniarts Helsinki has not secured

clear and long-term conditions of research for the RH, and the RH has not formed a unity that can implement these conditions.

**Strengths and weaknesses connected to the UoA's future research potential:**

The RH is host to a range of scholars with considerable experience in developing project-based research, research collaboration and partnerships at home and abroad. Yet, the current structure and substance of the RH is not geared to realise this potential for the benefit of Uniarts Helsinki.

**Recommendations for the future:**

Uniarts Helsinki has an urgent need to catalyse intra-, inter-, multi-, and transdisciplinary research across all Academies that may help realise the Uniarts Helsinki overall visions and strategies. Yet, the current RH is not a felicitous framework to fulfil this need.

We therefore propose that Uniarts Helsinki forms a new *Uniarts Helsinki Research Institute* with the following ramifications:

- A discretionary and sustained budget of a size that optimises the development of high-class interdisciplinary research across the entire range of Uniarts Helsinki.
- Establishment at the Research Institute of a seed-funding scheme open to Uniarts Helsinki staff that allows for 5 interdisciplinary one-year projects to be launched annually. Calls must be formulated in a manner that secures participation of staff across at least two Academies.
- A clear governance structure, which fosters collaboration between the leadership of the three academies' on all levels to nourish a rich, pluralistic and thriving research culture built on fluid synergies protective of niches and autonomy, including the employment of a director with a clear mandate and membership of the Uniarts Helsinki governance group.
- Location of the doctoral school (responsible for community building, an integrated framework for doctoral training, transferable skills training) at the Research Institute whereas the doctoral programmes should remain located within the different Academies

- Formation and implementation of a Uniarts Helsinki career support system, including the reinvigoration of the tenure-track process, buy-out time for permanent staff, and bridge funding for postdocs.
- A physical location of the Research Institute that allows sufficient and relevant space for research groups (including at least one dedicated generously scaled, equipped, and staffed research lab) and doctoral training courses.
- A clear organisational link to Uniarts Helsinki research support systems that are attuned to different disciplinary needs.





**4.3.**

**Sibelius Academy**



## **Outcomes of the unit assessment in brief**

### **A. Quality of research and research collaboration:**

Recognition of research appears so far almost exclusively focused on traditional research approaches. Where artistic research is recognised, its identification seems to lack clarity. This leads to an untenable misapprehension, generally, that almost all professional development (and more specifically doctoral study per se) is artistic research. Perhaps even more strikingly, it fails to recognise much high-quality artistic research that is going on, and it misses many opportunities to unleash artistic research potential.

### **B. Societal impact:**

There is clearly societal impact arising from and through Sibelius Academy's (SibA) research, and a great deal of potential to enhance and develop this further through the academy's existing networks and knowledge as well as its central positioning within the Finnish cultural industries. However, there is a lack of shared understanding of what 'societal impact' entails in relation to research and how this needs to be evidenced. There does not seem to be any infrastructure to support the development and documentation of impact within SibA (or Uniarts Helsinki more widely) in order to offer a coherent narrative that links specific research findings/methods to non-academic beneficiaries via demonstrable and evidenced changes in behaviour, action or belief.

### **C. Research environment:**

SibA's physical environment, resources and facilities are world-leading and located at the centre of Finnish cultural industries, although these are not necessarily being used optimally for research. The UoA has a reputation for fostering excellent practice-led doctoral researchers who also operate within the professional sphere. However, there are significant weaknesses related to the infrastructure for the development and support of researchers at all career stages, including ensuring adequate time to engage in research.

### **D. Future potential:**

A refined and pluralistic research culture and engagement in lively discourse across the academies, plus a rethinking of research as needing a place within and *between* rather than outside the academies, will enhance the current state of research and release future potential. Clarification of key concepts (*artistic research*, various forms and compounds of *disciplinarity* as practised between researchers but also within the competencies of single researchers), and re-thinking of the overburdening of teaching are recommended central issues for prioritised attention and development. Freeing up time and space for artistic development and/or artistic research (and its rejuvenation of teaching) offers a unique and spectacular opportunity to rethink artistic values, refresh identities, and empower rather than frustrate those who value reflection as part of sophisticated and profound artistic activity—with a significant increase in research outputs in both quality and quantity very much expected. With budgetary incentives and integrative structural measures, plus a refined and developing research culture, apparent weaknesses can be turned into significant strengths that will be recognised by the international community and might pave the way for national recognition of Uniarts Helsinki (artistic) research as internationally excellent and worthy of dedicated funding.

### **UoA's research profile:**

The panel is unable to confidently evaluate or assess the “quality of research and research findings” of SibA, either collectively or on an individual basis. In order to do so, we would need access to a range of research

outputs (with an explanation of how and why they were chosen) and the time to engage with these fully. We are therefore only able to comment on the metrics provided and on the research environment and resources (both physical and developmental) that grounds and underpins the production and activity of research.

Still, we believe that the Sibelius Academy's research achievements show some very impressive highlights. We concur with the self-assessment that there is world-class niche research conducted by some individuals and groups at the academy and the research centres—covering a wide spectrum of research approaches including traditional research modes and fields including musicology and music pedagogical research, as well as artistic research. The latter is however obliquely represented and not systematically fostered. Aside from selecting best practice examples, in the view of the panel of assessors, the general picture of the UoA's research profile (and, for that matter, of the university) requires significant foregrounding of attention on intra-, inter- and transdisciplinary artistic research next to traditional research.

### **Recommendations for the UoA:**

1. Establish **artistic research** as a recognised primary area of research activity, with transparent processes for how it is to be identified, supported and documented. Be clear about the distinctions and potential overlaps between artistic research, pedagogic research and creative practice and that not all music-making, professional or otherwise, can be considered artistic research.
2. Lobby the government and Finnish Academy to recognise a broader, more hospitable and plural conception of research in and through the arts, with reference to the agreed definitions in 1. A local, institutional, and national conversation is required here.
3. Develop a shared, productive understanding of societal impact and develop systematic and diverse methodologies (beyond quantitative indicators) to evidence (pathways to) societal impact—in line with international standards. Use this to map and evidence the value of SibA's

research (especially artistic research) beyond the academy to support Recommendation 2 above. Following on from this, develop a UoA strategy for societal impact, including whether this arises ‘naturally’ from the research of individual researchers and projects, or is ‘shaped’ and facilitated in specific directions and with specific groups of stakeholders.

4. Support “research active” and “research aspiring” staff through the provision of structurally guaranteed and monitored research time, fellowships, sabbaticals, teaching relief or seed monies. As a matter of urgency, establish a **university-wide workload model**, with specific time mandated for research—e.g. 20% research time = 1 research day per week or equivalent weeks per year with no other responsibilities. Take steps to ensure that this model is absorbed into the culture of SibA and Uniarts Helsinki. Note that ‘research time’ is not co-extensive with ‘personal development’ time and also that developing and evidencing ‘societal impact’ from research also often requires separate consideration within workload allocations.
5. Establish a career development infrastructure and opportunities including mentoring, research training and leadership programmes for early career and established staff members who wish to transition to research or enhance their research skills, as well as training and support for doctoral students to move into non-academic careers.
6. Develop clear and achievable goals that enable measured progress toward research growth and how this is primarily to be determined or recognized (e.g. by the percentage of staff considered ‘research active’, by the percentage producing ‘research outputs’ each year or by the number of individuals doing so, etc). Align strategic principles with specific actions and quantifiable key performance indicators—including a clear and realistic sense of how these targets are to be achieved.
7. Work closely with the other UoAs, and with other central Uniarts Helsinki units and structures, to identify synergies and economies of scale, particularly at the level of administration and, where possible, teaching as a means to free up individual academics’ time for research. Consider establishing a university-wide Doctoral School.

## Numeric assessment

Assessment Theme	Grade	Scale
A. Quality of research and research collaboration	3	1-5
B. Societal impact	2	1-3
C. Research environment	1.5	1-3

## Written assessment

### A. Quality of research and research collaboration

The research goals vary between university, academy, and departmental levels, and the level of the individual researchers, creating unresolved mounting tensions. The self-assessment notices an imbalance between higher-level management quantity goals and researcher-level qualitative goals. Notably, an internal conclusion seems to be that both the quantity and quality of research should increase in the future, while the possibility of working in more nuanced and efficient ways with the existing resources gets paid comparatively little attention. For example, a wish for the bottom-up setting of goals to prioritise quality and “world-class niche research”, and the call for “time available for research” as part of the **future measures** section is not followed by a description of by what mechanism an increase of staff research time would be systematically and dialogically established and sensibly monitored.

In particular, there are a **lack of research goals concerning artistic research**. There seems a broad lack of awareness as to how artistic research is distinct from general artistic work particularly in this UoA, but it seems unidentifiable and classifiable also in all academies (and almost non-existent in the university-level concepts and planning). Consequently, other important goals tied to artistic research practices are found lacking as well: there is only a slight notion of seeing the identification and fostering of artistic research potential in existing artistic/teaching staff as a future path of core value, and while there is much mention of the wish to increase research collaboration, the potential for artistic research in building research communities within and across the UoAs is fairly dormant.

This is evident also in the current absence of supervisory training in artistic research. The UoA action plan is much more forward looking regarding these points, which shows (and was confirmed in the interviews) that there are strong constructive and solution-oriented intellectual processes underway that push for a recognition and adequate fostering of artistic research as a central goal in the strategy across the academies and at higher levels of the organisation, including the rectorate.

Concerning **research results**: Section 1.3 (p. 4) of the Self-Assessment Document reads that “The Sibelius Academy is one of the leading academies of music in the world, also in research.” While the document is relatively light on demonstrable evidence for this statement, we note that, significantly, SibA was ranked 9th worldwide in the QS World University Rankings 2021 (however, only one of the QS metrics are explicitly related to research, i.e. citation, although an ‘academic reputation’ also implicitly includes research). The “perspectives of significance” table under 2.2.1 and the list of the 10 most important research outputs provided in the document do not convincingly identify artistic research (as distinct from merely counting a recording of contemporary music as research evidence, for example). Yet, the table and list are indeed extremely helpful in providing concrete examples of research values and activities and they confirm that a rich variety of topics is being pursued, which is certainly an important indicator of a thriving research culture. The prizes and awards on p. 12 are evidence of research esteem and contribution to the field, yet if a substantial number of the top research publications are edited collections rather than monographs (despite being counted as “scientific monographs”), then this seems surprising considering the original claim. An impressive number of Open Access publications have been achieved, however on-site responses did not strictly distinguish between gold and green open access categories, so that it would be worth checking whether non-peer reviewed self-publication in an online repository or on the university’s website, for example, is counted as gold open access.

The Self-Assessment Document problematically conflates qualifying doctoral research with qualified research, and this was confirmed in the interviews. While doctoral candidates are often mature artists, working at high international standards, a dissertation—including the artistic components therein —would be the first, single research “proper” output of

the musician or artist in question, or peer reviewed published components thereof.

Concerning **collaboration**, there clearly are some excellent examples of research groups (mainly in the doctoral schools) and projects which have established strong collaborative practices within themselves and in some cases between the academies, yet overall, the centres and doctoral schools themselves seem fairly hermetic. While this is addressed to a significant extent in the action plan, a dialogical research culture across the academies and centres and between junior and senior researchers should, importantly, not to be understood as (normative) research activity within a black box of “multidisciplinary research”. It seems pressing to establish an understanding of inter-, trans-, and intra-disciplinary research methodologies—and to foster all these practices to develop autonomously bottom-up, rather than streamlining all research towards loose (and epistemologically thin) multidisciplinary collaboration.

#### **Main conclusions and rationale behind the grading:**

While some best practice examples of research are given in the Self-Assessment Document, the presented outcomes sub-optimally represent innovative forms of research, particularly artistic research. The claim about world-leading research seems aspirational in this regard, with the UoA's research culture offering much potential for terminological, conceptual, methodological, and structural clarification and development (key sentence: p.5 table caption: “Inconsistencies may show due to the challenges in defining what exactly constitutes research personnel, and, in fact, research”). There seems to be an overreliance on doctoral activity as a proxy for research and the research environment. This is expressed in sentences such as “Doctoral projects comprise a notable part of research productivity,” (p. 9), calling for a refined identification of research.

#### **Strengths and weaknesses connected to the quality of research and research collaboration:**

##### **Strengths:**

- Artistic research has brilliant potential yet seems somewhat disorganised at this point.

- The action plan responds to many problems/weaknesses/threats raised, has many excellent articulated points and measures, but could be more aware of both the value and challenges presented by terminologies and shared definitions.

**Weaknesses:**

- Different levels of management do not seem to yet be working together to produce coherent strategic profiling, make decisions and then implement positive changes. This includes the need to foster dialogue across the academies, not just for joint projects, but in terms of a richer and more synergetic research culture.

**Recommendations for the future:**

1. Develop and clarify the terminology and the methodology. Make discourse and exchange an ongoing part of the research culture, always with a view to supporting a wide spectrum of research approaches and artistic research as a core area of refinement and fostering. Invent further, dedicated and efficient formats for dialogue on research and research community building both within and across the academies.
2. The assemblages of material that make for a well-documented artistic research output need to be recognised and identified by the Uniarts Helsinki (artistic) research community and classified and represented in the university's library and information systems. Accounting for artistic research requires metadata and at least a brief description of how individual materials in different media form a research whole (e.g. a series of experiments under a certain important question; a series of systematic explorations to solve a certain significant problem; a single work that embodies a paradigm change that is expressed in certain revolutionary qualities and transformative characteristics; and so forth).
3. Regarding doctoral work, research outputs/productivity should consistently be counted only in relation to published dissertations and their artistic research components (in the public domain). Clearly, not all externally examined work within the Doctor of Music degree is equivalent to research publications that have passed a rigorous peer review:

examinations that are part of the education process are pre-qualifications. Therefore, only externally published chapters or articles (that are part of a cumulative Doctor of Music assessment) and other published parts of the dissertation should be counted as genuine peer reviewed research publications. These should be explicitly distinguished from self-published or institutionally published work, even where this has undergone an examination process (including marks given).

4. Work towards responsible, sensitive balancing between niche research areas and university-wide research profiles in dialogue with all stakeholders to preserve research autonomy and keep fostering SibA's overarching research reputation and recognition.
5. Undertake more comprehensive, regular SWOT analyses of the UoA (SWOT analysis 4.7. could better reflect important assessment insights). Precisely identify what the impacts of threats/risks might be and what actions are being put in place to mitigate these potential impacts.
6. Have individual research outputs externally reviewed (using internationally recognised systems for presenting artistic research where required), if SibA wishes to have a sense of their quality in an international context.

## **B. Societal impact**

The panel has been asked to evaluate the UoA's activity in relation to a British understanding of 'societal impact'—that is, a consideration of how research activity, findings or outputs have led to evidence-based changed behaviour, new activities or approaches, or other benefits (personal, communal and economic) in a non-academic context. With this in mind, both of the artistic research case studies offer some evidence of impressive societal impact—although they both could make more of this (and in the case of the 2nd, it is included under 'impact on research community' which is not the same thing). The following comments and questions are intended to point to how SibA might develop a more robust articulation of its societal impact, in order to demonstrate the "value" of its research:

- For Artistic Case Study 1, evidence is required of who has benefited (and in what ways) from the project’s “innovation in the area of active acoustic music instruments”—whose or what practices changed as a result?
- For Artistic Case Study 2, more information and evidence is required about the precise nature and evidence of the “extensive impact on the Finnish and international folk/world music scene” as well as the “international fame” of the “accordion trance style” developed through the project (i.e. rather than just stating that this is the case).

The first Societal Impact Case Study presented in the Self-Assessment Document is actually far weaker than the two artistic research case studies in making its case. There is no clear sense of the underpinning research and how it directly led to changed behaviours, beliefs or actions on behalf of non-academic audiences. Some guiding questions for future development are:

- What evidence is there of “professional change” in Finland, Israel and Nepal (how and in what ways)? What specific impact (demonstrated via changed behaviour or expressed beliefs or opinions) can be evidenced by “Nepali governmental agents, musicians, educators and schools in the Kathmandu area”?
- What difference did it make that a Finnish-Nepali music ensemble performed in embassies and festivals?
- What new “inclusive pedagogical projects” were initiated by participants in the project? How were these directly influenced and/or how did they arise from the case study project?

The second Societal Impact Case Study resulted in a commitment/manifesto signed by 150 Finnish music industry organizations to promote gender equality. There is also confirmation of the impact in its identification as a project “Making an Impact with Equality Acts” by the National Council of Women in Finland and the Council for Gender Equality. However, the articulation of the underpinning research and its findings leading to these outcomes could be expressed in more detail. It would also be useful to know why the project was chosen by the UoA as an exemplar (is it representative of wider work, for instance?), the results of the manifesto, and any evidence of actual changed behaviour within the music industry.

It is important to note that media coverage, in and of itself, is not evidence of impact, unless it can be demonstrated how this had “an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia”.

One of the main channels for societal impact are partnerships and there are numerous international collaborative partners noted throughout the documentation—e.g. the Appendix III Case Study includes advisory board members from Nepal and South Africa, as well as other researchers from Israel and Norway. There are also some great collaborations with research and subject-specific organisations (Section 2.4.1 on p. 11). However, there could be a much stronger emphasis and narrative of interdisciplinary research projects (e.g. with a genetics department) and national associations (jazz, church music) which would also begin to draw out and strengthen the articulation of societal impact of the academy’s research.

SibA’s impact target areas of ‘Arts, Culture & Creativity’, ‘Health & Well-being’ and ‘Human Rights, Equality and Inclusion’ seem appropriate. These seem to be based on reflection/mapping of what currently happens (perhaps even ‘accidentally’) rather than strategic priority, planning and support.

### **Main conclusions and rationale behind the grading:**

There are certainly activities and outcomes of societal impact arising from SibA’s research, but these do not seem to be planned for or facilitated systematically or strategically, nor is this always well-articulated, narrativised or evidenced in a convincing manner. The UoA has definitely started to develop an understanding of the role and positioning of its research in society and with identified audiences and stakeholders, however there is not currently a consistent shared or established understanding of ‘societal impact’ in use within SibA or across Uniarts Helsinki as a whole.

### **Strengths and weaknesses connected to the societal impact of research:**

#### **Strengths:**

- Numerous international collaborative partnerships and excellent networks of professional and cultural bodies.
- SibA occupies a central position (also geographically) within the Finnish cultural industries and performer career trajectories which can be exploited.

### **Weaknesses:**

- There is a tendency to rely on shared assumptions of the intrinsic value and impact of research in general (and artistic research in particular), which can lead to less than robust evidencing of changes to behaviour, actions and perspectives of non-academic beneficiaries. This tendency extends to assumptions that research will automatically lead to enhanced pedagogy and therefore to artistic and creative impact, however, this too needs to be explicitly demonstrated through clear pathways.
- A reactive rather than proactive approach is currently being taken in terms of strategic planning and development.

### **Recommendations for the future:**

1. Identify, nurture and emphasise collaborative partnerships which facilitate and lead to impacts both with other universities (particularly interdisciplinarily) and non-academic organisations (in particular, industry and third sector). As a starting point, an additional column could be added to the table under 2.2.1 in the Self-Assessment document which identifies the key collaborators/partners outside the academy for each perspective.
2. Clearly link research findings/activities to beneficiaries to demonstrable and evidenced changes in behaviour, action or belief.
3. Develop a systematic method for an evidenced narrative and database that maps and explicitly demonstrates the value of SibA's research in non-academic contexts, including (perhaps especially) the music profession and associated organisations. Consider investing in software or online tools that help researchers and research leads within SibA (and Uniarts Helsinki Helsinki) to plan for, evidence and report social, economic and environmental impacts.
4. Determine who within SibA is responsible overall for championing, developing and monitoring the relationship between individual, group and academy-wide impact activity, and how this relates to institutional management structures.

5. Provide training to all staff and doctoral candidates on evidence-based principles of societal research impact (For example, see: <https://www.fasttrackimpact.com/fast-track-your-research-impact-eu->).
6. Include a ‘pathway to impact’ statement (which includes potential direct and collateral beneficiaries of the research) on individual research plans and individual/collaborative applications for institutional research support/resources.

### **C. Research environment**

SibA’s building-based facilities and resources offer a wonderful environment for artistic research in particular. These include Musiikkitalo’s well-equipped classrooms, rehearsal rooms, recording studios, offices and performance spaces (including its Concert Hall), which complement the more historic facilities the panel visited in the R Building. Researchers, including doctoral candidates, are able to perform and make music in both private intimate and public venues of the highest professional quality, in close proximity to the work of Helsinki Philharmonic Orchestra and the Finnish Radio Symphony Orchestra. However, the panel was told during the site visit that it is often not possible to use these facilities for research due to the prioritization of intensive teaching.

Similarly, it was repeatedly expressed to the panel that there is a lack of time available for staff to engage in research due to other responsibilities (in particular, heavy teaching loads). It is clear that there is an urgent need for a transparent, fair and clear Workload Allocation Model that takes into account research activity and doctoral supervision as a percentage of total expectations. This, however, raises issues of who is considered a researcher (what are the criteria? How do individuals move to a role that includes research?) as this will impact their workload allocation.

A striking element of the Self-Assessment Document is that research “goals are mostly set by the researchers themselves”. However, there does not seem to be a mechanism by which these individual goals are established and monitored (e.g. 1, 3 and 5 year research plans that are reviewed regularly), nor a training (including research leadership training) and skills development programme in place to support staff in reaching these

goals. While there seems to be a process more broadly for individual appraisals/professional development reviews, these do not appear to be undertaken by programme leaders/managers who necessarily have research within their remit or oversight of how research might fit into the overall profile and expectations of an individual staff member. There is a worrying statement in the Self-Assessment Document that some researchers feel “exclusion and demotivating neglect”. Even after the site-visit, we are unclear about whose responsibility this is. It seems like an extremely serious matter and one that is not going to be solved by “developing departmental plans for research” (the next sentence in the document).

Furthermore, there are no mechanisms in place to support non-research active staff (i.e. 83.4% according to Table 1 of the Self-Assessment Document) to become researchers, with or without a doctoral degree, or any sense of whether this is part of SibA’s strategy. This, of course, leads back to our comments in Section A of this report since it is possible that some of these individuals are engaging in artistic research that is not currently being formally recognized within the academy.

The lack of a clear and supportive management structure for research seems to be either due to or exacerbated by the rather confusing structure of departments and ‘research units’ (that also serve as doctoral schools). While we can see that a ‘research unit’ might comprise a number of departments, this does not seem to be the case, nor are good reasons offered as to why the doctoral candidates/programmes do not lie within departments. The panel suggests that a Doctoral School should be an overarching structure that ensures parity of students studying within departments and should not be a department in itself. We are not convinced that the academy requires two ‘doctoral schools’ given the relatively low number of students (there is no reason why a doctoral programme or affiliation with a research unit necessarily entails its own administrative centre in such a way). Moreover, this structure seems to be leading to ‘boundaries’ between departments within SibA and Uniarts Helsinki more widely, making it difficult to share and access resources and engage in collaborative initiatives. Distinct tensions were expressed concerning the relationship between the priorities and activities of SibA and Uniarts Helsinki structures, including the research hub.

Although equality, diversity and accessibility are referenced several times in the Self-Assessment Document, there are no details about what is actually being done to ensure these aspects in an embedded systematic

way. They are not included in any future actions, planning or priorities. We could not find any spaces in Musiikkitalo named after musicians or composers who were not men, which sends a less than positive message to researchers who are women or non-binary.

The doctoral candidates we met were articulate, and excellent ambassadors for SibA. They had been attracted by the academy's reputation for artistic research and also being able to include 'big concerts' as part of their DMus degrees: all were very positive about the resources and support they received to organize them. They also, however, expressed, a lack of career development training and opportunities, both for teaching within higher education and beyond, as well as non-academic careers in general. It can be noted that leaving career training to supervisors (Self-Assessment Document Section 4.5.3) is now considered inappropriate across the sector. Similarly, we have noted that there is no training for supervisors or examiners at SibA, which can lead to unevenness of student experience and quality. However, it must also be said that we were offered evidence of excellent doctoral work: for instance, the 2nd Artistic Case Study in the Self-Assessment Document which presented a clear context, research questions, aims, findings and intellectual/artistic contribution, one that spoke to the project's importance, reach, and originality, as well as societal impact.

The average period of time to doctoral graduation at SibA is approximately 8.3 years. Although this is explained in terms of funding contingencies and professional obligations of the students (and may also have been impacted by Covid toward the end of the period), we suggest that DMus completion times are far too long (part time students in similar unfunded positions at panel members' institutions take a maximum of 6 years to submit their thesis). We are aware through discussions that changes are in process for doctoral programmes, including the reduction of concerts/performances required and the development of joint curricula between SibA and Uniarts Helsinki. We strongly endorse these initiatives. While long study times might be an intrinsic part of an elite research culture that unfolds around ongoing professional artistic work at the highest international levels, we strongly recommend limiting temporally demanding 1:1 supervisory resources to a degree that matches the doctoral candidates' level of independence and research ability (e.g. one-to-one supervision could be limited to 8 semesters). This would free up supervisory resources for two essential activities: firstly, the supervisor's own research and, secondly, supervisory training.

**Main conclusions and rationale behind the grading:**

SibA benefits from excellent, modern, professional facilities and physical environment. It has an international reputation for supervising doctoral level practice-led research. However, it has a weak infrastructure for supporting the development of individual researchers at all levels, or their careers. The Self-Assessment Document expresses awareness of the matters that need improvement, although there is yet to be a concrete and detailed action plan of what is actually going to be done, by whom and by when to tackle them. As itself states, SibA needs to work productively as a constituent part of Uniarts Helsinki on “resourcing and HR principles (in our total working time system) that remove obstacles, enable and foster research, with equity, based on the needs.”

**Strengths and weaknesses connected to the research environment:****Strengths:**

- Excellent physical environment, facilities and technical support, located prominently at the heart of Finnish cultural industries.
- Doctoral research is being produced of very high quality.

**Weaknesses:**

- Insufficient research time for staff.
- Lack of career development infrastructure and opportunities, including mentoring, research training and leadership programmes for early career and established staff members who wish to transition to research or enhance their skills.
- Lack of non-academic career development training and support for doctoral students.
- Long completion times for DMus degrees that absorb supervisory and administrative time and resources that could be redeployed toward staff research activity.
- Distinct tensions were expressed about the relationship between the University and the Academy that seem to result in a lack of ownership and agency with regards to research planning and facilitation.

## Recommendations for the future:

1. Implement a transparent, fair and clear workload allocation model that takes into account research activity and doctoral supervision as a percentage of total expectations.
2. Establish a mechanism by which individual research goals are established and monitored (e.g. 1, 3 and 5 year research plans that are reviewed regularly—perhaps as part of an appraisal/professional development review). Consider workload allocations and training/skills development in relation to these plans.
3. Map the available career and skills training (for all researchers at SibA, including doctoral) against VITAE's Researcher Development Framework (or similar): <https://www.vitae.ac.uk/researchers-professional-development/about-the-vitae-researcher-development-framework>, and the Concordat to Support the Career Development of Researchers (<https://www.vitae.ac.uk/policy/concordat>). Include how researchers are able to access these different types of training, who is responsible for it, etc. Introduce research methods and research skills training and method labs (across qualification/career stages and artistic and scholarly practices), while leaving specific topics free.
4. Establish a fair and transparent sabbatical system or teaching relief for strategically identified research activity.
5. Have only one Doctoral School in SibA and consider creating a university-wide Doctoral School to make administrative efficiency savings, to lead on cross-school initiatives, and establish parity of expectation and support across Uniarts Helsinki, with SibA still responsible for the resourcing, supervision, and discipline-specific training of its students.
6. Work toward reducing DMus completion times and support DMus students in developing postdoctoral pathways (including in non-academic careers).

7. Use a more refined understanding of artistic research to distinguish doctoral work that substantially evolves around and produces excellent artistic research outputs from doctoral work fundamentally geared towards outstanding professional development (in contrast to sophisticated epistemic practice and outcomes).
8. Establish mandatory training for all doctoral supervisors and examiners.
9. Rather than focusing on “multidisciplinary research” as a primary strategic driver within SibA and Uniarts Helsinki more broadly, actively nurture a whole spectrum of intra-, inter-, and transdisciplinary approaches, the latter preferably in a newly designed Uniarts Helsinki Research Institute (see the recommendations on the Research Hub). Connected to this, develop a sophisticated research culture at the level of the entire university via the ongoing exchange between researching artists and researchers of all backgrounds and between all the academies and other units on pluralistic methodologies in use, e.g. starting formats/regular events to engage in in-depth dialogue on diverse methods.

## **D. Future potential**

While the Self-Assessment Document is very thin on future measures (hardly identifying measures, just needs), the UoA’s action plan (separate document) and the voices during the site-visit evidenced a sense of optimisation (e.g., scalable doctoral degrees, joint doctoral studies between academies), and current measures (like the recent introduction of a few research weeks) are a welcome and important step in the right direction.

While the strategic profiling given in the 2021–2030 Uniarts Helsinki research strategy displays a surprising choice of terminology with limited adequacy and an unexpectedly narrow (traditional) research horizon for a leading university of the arts, the UoA’s self-assessment shows valuable clarity as to some fundamentally important issues that will need to be addressed by the University leadership as well as the academies to—**in the future—recognise, foster, and enhance all forms of research at Uniarts Helsinki to become internationally outstanding in stature.**

The UoA in its self-assessment establishes that **terminological clarity, adequacy, and breadth** are crucial for a successful, effective and beneficial strategic profile and the UoA makes excellent suggestions in this direction. Specifically, while the 2021–2030 Strategy seeks to establish “Arts Research” as an umbrella term, the self-assessment finds the **terms “arts research” and “multidisciplinary research” questionable**, “calling for discussions” on clarifications of terminological understandings. It also rightly recognizes that transdisciplinary research can be conducted by a single person, and that world-class research can be conducted within a single discipline, i.e. in intradisciplinary ways. The panel agrees that **“arts research” should be only one of a number of modes of and approaches to research represented**. “Arts research” suggests a close association with scholarly arts & humanities research, yet a research culture at the highest international level (even at a high European level) would need to be marked by **research pluralism**—in which **especially artistic research** is developed as a key strength of the UoA and university and explicitly highlighted and centrally recognized, developed, and supported. Similarly, the whole spectrum of intradisciplinarity right through to transdisciplinarity as part of the research methodologies in use should be featured, foregrounding inter- and transdisciplinary connections between different artistic practices and between artistic and scholarly research practices. By contrast, “multidisciplinary” as a singular key term seems to narrowly describe strategic targets, leading to an absence of the disciplinary intertwinement that marks much of the highest quality research—particularly in artistic research.

Concerning future potential, the Self-Assessment Document rightly recognises and importantly acknowledges the necessary centrality of artistic research as part of *future* substance, potential, and growth, while pointing out that the continued diversity of research, including pedagogical and scientific research, is essential. The self-assessment also points to an essential need to preserve a substantial level of autonomy in choosing research themes, with only a limited level following fashionable topics. The self-assessment also identifies significant potential in supporting the development of research skills of artists/teachers, making the pedagogical knowledge itself a promising additional research topic. Currently, artistic research and pedagogic research are unhelpfully conflated when each has its own set of methodologies, genealogies and forms of outputs.

**Main conclusions:**

Depending on wise strategic profiling which fosters the growth of a refined research culture and provides resources and strategic support in the right places, the future research potential of the UoA is immense, particularly in the field of artistic research, as many internationally outstanding professors, postdocs and doctoral students are reflective artists already and on the verge of artistic research practices that overtly reflect and skilfully articulate their epistemic findings through art. A local understanding of artistic research could be continuously enriched by interdisciplinary dialogue and work between artists, pedagogues, and researchers from science and humanities backgrounds—avoiding the narrow horizon of hermeticism. Initiatives such as budgetary incentives and integrative structural measures, plus a refined and developing research culture, can turn current apparent weaknesses into significant strengths that will be recognised by the international community.

**Strengths and weaknesses connected to the UoA's future research potential:****Strengths:**

- There is a quality discourse on research beginning to take hold within the UoA and in the academies. Collective thinking can be key to establishing shared interests and understandings, and a vital strength of the UoA seems to be its determination in securing democratic decision making processes despite the effort it takes.

**Weaknesses:**

- Improved research requires a more intensive and non-normative identification of the research potential than is currently being articulated in the academy, plus the strategic and prioritised allocation of resources and incentives for implementation (seed money, short term opportunities, technical support, fellowships).
- Extremely valuable hidden/unseen potential could be lost if an overly narrow an understanding of research and of valuable topics is imposed, and if the strategic responsibility is not shared with those carrying out the research.

- A more robust strategic plan is required for change management that deals with the way that teaching currently colonises space and time in SibA. Artistic research (and its rejuvenation of teaching) offers a unique and spectacular opportunity to rethink artistic values, refresh identities, and empower rather than frustrate those who value reflection as part of sophisticated and profound artistic activity.

### **Recommendations for the future:**

1. Undertake a robust and practical exercise identifying how SibA's future research ambitions are actually to be achieved: do they require new staff, greater university funding, or a significantly recalibrated workload?
2. Initiate an urgent discussion (informed by the international discourse), geared towards arriving at a broadly consensual rationale and definition of minimal requirements regarding the understanding of the key term “artistic research”, and in what ways it relates and differs from “arts research” and “multidisciplinary research”. Thereafter, the recognition of artistic research by national funding bodies should be pursued resiliently and efficiently, pointing to the extrinsic value of artistic research (linked to evidence of its societal impact).
3. Service units should work to identify, recognise and document artistic research outputs once the understanding on the above point is established.
4. Create ways of reserving dedicated research time in existing spaces and consider identifying at least one large space as a dedicated research lab for SibA and/or university-wide exploration/experimentation.





**4.4.**  
**Theatre Academy**



## **Outcomes of the unit assessment in brief**

### **A. Quality of research and research collaboration:**

The Theatre Academy (TeaK) has excellent staff and an established reputation on which to build. Some of the research being done is clearly of the highest international quality, **but there is not enough of it**. The percentage of research active staff (16.4%) is simply too low. There are external and internal reasons for this. Externally, the national benchmarks for what constitutes research are too narrow and rigid and exclude very much research in and through the arts (the latter referring to artistic research). Internally, although there is a nominal 20% of time given over to research, this is a largely theoretical figure which gets crowded out by other professional responsibilities—most particularly by very heavy teaching loads at all levels.

### **B. Societal impact:**

While there is some evidence of societal impact arising from and through TeaK's research, and a great deal of potential to enhance and develop this further through both institutional value systems and existing networks and knowledge, there is a lack of a shared understanding of what 'societal impact' entails and how this needs to be evidenced. There does not seem to be any infrastructure to support the development and documentation of the impact within TeaK (or Uniarts Helsinki more widely) to offer a coherent narrative that links specific research findings/methods to non-academic beneficiaries via demonstrable and evidenced changes in behaviour, action or belief.

### **C. Research environment:**

TeaK benefits from excellent, modern, welcoming facilities and physical environment. It has internationally recognised expertise in the supervision of doctoral-level artistic research. However, it has a weak infrastructure for supporting the development of individual researchers or their careers.

### **D. Future potential:**

In some ways, TeaK's plans for the future are reasonably advanced. Colleagues have strong international networks, collaborations, and indicators of professional esteem. In other ways, they are just beginning. TeaK needs to establish a shared, agreed, definition and understanding of what constitutes research in general, and artistic research in particular, with a focus on the way in which this differs from (though it will overlap with) artistic practice. It is making some progress in reaching out across the borders of individual academies, and seeking out synergies with the other units. TeaK's Action Plan is very ambitious, and impressive, but with no sense of how its goals for significant increases in staff research activity—publications and funding—are actually to be achieved. It needs to have a serious discussion with the UoA about the ways in which it can be helped to achieve these targets.

### **UoA's research profile:**

It is important to state at the beginning that the panel was not asked to comment on or assess specific examples of research, let alone individual researchers. These remarks concern research goals and how to achieve them, the institutional structures to support and facilitate research, and the culture of research within TeaK and Uniarts Helsinki more generally. We begin from the central premise that **research is fundamental to the activity of any university**. We recognise also the centrality of academic freedom and of plurality to the mission of any university. We are not trying to impose any one-size-fits-all, top-down model of what constitutes research, but rather to make observations and recommendations to enable the best research in the UoA.

## Recommendations for the UoA:

1. Produce a shared, agreed, university-wide definition of what constitutes research in general, and artistic research in particular, with a focus on the way in which this differs from (though it will overlap with) artistic practice, and professional good practice more broadly. Having done this:
2. Lobby the government and Finnish Academy to recognise a broader, more hospitable and plural conception of research in and through the arts, with reference to the agreed definitions in 1. There is a local, institutional, and national conversation required here.
3. Develop a shared, productive understanding of societal impact, with a set of methodologies for systematic documentation (not just quantitative measurement) of (pathways to) societal impact in accordance with international standards. Use this to map and evidence the value of TeaK's research beyond the academy (and academia more broadly) in order to support Recommendation 2 above.
4. As a matter of urgency, establish a **university-wide workload model**, with specific time mandated for research: e.g. 20% research time could equal 1 research day per week or equivalent weeks per year with no other responsibilities. Take steps to ensure that this model is absorbed into the culture of TeaK and Uniarts Helsinki. Note that 'research time' is not co-extensive with 'personal development' time and that developing and evidencing 'societal impact' from research also often requires separate consideration within workload allocations.
5. Establish a fair and transparent sabbatical or teaching relief system for research activity.
6. Establish a career development infrastructure and opportunities, including mentoring, research training and leadership programmes for early career and established staff members who wish to transition to research or enhance their research skills, as well as training and support for doctoral students to move into non-academic careers.

7. Develop a clear and achievable goal for research growth and how this is primarily to be determined or recognized (e.g. by the percentage of staff considered ‘research active’, by the percentage producing ‘research outputs’ each year or by the number of individuals doing so, etc.). Align strategic principles with specific actions and quantifiable key performance indicators—**including a clear and realistic sense of how these targets are to be achieved.**
  
8. TeaK needs to work closely with the other Academies, and with Uniarts Helsinki in general, to identify synergies and economies of scale, particularly at the level of administration and, where possible, teaching, as a means to free up the time of individual academics for research.

## Numeric assessment

Assessment Theme	Grade	Scale
A. Quality of research and research collaboration	3	1-5
B. Societal impact	1.5	1-3
C. Research environment	1.5	1-3

## Written assessment

### A. Quality of research and research collaboration

*The panel is unable to confidently evaluate or assess the “quality of research and research findings” of TeaK, either collectively or on an individual basis. In order to do so, we would need access to a range of research outputs (with an explanation of how and why they were chosen) and the time to engage with these fully. We are therefore only able to comment on the metrics provided and on the research environment and resources (both physical and developmental) that ground and underpin the production and activity of research.*

**TeaK has been leading and setting the agenda for artistic research, especially within doctoral training, both nationally and internationally.** It has led on the production of resources and guidelines, as well as new formats for artistic research presentation. This really needs to be

commended in the strongest possible terms. TeaK has an international reputation on which to build. The Self-Assessment Document, however, does not always reflect these strengths as fully as it might.

The goals outlined in the Self-Assessment Document 2.1 are all admirable, but bespeak a tendency throughout the document for **vague and generalized statements of intent**, the kinds of aspirational statements with which nobody could disagree: about greater internationalization, mobility and collaboration, inspirational and socially impactful research, a strong and networked university, etc. These are exactly the kinds of goals that universities should have for their research, but the difficult part is their **implementation**. The Action Plan closes with a series of ‘Quantitative targets and performance indicators’ (Slide 11), a number of which are seriously ambitious: a doubling of scientific publications (A-C), significant increases in artistic publications (F), and domestic external funding, and a rise in international funding from 0 in 2022 to 250 in 2030 (is this €250,000?—it is unclear). What is missing here is any sense of how these targets will be achieved: what does TeaK need from its own staff, or from Uniarts Helsinki, to achieve these targets?

The percentage of research active staff (16.4%) is **very low**. In UK and Irish institutions, a figure of about 50% would be considered about average for departments and institutions that focus on art and design, and it is generally higher in theatre departments. To a very great extent, this is a result of the overly-narrow definitions of research activity with which UoA works, and which derive from the Federation of Finnish Learned Societies’ JUFO categories, which militate strongly against artistic research in their heavy focus on traditional textual research outputs. To address this requires a serious conversation within the UoA and Uniarts Helsinki about the definitions of artistic research, from which it can lobby for a more hospitable research architecture. Additionally a more flexible approach within TeaK to what constitutes artistic research (which is not always coterminous with ‘performance’ or ‘public engagement’) is needed based on documentation and international benchmarking.

The Self-Assessment Document lists an impressive range of international collaborations of various kinds—conferences, networks, societies, colloquia, etc. The lists of **research contributions and recognition** listed on pp. 14–15 are certainly evidence of the influence, reach, and esteem of researchers in TeaK. However, the same 4 or 5 names are repeated here—so

effectively this is only 25% of those considered researchers in UoA, and less than 4% of the personnel as a whole.

### **Main conclusions and rationale behind the grading:**

TeaK has a distinguished reputation and outstanding staff. It produces some stunning research of international quality, but there is not enough of it. A research activity level of 16.4% is just too small and suggests that a culture of research is not yet fully embedded into the DNA of TeaK or Uniarts Helsinki. This is in part due to forces external to UoA—most particularly the narrow and rigid definition of research within which it has to work. However, it is also in part due to the structural and working practices of TeaK and Uniarts Helsinki, which only allow for systematic research time on a theoretical level but in practice, this time gets swallowed up by other commitments. This is not a problem unique to UoAs—far from it—and is why universities as a matter of policy introduce workload models and sabbatical systems.

### **Strengths and weaknesses connected to the quality of research and research collaboration:**

See previous comments for details.

Strengths: international reputation; outstanding staff.

Weaknesses: overly-narrow external definitions of what constitutes artistic research; a **lack of shared definition and understanding within Uniarts of what constitutes artistic research.**

### **Recommendations for the future:**

See the list of detailed recommendations under Recommendations for the UoA for a full account, but specifically in this context:

1. Establish a workload model including a mandated weekly research day or equivalent block of time annually, as a matter of urgency.
2. Agree a university-wide definition of what constitutes creative arts research.

## **B. Societal impact**

The panel has been asked to evaluate the unit's activity in relation to a British understanding of 'societal impact'—that is, a consideration of how

research activity, findings or outputs have led to changed behaviour, new activities or approaches, or other benefits (including personal, communal and economic) in a non-academic context. This means that most of what is offered in TeaK's Self-Assessment Document does not 'count' as 'societal impact'. For instance, media exposure and the discussion of artistic research outputs in the public domain do not act as evidence of societal impact unless it can be demonstrated that this has altered the perceptions or activities of those who have encountered or engaged with them. Where it states in the document that a project develops "new constructive approaches to work by dance art professionals", it is also necessary to state who these professionals are, precisely how it helped them to develop a new approach, what these approaches were, and when they were used (preferably with a testimonial or other form of evidence).

Similarly, Appendix III, the "Societal Impact Case Study", does not evidence societal impact using these definitions. This is not to say it does not evidence the value of the UoA's research activities: for instance, it strengthens TeaK's case for influence and significance as leaders in the field of artistic research, and working as part of a strong international network. If it had discussed the actual results and changed behaviours/approaches of the "4 leading professional arts organisations" as a result of the project, then this would almost certainly have gone some way to demonstrating societal (cultural, professional) impact. Instead, where the Self-Assessment template asks for evidence of societal impact, we are offered only an explanation of how the project was disseminated, which is not the same thing.

However, the second Artistic Research Case Study in the Self-Assessment Document ("Bodies in War, Bodies in Dance") provides good evidence of both societal impact and strong partnership and collaboration. It is stated, for instance, that Syrian children described their sense of community and that cadets experienced enhanced belonging and greater understanding of empathetic dynamics in combat arising from their participation in this project. With more evidence (e.g. testimonial quotes or citations), this would be a very robust example of the societal impact of TeaK's multi-modal research.

Some TeaK researchers are also part of CERADA, which seems to have an explicit focus on research about social responsibility and well-being (e.g. a recent project on the Uniarts Helsinki website about empowering boys through dance). It may be that the infrastructural 'boundaries' between

the academies and research centres are obscuring some of the TeaK's research and societal impact.

'Societal Impact' is at the centre of Uniarts Helsinki's values, mission and vision statement 2021–2030. This is primarily associated with the fourth statement, "Art is part of the solution to the ecological sustainability crisis." However, this is not yet embedded strategically in TeaK's Self-Assessment Document. The academy and central university will need to work together to ensure that their strategic priorities align going forward. In general, TeaK will need to decide on a strategy to develop societal impact, including whether this arises 'naturally' from the research of individual researchers and projects, or is 'shaped' and facilitated in specific directions and with specific groups of stakeholders.

### **Main conclusions and rationale behind the grading:**

There are activities and outcomes of societal impact arising from or through research, but these are not yet coherently identified or robustly evidenced due to a lack of shared understanding and infrastructural support. The UoA has started to develop an understanding of the role and positioning of its research in society or identified audiences and stakeholders, though not systematically.

### **Strengths and weaknesses connected to the societal impact of research:**

#### **Strengths:**

In addition to the evidence of some societal impact of TeaK's research (even if not always framed in that way), there is **strong potential** for embedding it further in the UoA. The panel heard during its visit, for instance, of the launch of a research initiative exploring the intersection of health, illness and narrative. It should also be possible to work with partners such as professional artists and organisations to begin to demonstrate the benefits of artistic research to and within the cultural industries.

#### **Weaknesses:**

These are perceptively expressed in the first 2 sentences of Section 3.1 of the Self-Assessment Document: "There are no agreed upon goals for or definition of societal impact by the academy or Uniarts Helsinki more generally. Aside from the research project reports, there are no processes

following the impact of research.” However, none of the SWOT analyses consider how to tackle these problems and TeaK’s action plan does not explicitly deal with societal impact arising from and through research.

### **Recommendations for the future:**

1. Take a broader approach to articulating partnerships and collaboration to more explicitly facilitate and value research with industry and third sector organisations.
2. Develop an evidenced narrative and database (based on a set of systematic methodologies for documentation) that maps and explicitly demonstrates the value of TeaK’s research in non-academic contexts, including (perhaps especially) the theatre profession and associated organisations. Consider investing in software or online tools that help researchers and research leads within TeaK (and Uniarts Helsinki) to plan for, evidence and report social, economic and environmental impacts.
3. Determine who within TeaK is responsible overall for championing, developing and monitoring the relationship between individual, group and academy-wide impact activity, and how this relates to institutional management structures.
4. Provide training on evidence-based principles of societal research impact to all staff and doctoral candidates (For example, see: <https://www.fasttrackimpact.com/fast-track-your-research-impact-eu->).
5. Include a ‘pathway to impact’ statement (which includes potential direct and collateral beneficiaries of the research) on individual research plans and individual/collaborative applications for institutional research support/resources.

## **C. Research environment**

The facilities and research environment on the Sörnäinen campus, including rehearsal studios, theatre and offices are extremely impressive and conducive to artistic research in performance. The library and restaurant

are bright and inviting; there is dedicated technical support; and the close proximity of TeaK to the Academy of Fine Arts offers further potential for synergies, collaboration and shared resources.

The doctoral candidates we met were articulate, clear about the expectations of their programme of study, positive about shared training with the Fine Art Academy, and excellent ambassadors for TeaK. There is some office space for them; however, there is not enough for everyone who might want or need it (this is not unusual). We acknowledge that, importantly, TeaK was the first institution in Finland to be able to grant doctoral degrees in theatre and dance and this was only within the past 20 years (Section 1.3). This is evidence of status and significance in terms of national leadership and agenda-setting. The average period of time to doctoral graduation at TeaK seems to be 8/9 years, with the shortest taking 6 years. Although this is explained in terms of funding contingencies, we suggest that PhD completion times are far too long (part-time students in similar unfunded positions at panel members' institutions take a maximum of 6 years to submit their thesis). We have also noted that there is no training for supervisors or examiners at TeaK, which can lead to unevenness of student experience and quality.

The progression route from doctoral student to academic staff member, outlined in the Self-Assessment Document, for some individuals seems very positive, however, it was also noted that this is becoming increasingly rare due to lack of staff openings and recent changes to long term contracts. It is also worth noting that a large percentage of individuals in Appendix 1 cannot really be considered 'research personnel' (i.e. doctoral candidates, visiting professors who are not on a paid FTE contract, hourly paid lecturers, etc.). This raises questions about how the latter, for instance, are supported in their research—in terms of training, management, career development, etc. Furthermore, there are no mechanisms in place to support non-research active staff (i.e. 84% according to Table 1 of the Self-Assessment Document) to become researchers—with or without a doctoral degree, or any sense of whether this is part of TeaK's strategy.

Although the statement about equality, diversity and accessibility (Section 4.2) in the Self-Assessment Document is strongly welcomed, this is very generic, and it is not clear what is being done to ensure its fulfilment on a local level which responds to specific issues within TeaK in an embedded systematic way. It is not included in any future actions, plans or

priorities. Nor was it made clear how TeaK is actively enabling and encouraging the recruitment of staff and doctoral students from historically underrepresented communities and groups.

There seems to be some tension between the stated priorities of ‘institutional centre’ and the academy. One of these, for instance, is a focus on ‘multi-disciplinarity’, the articulation and understanding of which (as well as the terms inter- and transdisciplinary) seems to shift throughout the Self-Assessment Document. This seems to be due to lack of clarity of what a ‘discipline’ constitutes in these contexts as well as how research might operate between, across and through them. Ironically, where multi-disciplinarity might be the most useful and effective is in developing research and partnerships leading to societal impact (e.g. with educationalists, or health professionals, or social scientists), however, this does not seem to have been considered (which aligns with the way that the understanding of societal research and its potential does not align with what the panel has been asked to review). There were also inconsistencies expressed throughout the Self-Assessment Document and site visit about the extent to which the relationship between TeaK and the Research Hub might be considered useful and productive, leading to potential duplication of activity as well as lack of clarity about who is responsible for what.

### **Main conclusions and rationale behind the grading:**

The UoA’s physical environment, resources and facilities, its established and growing international network, and its reputation and expertise in doctoral artistic research make it attractive for experts in the field. However, there are significant weaknesses related to the infrastructure for the development and support of researchers at all career stages.

### **Strengths and weaknesses connected to the research environment:**

#### **Strengths:**

- Internationally recognised expertise in doctoral artistic research methodologies and their supervision.
- An excellent, well-resourced, professional physical environment for performance research featuring rehearsal spaces, technical support and facilities etc.

- A clear articulation of research governance in TeaK Uniarts Helsinki although in practice there are significant gaps in managerial and monitoring responsibilities that align with research.

#### **Weaknesses:**

- Insufficient research time **as a matter of institutional policy** as well as on an individual level (this is dealt with fully in Section A above).
- Lack of career development infrastructure and opportunities, including mentoring, research training and leadership programmes for early career and established staff members who wish to transition to research or enhance their skills.
- Lack of non-academic career development training and support for doctoral students.
- Long completion times for PhDs that absorb supervisory and administrative time and resources that could be redeployed toward staff research activity.

#### **Recommendations for the future:**

1. Establish a mechanism by which individual research goals are established and monitored (e.g. 1, 3 and 5 year research plans that are reviewed regularly—perhaps as part of an appraisal/professional development review). Consider workload allocations and training/skills development in relation to these plans.
2. Map the career and skills training available (for all researchers at TeaK, including doctoral) against VITAE's Researcher Development Framework (or similar): <https://www.vitae.ac.uk/researchers-professional-development/about-the-vitae-researcher-development-framework>, and the Concordat to Support the Career Development of Researchers (<https://www.vitae.ac.uk/policy/concordat>). Include how researchers can access these different types of training, who is responsible for it, etc.
3. Establish a fair and transparent sabbatical system or teaching relief for research activity.

4. Consider creating a university-wide Doctoral School to make administrative efficiency savings, to lead on cross-school initiatives, and establish parity of expectation and support across Uniarts Helsinki, with TeaK still responsible for the resourcing, supervision, and discipline-specific training of its students.
5. Establish mandatory training for all doctoral supervisors and examiners.

## **D. Future potential**

The Self-Assessment Document's section on **Future Potential** (pp. 27–29) is particularly generalized and aspirational and opens with an acknowledgement that “The Theatre Academy has as yet not had a shared discussion around this neologism [‘arts research’] that was taken into use with the new strategy of the university.” This definitional vagueness and uncertainty makes future planning in this area difficult. (We hope that this report will enable such a discussion to be had as a matter of urgency.)

Nevertheless, the future potential here is very great. As earlier parts of the Document make clear, TeaK's staff are embedded in a variety of international networks, through an extremely impressive roster of fellowships, academy memberships, invited keynotes and public lectures, etc. This is exactly what one would expect from an institution with an established international profile. There is much to build on here.

The relations between TeaK and other parts of Uniarts Helsinki are less well established, but both the Document and the site visit were more reassuring about future collaboration throughout Uniarts Helsinki. It is gratifying to read the recognition that “Development is needed in terms of the convergence of different research fields through collaborations between researchers from different units of the university” (p. 28)—and the meetings the panel had with the three Deans of the Academies, in particular, gave hopeful signs of the potential for colleagues to reach across the walls of the individual Academies, either in collaborative research projects, or else in finding synergies in the curriculum which would free up research time elsewhere.

While we were not asked to evaluate individual researchers or their work, nevertheless the Case Studies which the Document provided (albeit

that they are rather brief) clearly indicate that top-class international research is being done at TeaK. Additionally, the list of staff research interests in Appendix 7 is simply fascinating, and obviously bespeaks a culture of lively intellectual and scholarly engagement. With this in mind, it is worth noting that not all research needs to be large-scale, challenge-based, inter/trans/cross/multidisciplinary, or extensively funded. Within a thriving research ecosystem (which any university should be), there should be room for individual or small-scale research, which is every bit as likely to produce international-class outcomes (articles in leading journals, monographs with major publishers—to remain within the narrow confines of traditional research) as are larger, funded projects. Very few colleagues in any university are ever going to win ERC grants—but much larger numbers of colleagues can be brilliant, internationally-recognized researchers.

**Main conclusions:**

TeaK has a solid foundation on which to build a thriving research culture. Some of the steps are in place to realize future potential—excellent individual researchers, strong networks, the beginnings of collaboration between the Academies. Others are at a more basic level, such as first-principle discussions within Uniarts on the nature of artistic research.

**Strengths and weaknesses connected to the UoA's future research potential:**

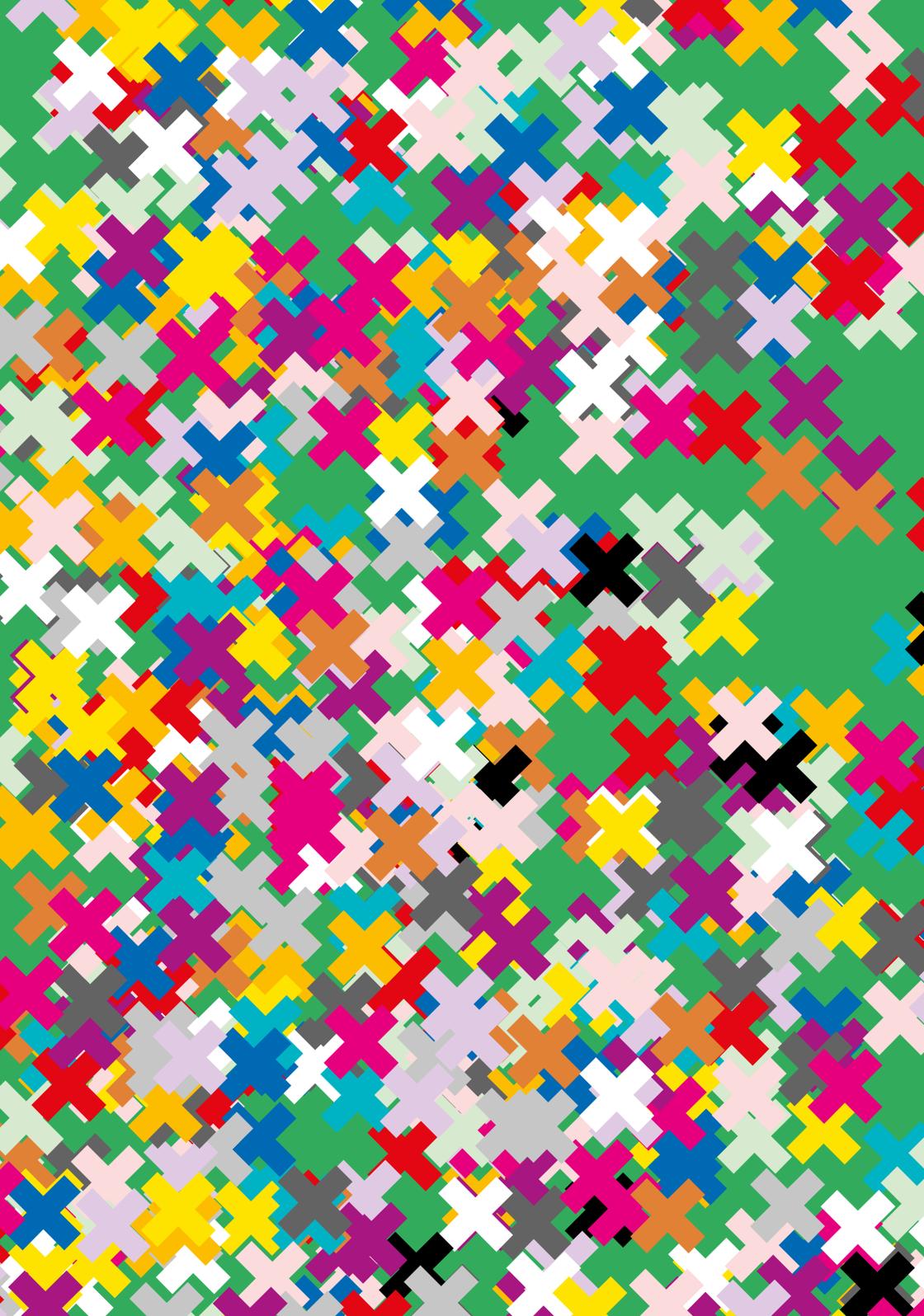
See above for strengths. The SWOT analysis here, as throughout the document, is commendably honest and clear-sighted. The major weaknesses are a lack of definition of what constitutes creative arts research, a lack of time to do that research, and (in the Action Plan) no clear, practical sense of how TeaK's laudable future ambitions will actually be achieved.

**Recommendations for the future:**

See the recommendations for UoA at the beginning of the document for details, but in this specific context:

1. Initiate a serious discussion about what constitutes artistic research within Uniarts as a matter of immediate urgency.

2. Develop a serious, practical account of how TeaK's future research ambitions are actually to be achieved: do they require new staff, greater university funding, significantly recalibrated workloads?
3. Have research outputs externally reviewed, if TeaK wishes to have a sense of their quality in an international context.
4. In relation to the SWOT analysis, precisely identify what the impacts of threats/risks might be and what actions are being put in place to mitigate these potential impacts.



The background is a solid green color. Scattered across the page are numerous 'X' marks of various colors, including red, purple, blue, yellow, orange, pink, white, black, and grey. The crosses are of varying sizes and are more densely packed in the lower-left and lower-right areas, with a few isolated crosses in the upper-left and upper-right.

**5**

# **Appendices**



# Appendix 1: Self-Assessment Template

This is the University of the Arts Helsinki Research Assessment 2021–2022 Self-Assessment Template for the Unit of Assessment (UoA): XX. The maximum length of the self-assessment is 25 pages (excluding attachments). Instructions written in italics should be deleted from your final draft. Answer questions from the UoA's perspective. If a question is not relevant for the UoA, please briefly explain why it is not answered.

Please keep the original formatting:

- Font size 11, Times New Roman
- Font size in tables 8
- Template margins must be 2 cm (on the left) and 3.4 cm (on the right)

## 1. Unit of assessment in a nutshell

### 1.1. History of the UoA in brief

*Provide a brief description of the most important historical milestones of the UoA. How has the UoA operated before and after the establishment of the University of the Arts Helsinki in 2013? What is the history of research activities at the UoA before and after 2013?*

### 1.2. Description of the UoA's organisation

*Give a short overview of the UoA's organisational structure (i.e. departments, subject areas and disciplines, units and sub-units).*

### 1.3. Research profile of the UoA

*What are the main research fields of the UoA? Are there any strategic focus areas? Please explain how the focus areas were chosen or how they emerged. What is the*

*role of the UoA's research within the University, nationally and internationally?  
How has the research profile evolved during the assessment period?*

- 1.4. The UoA's current professors (research) and other research personnel (2021) are listed in the appendix I. Please fill in the keywords and areas of interest for each research staff member.

**Table 1: UoA's key figures 2020**

	<b>UoA</b>	<b>Uniarts Helsinki</b>
Governmental core funding		
Governmental core funding allocated for research		
Competitive research funding (total income)		
Personnel head count/ FTE		
Share of personnel conducting research (HC/%)		
Share of international research personnel (HC/ %)		
Peer-reviewed publications (2020)		
Doctoral degrees		

## **2. Quality of research and research collaboration** Assessment theme A

### 2.1. Research goals

*Describe the research goals of the UoA in the assessment period 2015–2020. The goals can be set on the university level, unit level or sub-unit level (e.g. Research Hub: research centres). The goals can be more general, such as the development of the field, or quantitative, such as increasing the number of publications and increasing the share of competitive research funding.*

#### 2.1.1. Main documented research goals before the current strategy period 2021–2030

*Provide an account of how the research goals were chosen. How were the goals communicated to the UoA's researchers?*

#### 2.1.2. Future research goals of the UoA on a 5–10 years' time span

*Reflect on the UoA's selection of goals in light of the University of the Arts Helsinki's research strategy for 2021–2030. Provide an explanation of the rationale for the selection of the goals at the unit level if applicable.*

## 2.2. Research results

2.2.1. Describe some of the UoA's most significant research results achieved during the assessment period 2015–2020. Also provide a rationale for the selection of the research results.

*Research results are often answers to a research problem or research question. The significance of a result can, for example, be assessed from the perspective of novelty, impact or the further use and applicability of the data/methods.*

**Table 2: UoA's research outputs 2015–2020**

	2015	2016	2017	2018	2019	2020	Total
Peer-reviewed scientific articles (A) <sup>1</sup>							
Non-reviewed scientific articles (B)							
Scientific monographs (C)							
Professional publications (D)							
Publications for the general public (E)							
Public artistic activities conducted by the UoA's research personnel (F)							

**Table 3: UoA's open access publications 2015–2020<sup>2</sup>**

	2015	2016	2017	2018	2019	2020	Total
Gold open access							
Green open access							
Hybrid open access							

**Table 4: Number of publications in Finnish Publication Forum (JUFO)<sup>3</sup> categories 2015–2019**

	2015	2016	2017	2018	2019	Total
Level 3						
Level 2						
Level 1						
Level 0						

1 Letters A–F refer to the research output classification by the Ministry of Education and Culture, Finland.

2 Open Access data is based on UoA's peer-reviewed scientific articles (A) and scientific monographs (C) published in 2015–2020.

3 <https://julkaisuforum.fi/en/publication-forum>. The data is available for years 2015–2019.

2.2.2. List of the UoA's 10 most important research outputs during the assessment period from the categories in table 2

*Include the following details for each output:*

- *author(s)*
- *title*
- *year of publication*
- *publication platform (e.g. journal, online platform)*

*Please include a link to the output, as all outputs listed in this section must be made available to the panel. If an output is not available in the public domain, the UoA must be able to provide it if requested by the assessment team. Depending on the nature of the output, this could mean documentation of the publication (for example of a concert, exhibition or a physical artwork). The panel will not request for physical objects. Please use the APA style when reporting the outputs.*

2.2.3. Analysis of research results

*Elaborate the UoA's successes and weaknesses in achieving research results for example in relation to the impact on the academic community, productivity, publication channels and number of doctoral degrees conferred by the University of the Arts Helsinki. You can also provide other field-specific indicator information. For example, how were the publication channels chosen? Also elaborate how well the results match your level of ambition. In your analysis, please refer to the metric data (tables 2–4).*

2.2.4. Future measures

*What measures will be taken to achieve the indicators set for research at the university level? What are the challenges in achieving the goals? What kind of support would the UoA need for the goals to be attainable in the future? How could the UoA help its researchers to achieve the goals?*

2.3. Artistic research case studies

*Using the Artistic Research Case Template (Appendix II), please provide 1–2 case studies exemplifying the quality of artistic research conducted at the UoA during the assessment period. Using the Artistic Research Case Study Template is voluntary; not using the template will not affect the overall assessment of the quality of research at the UoA.*

## 2.4. Research collaboration

2.4.1. UoA's most significant research collaborations and networks 1) within Uniarts Helsinki 2) nationally and 3) internationally.

*Provide examples of research projects and joint events that illustrate collaboration.*

2.4.2. The most relevant role models and benchmarks of the UoA in an international context.

*Please choose 1–3 institutions and include a short explanation of your choices.*

2.4.3. Contributions to and recognition by the research community.

*In this section you can cover, for example, the following indicators. Choose the most significant examples.*

- *journal editorship*
- *participation in grants committees*
- *fellowships*
- *prizes*
- *membership of the Academy of Finland Research Council, a foundation board of trustees or similar national and international committees or organisations*
- *invited keynotes, lectures and/or performances, or conference chair roles*
- *refereeing academic publications or research proposals*
- *co-operation and collaborative arrangements in doctoral education*

2.4.4. SWOT analysis of research collaboration

*Please identify and elaborate the strengths, weaknesses, opportunities and threats related to research collaboration at the UoA. The strengths and weaknesses relate to the properties as well as the characteristics of the UoA and can be influenced by the UoA; the opportunities and threats relate to external developments, scientific, societal or otherwise.*

Strengths:	Weaknesses:
Opportunities:	Threats:

### 3. Societal impact

#### Assessment theme B

Societal impact is defined here as “an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia.” (Research Excellence Framework 2021). Under the umbrella concept of societal impact, please consider a broader perspective to the chain of actions that aim for and finally, together with contextual factors, constitute the societal impact of the research presented here. You can elaborate both the direct and indirect, intended and unintended societal impact. If the societal impact of your research (i.e. long-term change) is not yet demonstrable, you can also focus on the societal outcomes (changes in behaviour, relationships, activities and actions) of research.

#### 3.1. Goals and outcomes for societal impact

*How and on what level were the goals for societal impact set at the UoA (if applicable)? How were the goals communicated to researchers? What are the key outcomes of the UoA's activities aiming for societal impact? Can the impact of these activities be demonstrated through a concrete example?*

#### 3.2. Main channels of societal impact

*List here the UoA's main channels for societal impact.*

#### 3.3. Future goals of societal impact

*What is the expected impact of the UoA's research on society during the current strategy period? Name potential stakeholders and audiences beyond academia from whom the research conducted at the UoA could benefit. Name specific research topics of the UoA that have the potential to become relevant to the identified stakeholders and audiences.*

#### 3.4. Choose the five most relevant societal impact types of the UoA in the table below. Please tick the appropriate column. Please also explain the rationale behind these choices and give examples of concrete outcomes below the table.

First, choose the impact activity (grey column on the left) and then indicate the societal impact target area of this activity (categories are listed on the top row).

Societal impact target areas	Arts, Culture & Creativity	Environment & Sustainability	Health & Wellbeing	Human Rights, Equality and Inclusion	Economy & Commerce
Impact activity					
Impact on public debate					
Impact on education					
Impact on artistic practices					
New/improved services					
Impact on practitioners and professional services					
Innovations					
Impact on the built environment and infrastructure					
Impact on policy making, legislation, agreements or other regulation					
Other					

### 3.5. Societal impact case studies

Using the Societal Impact Case Template (Appendix III), please provide 1–2 case studies exemplifying the societal impact of research conducted at the UoA during the assessment period.

## 4. Research environment

### Assessment theme C

#### 4.1. Leadership and management structure and practices

In your answer, describe both formal and informal practices and clarify the roles of different actors (boards, heads, formal and informal structures etc.). Include a description of the research leadership and management if they are separated from the practices listed above.

#### 4.2. Conditions for research

Describe how the UoA supports research environment and researchers. In your answer, you can also elaborate how the University supports the UoA in improving the conditions for research. Consider the following questions:

- a. How does the UoA work towards increasing the share of competitive international research funding?
- b. How does the UoA support the internationalisation and mobility of its researchers?
- c. How does the UoA support multidisciplinary research initiatives?

- d. *How does the UoA progress towards a culture of responsible research and ensure that research is conducted according to open science principles, appropriate ethical, legal and professional frameworks, obligations and standards.*
- e. *In what way does the UoA take equality, diversity, and accessibility into consideration in its research activities?*

#### 4.3. Future conditions

*What changes in the general conditions within the unit are required to fulfil the UoA's full research potential? How should the organisational structure of the UoA be developed to better support research activities in the future?*

#### 4.4. Researcher's career

- 4.4.1. How does the UoA support researchers at different stages of their career?

*What kind of support is available at the university and at the UoA? How does the UoA prioritise resources within its different functions? Please elaborate the strengths and possible challenges.*

- 4.4.2. UoA's strategy for recruiting new researchers

*Describe the practices for recruiting. In addition to current practices, explain how the unit recruitment strategy can strengthen the future potential of the unit.*

#### 4.5. Doctoral training

**Table 5: Key figures of doctoral training at the UoA**

Year	1st-year doctoral candidates			Enrolled doctoral candidates				Completed degrees
	Male	Female	Total	Male	Female	Total	International doctoral candidates	
2015								
2016								
2017								
2018								
2019								
2020								

Average duration of studies for completing a doctoral degree at the UoA during the assessment period 2015–2020 was x years.

- 4.5.1. Organisation and requirements of doctoral training at the UoA  
*Describe the degree requirements of the UoA's doctoral programme(s).*

#### 4.5.2. Recruitment and funding

*Please describe the UoA's recruitment policy for doctoral candidates (both salaried and unsalaried positions). How is the funding of doctoral training organised at the UoA? Describe the main funding instruments and the extent of the funding. Is the funding sufficient for completing the doctoral degree with the possible artistic components and mobility requirements?*

#### 4.5.3. Supervision, support, and future career of doctoral candidates

*How is the supervision of doctoral theses arranged and resourced? How do doctoral candidates receive feedback? What kind of career planning advice do doctoral candidates receive? Are there any particular challenges in the career planning of doctoral candidates?*

#### 4.5.4. How will the UoA work to ensure high-quality doctoral training during the current strategy period (2021–2030)?

#### 4.6. Resources, infrastructure and facilities

**Table 6: UoA's financial information (thousand EUR)<sup>4</sup>**

	2015	2016	2017	2018	2019	2020
UoA total income						
UoA total research income						
Governmental core funding						
Governmental core funding (allocated for research)						
Competitive national research funding						
<i>Academy of Finland</i>						
<i>Business Finland</i>						
<i>Foundation funding<sup>5</sup></i>						
<i>Other national funding</i>						
Competitive international research funding						
<i>EU funding<sup>6</sup></i>						
<i>International foundation funding</i>						
<i>Other international research funding</i>						

4 UoA's financial information has been gathered using the function based income statement that is also employed in the annual reporting for the Ministry of Education and Culture. The University reporting system was changed in the beginning 2019. Until then, University's shared functions (incl. Research Hub) were reported as part of the three academies' financial figures.

5 The amount of foundation funding managed at the Uniarts Helsinki's financial services.

6 The UoA has received funding from the following EU research funding instruments: xxx

**Table 7: Number of academic and administrative personnel in 2015-2020**

	2015	2016	2017	2018	2019	2020
	HC/ FTE					
<b>Research personnel<sup>7</sup></b>						
Professors						
University researchers						
University lecturers						
Post-doctoral researchers						
Lecturers						
Doctoral candidates						
<b>Academic personnel (total)<sup>8</sup></b>						
Professors (incl. visiting professors)						
University researchers						
University Lecturers						
Post-doctoral researchers						
Lecturers						
Doctoral candidates						
Other teaching and research staff						
<b>Administration and Management</b>						
<b>PERSONNEL TOTAL</b>						

- 4.6.1. Conditions for applying/receiving competitive research funding  
*What are the most relevant sources of competitive research funding at the UoA (including foundations)? How could the UoA broaden its research funding base?*
- 4.6.2. UoA's research infrastructure and related future needs  
*What are the research infrastructures that the UoA upholds and develops? What are the challenges related to the infrastructure? Are there any research infrastructures in shared use at the UoA/University/collaborators? What kind of needs does the UoA have for future development of research infrastructures?*

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7 In the Uniarts Helsinki Research Assessment 2021-2022, professors, university lecturers and lecturers have been identified as research personnel only if they have reported research outputs in categories A-E on SoleCRIS during the assessment period. University researchers, post-doctoral researchers and doctoral candidates are regarded exclusively as research positions. Therefore, their data was collected directly from the HR Portal Mepco without reviewing their publication reporting

8 Academic personnel (total) includes both the above listed research personnel and teaching personnel whose tasks do not include research.

4.6.3. What is the role of supporting personnel for research at the UoA?  
*Is the amount of supporting personnel adequate for the needs of research work? In your answer, elaborate both support by research services and other administrative staff.*

4.7. SWOT analysis of the research environment  
*Please identify and elaborate the strengths, weaknesses, opportunities, and threats related to the research environment at the UoA. The strengths and weaknesses relate to the characteristics of the UoA and can be influenced by the UoA; the opportunities and threats relate to external developments, scientific, societal or otherwise.*

Strengths:	Weaknesses:
Opportunities:	Threats:

## 5. Future potential Assessment theme D

5.1. Uniarts Helsinki’s research strategy for 2021–30 aims at defining a joint strategic profile for its research. As part of this aim, the strategy introduces two focal strategic concepts, *arts research* (“taidetutkimus” in Finnish) and *multidisciplinary research* (“monialainen tutkimus”). Please elaborate the role of these concepts in the UoA’s research activities in relation to the current strategy:

5.1.1. Describe how the concept of *arts research* is understood and approached within the UoA.

5.1.2. The term *multidisciplinary research* connects to a wider discussion of bringing together different research fields around the same research question. Other well-known concepts are, for example, transdisciplinarity and interdisciplinarity. Describe how multidisciplinary research is understood and approached at the UoA. Are there plans to launch new initiatives?

5.2. Future potential of research at the UoA  
*What are the most promising future research directions at the UoA internationally and strategically? Where do you see the research of the UoA in 5–10 years?*

5.3. SWOT analysis of the future potential of research at the UoA

*Please identify and elaborate the strengths, weaknesses, opportunities and threats related to the UoA's research potential. The strengths and weaknesses relate to the characteristics of the UoA and can be influenced by the UoA; the opportunities and threats relate to external developments, scientific, societal or otherwise.*

Strengths:	Weaknesses:
Opportunities:	Threats:

**6. Organisation of the self-assessment work at the uoa**

Briefly describe how you have organised the self-assessment work at the UoA.

**7. Appendices**

**Appendix I: UoA's current professors (research) and other research personnel (2021)**

*Please fill in the keywords and areas of interest for each research staff member. If there are errors in the list, please contact the Assessment Team.*

Surname	First name	Title	Keywords	Areas of interest

## Appendix 2: Artistic Research Case Study Template

### *General guidelines:*

*The purpose of the artistic research case studies is to complement the self-assessment and allow the UoAs to demonstrate the quality of their artistic research. The aim is to provide a platform for the UoAs to bring forward distinctive features of artistic research that are crucial for understanding its quality and that might not become evident through more traditional research assessment indicators. Thus, the artistic research case studies are one of the methods for the panel to assess the quality of research at the UoA.*

*The UoAs will choose the scale of the presented research – the cases can range from individual studies to larger research projects (including doctoral dissertations). The case studies should describe the research process and outcomes and highlight the relationship between the research process and artistic practice.*

*The UoAs are asked to present 1–2 case studies of artistic research conducted at the UoA during the assessment period (2015–2020). The maximum length of the artistic research case study is 2 pages. Instructions written in italics should be deleted from your final draft.*

*Please keep the original formatting:*

- Font size 11, Times New Roman
- Template margins must be 2 cm (on the left) and 3.4 cm (on the right)

### **1. General information**

Unit of Assessment:

Title of case study:

Period of when the research was undertaken:

Names and roles of the contributing researchers:

## 2. Research process and outcomes

Please provide a description of the key aspects of the research presented in this template:

### 2.1. Description of the research process

- Research question and/or issues being explored
- Methods and/or methodologies
- Intellectual and/or creative context or a brief literature review upon which the work draws
- Process of discovery
- Description of the relationship between the research process and artistic practice. Describe how the output exposes practice as research.

### 2.2. Research insights

*Describe the findings, discoveries or creative outcomes of the research process.*

### 2.3. Dissemination

*How and where were the research outcomes shared?*

### 2.4. References to research and links

*This section should provide references to key outputs of the research described above.*

- Include the following details for each output:
  - *Author(s)*
  - *Title*
  - *Year of publishing*
  - *Platform/venue*

*Please include a link to the output as all outputs listed in this section must be made available to the panel. If the outputs are not available in the public domain, the UoA must be able to provide them if requested by the assessment team. Depending on the nature of the output, this could also mean documentation of the output (for example of a concert, exhibition or a physical artwork).*

*In such cases, the UoAs are requested to use Research Catalogue as the documentation platform and for sharing media files such as video, audio and images. The UoAs can either construct an exposition page or use Research Catalogue's media repository function to demonstrate artistic practice. Please keep the documentation concise. If the UoA intends to use Research Catalogue to document Artistic Research, please contact please university researcher Tero Heikkinen (tero.heikkinen@uniarts.fi) for technical guidance.*

*The documentation of Artistic Research in Research Catalogue should be given the following title:*

- University of the Arts Helsinki Research Assessment 2021–2022
- Name of the UoA
- The title of the Artistic Research Case Study

*Please note that the panel will not request for physical objects.*

### **3. Research community**

*Please describe the connection of this case study to the UoA and the wider research community.*

### **4. Impact of the project on the research community**

*What has, so far, been the significance of the research in the research community? In what concrete ways has the impact manifested?*

# Appendix 3: Societal Impact Case Study Template

## **General guidelines:**

*The purpose of societal impact case studies is to complement the self-assessment and allow the UoAs to demonstrate societal impact of the research conducted at the unit. This will be one of the methods for the panel to assess the societal impact of research.*

*Depending on the discipline, research can make contributions and have many different kinds of outcomes and impacts beyond academia. Societal impact is defined here as “an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia.” (Research Excellence Framework 2021). Under the umbrella concept of societal impact, please consider a broader perspective to the chain of actions that aim for and finally may constitute the societal impact of the research presented here. You can elaborate both the direct and indirect, intended and unintended societal impact. If the societal impact of your research (i.e. long-term change) is not yet demonstrable, you can also focus on the societal outcomes (changes in behaviour, relationships, activities and actions) of research. In addition to elaborating different aspects of societal impact, the UoAs are requested to describe the key research findings that underpinned the societal impact.*

*The UoAs are asked to present 1–2 case studies of societal impact conducted at the UoA during the assessment period (2015–2020). The maximum length of the societal impact case study is 2 pages. Instructions written in italics should be deleted from your final draft.*

*Please keep the original formatting:*

- *Font size 11, Times New R-Template margins must be 2 cm (on the left) and 3.4 cm (on the right)*

## **1. General information**

Unit of Assessment:

Title of case study:

Period of when the research was undertaken:

Names and roles of the contributing researchers:

## **2. Summary of the societal impact**

*Please briefly state what specific impact is being described in the case study.*

*Depending on the time frame of the research, the UoAs can also summarise the outcomes so far and the potential societal impact that the research is assessed to have in the future.*

## **3. Underpinning research**

*Describe the key research findings that underpinned the societal impact, and provide details of what research was undertaken, when, and by whom.*

## **4. Measures towards achieving societal impact**

*Provide a road map of the activities taken to achieve impact. Also describe how the University of the Arts Helsinki's institutional facilities, expertise or resources were put into use as part of these activities.*

## **5. Details of societal impact**

*Can the impact be demonstrated through a concrete example? Also describe the reach (national-international-global) and expected time frame (short/medium/long-term) of the societal impact. If societal impact (i.e. long-term change) cannot yet be demonstrated, you can also present demonstrable societal outcomes of the research.*

## **6. Audiences and stakeholders**

*Which individuals or what audiences, groups, organisations, places, publics, sectors and so on, have benefited, been influenced, or acted upon?*

## **7. Evidence of societal impact**

*Please provide concrete evidence on the claimed societal impact or outcomes. The UoAs are encouraged to use evidence most appropriate to the claimed societal impact and interaction. A diversity of evidence is welcome, and no type of evidence is inherently preferred over another.*

*The evidence can include, but is not limited to:*

- *media coverage*
- *changes to artistic practices*
- *policy decisions or changes to legislation*
- *improved public service*

## **8. Future goals: what did we learn from this case study for the future?**

*What are the future goals? Will the activity in this case study continue forward? If so, how? Please provide further details.*

# Appendix 4: Panel Assessment Instructions

## 1. Overview of the Assessment Instructions

The University of the Arts Helsinki Research Assessment 2021–2022 covers the following four Units of Assessment (UoA): Academy of Fine Arts, Sibelius Academy, Theatre Academy, and Research Hub (a research network consisting of the University’s 3 research centres). Each UoA is assessed as a one, single entity. The research assessment focuses on the UoA’s research activity without examining the performance of individual researchers. The panel assesses the UoA’s research goals and activities to achieve those goals.

In its report, the panel is **requested to present the following feedback for each UoA:**

- Outcomes of the UoA’s assessment in brief
- Numeric assessment and written feedback on the following assessment themes: A. Quality of research and research collaboration, B. Societal impact and C. Research environment.
- Written feedback on the assessment theme D. Future potential of research at the UoA.

Finally, the panel **is requested to make general remarks** on the University of the Arts Helsinki’s research.

**Table 1: Assessment method for assessment themes A-D.**

Assessment theme	Numeric assessment	Written feedback
Quality of research and research collaboration	X	X
Societal impact	X	X
Research environment	X	X
Future potential		X

## 2. Outcomes of the unit assessment in brief

The panel is requested to provide a brief summary of their assessment of the Units. The summary should be based on the four assessment themes A-D and conclude the main remarks under each theme. The summary should include the key strengths and areas of development. In the summary, the panel is also asked to view the UoA's research profile 1) in the light of the UoA's own research goals 2) in comparison to international benchmarks, and 3) in relation to the University of the Arts Helsinki's strategy 2021-2030. The panel is also invited to comment on the UoA's research profile as part of the University's research profile. As a conclusion of the summary, the panel is asked to make recommendations for the UoA on how to improve its research activity and research environment in the future.

## 3. Assessment themes and assessment criteria

In its report, the panel is asked to present feedback under each assessment theme based on the UoA's self-assessment, site visit interviews and other assessment material. For assessment themes A-C, the panel is requested to explain the rationale behind the grading, identify the strengths and weaknesses of each specific area, and give main conclusions and recommendations for the future. The recommendations should focus on the UoA's research activity as a whole, not on individual researchers. Thus, the recommendations will support the future development and renewal of research at the UoA and at the University in general. The recommendations will enable the UoAs and the University to identify strengths, challenges and necessary changes in the research activities and environment.

Assessment themes A-C have their own assessment criteria. For assessment theme D. *Future potential*, the panel is invited to present only written feedback without numerical grading. No assessment criteria are therefore provided for the assessment theme D.

The case studies (artistic research case study and societal impact case study) which the UoAs conduct as part of the self-assessment will contribute to the overall assessment of the respective assessment themes (quality of research and research collaboration and societal impact). The case studies will thus not be assessed or graded separately from other assessment materials. The use of the case study format is voluntary: The UoAs may choose to take advantage of the format to demonstrate the given assessment areas in more detail.

### A. Quality of research and research collaboration

The quality and collaboration of the UoA's research is assessed in a national and international context and against the UoA's own research goals. The quality of research is approached by looking at the past performance of the research staff,

based on research outputs of researchers affiliated to the UoA during the assessment period 2015–2020. The panel is asked to assess all research – arts research, research into arts education/art pedagogy and artistic research – in equal weight. Following the Research Excellence Framework 2021, the criteria for assessing the quality of outputs are originality, significance, and rigour.<sup>9</sup> All outputs, including artistic research outputs, are assessed according to these criteria:

**Originality:** Originality will be understood as the extent to which the output makes an important and innovative contribution to understanding and knowledge in the field. Research outputs that demonstrate originality may do one or more of the following: produce and interpret new empirical findings or new material; engage with new and/or complex problems; develop innovative research methods, methodologies and analytical techniques; show imaginative and creative scope; provide new arguments and/or new forms of expression, formal innovations, interpretations and/or insights; collect and engage with novel types of data; and/or advance theory or the analysis of doctrine, policy or practice, and new forms of expression.

**Significance:** Significance will be understood as the extent to which the work has influenced, or has the capacity to influence, knowledge and scholarly thought, or the development and understanding of policy and/or practice.

**Rigour:** Rigour will be understood as the extent to which the work demonstrates intellectual coherence and integrity, and adopts robust and appropriate concepts, analyses, sources, theories and/or methodologies.

#### **Assessment criteria for the quality of research and research collaboration**

The quality of research and research collaboration is assessed on a scale from 1–5:

**5 Outstanding:** The research is of outstanding quality at the global level. It has attracted great international attention through publications in leading journals, monographs published by leading international publishing houses, and in the most esteemed *fora* of artistic research. The *foci*, key questions, originality, significance and rigour of the performed research are of an outstanding quality. The development plans of the research activities are of an outstanding quality and at a high ambition level, possessing great future potential. No elements to be improved.

**4 Excellent:** The research is of an excellent quality at the European level. The *foci*, key questions, originality, significance and rigour of the performed research are of an excellent quality. The research has attracted attention at the European level through publications in leading journals, monographs published by international publishing houses, and in leading *fora* of artistic research. The development plans of the research activities are of an excellent quality and at a high ambition level, possessing great future potential. No significant elements to be improved.

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9 REF Panel criteria and working methods (2019/02)

**3 Very good:** The research is of a very good quality at the European level and is leading at the Finnish level. The *foci*, key questions, originality, significance and rigour of the performed research are of a very good quality. The research outputs have attracted attention mainly at the Finnish level, through publications in national journals, monographs published by national publishing houses and in national *fora* of artistic research. The development plans of the research activities are of a very good quality and possess very good future potential. The performed and future research activities contain some elements to be improved.

**2 Good:** The research is of a good quality, attracting mainly national attention. The *foci*, key questions, originality, significance and rigour of the performed research are at a good level. The research outputs have attracted attention mainly at the Finnish level, through publications in national journals, monographs published by national publishing houses and in national *fora* of outputs of artistic research. The development plans of the research activities are of a good quality and at good impact level and possess some future potential. The planned research activities contain elements to be improved.

**1 Weak:** The quality of the research is weak and its results and the publications and other outputs of artistic research have not gained attention at national or international levels. The research outputs have hardly attracted attention and the *fora* of publications and outputs of artistic research are of low impact. The development plans lack ambition, and/or implementation of the research activities is unrealistic. There are severe flaws in the plans and a need for substantial revision.

### **Feedback of the panel**

Please elaborate the following sub-themes based on the assessment material and site visit interviews. The panel may also include other sub-themes that appear relevant for the assessment based on the assessment material and site visit interviews.

#### *Research goals*

- Past, present and future research goals of the UoA
- Rationale for the selection of goals

#### *Research results*

- Analysis of the research results selected by the UoA
- Assessment of research results from the perspective of their originality, significance and rigour
- Analysis of research outputs and indicators as listed by the UoA
- Elaboration on how well the outputs match the UoA's ambitions (based on the UoA's self-assessment)

#### *Future measures*

- UoA's approach/measures for achieving the university-level research goals

### *Artistic research case studies*

- The case studies contribute to the overall assessment of their respective assessment themes. The case studies are thus not assessed or graded separately from other assessment materials.
- While examining the artistic research case studies, the panel is asked to take into consideration the textual descriptions in the context of examples of artistic practice documented by the UoA in the case study template.

### *Research collaboration*

- UoA's research collaboration and networks within the University of the Arts Helsinki, nationally and internationally
- UoA's selection of relevant international role models and benchmarks and rationale behind the choices
- UoA's contributions to and recognition by the research community

Based on the analysis of the sub-themes, the panel is requested to present the following statements regarding the quality of research and research collaboration:

- Strengths and weaknesses of the quality of research and research collaboration
- Main conclusions and rationale behind the grading
- Recommendations for the future

## **B. Societal impact**

Societal impact is defined here as “an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia.” (Research Excellence Framework 2021). The assessment focuses on the past, current and future goals of societal impact, outcomes of societal impact activities and on the UoAs' primary channels for interacting with society at large. To shed light on their societal impact activities, the UoAs have been given the opportunity to demonstrate their societal impact activities through concrete examples in societal impact case studies.

Under the umbrella concept of societal impact, the UoAs have been asked to consider a broader perspective to the chain of actions that aim for the societal impact of research. If the societal impact of research activities (i.e. long-term change) is not yet demonstrable, the UoAs have been asked to focus on the societal outcomes of research (changes in behaviour, relationships, activities and actions).

The UoAs have been encouraged to use the most appropriate evidence to the claimed societal impact and interaction. Diversity of evidence is welcome, and no type of evidence is inherently preferred over another.

Please note that the following fields fall out of the scope of this assessment:

- Impact of teaching and education of bachelor's and master's degree students
- Artistic activity that is not related to the research activities of the UoA

### **Assessment criteria for societal impact**

Societal impact of research is assessed on a scale from 1–3:

**3 Outstanding:** At the UoA, there is clear understanding of the role and positioning of its research in society. The UoA has identified audiences and stakeholders as well as activities to reach them. The outcomes provide convincing evidence.

**2 Adequate:** There are activities and outcomes of societal impact, but not yet in a consistent manner. The UoA has started to develop understanding of the role and positioning of its research in society or identified audiences and stakeholders.

**1 Weak:** Audiences and stakeholders have not been identified and there is only little activity or outcomes. The UoA has not defined their role or positioning in society.

### **Feedback of the panel**

Please elaborate the following sub-themes based on the assessment material and site visit interviews. The panel may also include other sub-themes that appear relevant for the assessment based on the assessment material and site visit interviews.

#### *Goals and outcomes for societal impact*

- Past, current and future goals for societal impact at the UoA
- Key outcomes of societal impact activities

#### *Main channels of societal impact*

- Assessment of the UoA's main channels of societal impact

#### *UoA's five most relevant impact types*

- Assessment of the rationale for the selection of the UoA's most relevant societal impact types

#### *Societal impact case studies*

- Case studies (artistic research case study, societal impact case study) will contribute to the overall assessment of their respective assessment themes. Case studies will thus not be assessed or graded separately from other assessment materials.

Based on the analysis of the sub-themes, the panel is asked to present the following statements regarding the societal impact of research:

- Main conclusions and rationale behind the grading
- Strengths and weaknesses connected to the societal impact of research
- Recommendations for the future

## C. Research environment

The panel is requested to assess the UoA's research environment in terms of its leadership and management structure and practices, current and future conditions for research, policy for supporting the researcher's career at its different stages, doctoral training, and resources, infrastructures and facilities. The panel is asked to point out strengths of the research environment that require further consolidation and structural obstacles that prevent the UoA from realising its full potential.

### Assessment criteria for the research environment

The UoA's research environment will be assessed on a scale from 1–3:

**3 Outstanding:** The UoA offers an outstanding research environment in its relevant field. The Unit has globally unique capacities that make it highly attractive for globally leading experts in the field.

**2 Adequate:** The UoA offers a functional and suitable research environment. The UoA's research environment makes it attractive for experts in the field.

**1 Weak:** The research environment at the UoA is still developing towards the level expected from a reputable unit in the research community in the UoA's field of research.

### Feedback of the panel

Please elaborate the following sub-themes based on the assessment material and site visit interviews. The panel may also include other sub-themes that appear relevant for the assessment based on the assessment material and site visit interviews.

#### *Leadership and management structure & practices*

- Formal and informal management practices, roles of different actors
- Organisation of research leadership at the UoA

#### *Current and future conditions for research*

The UoAs have been asked to describe their support for the research environment and researchers. They have also been invited to comment on the role of the University in these endeavours. The panel is asked to consider the following aspects:

- UoA's measures in increasing competitive international research funding
- UoA's support for the internationalisation and mobility of its researchers
- UoA's support for multidisciplinary research initiatives
- UoA's progress towards a culture of responsible research
- Equality, diversity and accessibility in the UoA's research activities
- Future measures for improving conditions for research at the UoA

### *Researcher's career*

- UoA's support for its researchers at different stages of their career
- UoA's strategy for recruiting new researchers

### *Doctoral training*

- Organisation and requirements of doctoral training at the UoA
- Recruitment and funding of doctoral candidates
- Supervision, support, and future career of doctoral candidates
- UoA's plans to ensure high-quality doctoral training during the current strategy period (2021–2030)

### *Resources, infrastructure, and facilities*

- Conditions for applying/receiving competitive research funding
- UoA's research infrastructure and related future needs
- Role of supporting personnel for research at the UoA

Based on the analysis of the sub-themes, the panel is requested to present the following statements regarding the UoA's research environment:

- Main conclusions and rationale behind the grading
- Strengths and weaknesses connected to the UoA's research environment
- Recommendations for the future

## **D. Future potential**

Assessment theme D. Future potential covers the viability and renewal of research at the UoA during the current strategy period (2021–2030). The panel is asked to comment on the UoA's future potential in the following aspects:

- Strategic profiling of research: How has the UoA adopted the key strategic concepts, *Arts research* and *multidisciplinary research*?
- Future potential of research:
  - *The most promising future research directions at the UoA internationally and strategically*
  - *UoA's self-assessment of the state of its research in 5–10 years' time*
  - *Strengths and weaknesses of the UoA's research potential as identified by the UoA*

Based on the analysis of the sub-themes, the panel is requested to present the following statements regarding the future potential of research at the UoA:

- Main conclusions
- Strengths and weaknesses connected to the future potential of research at the UoA

## **4. General remarks on the University's research as a whole**

Based on its assessments at the UoA level, the panel is requested to make remarks on the University of the Arts Helsinki's research in general. Combining and reviewing results from the UoAs, the panel is asked to present remarks on each assessment theme (A–D) at the university level. The panel may consider for example the following questions: How does the panel view the state of the development of research and the research environment as a whole? What are the future prospects of research at the University of the Arts Helsinki? What are the current strengths of research and does the panel identify any emerging fields?

# Appendix 5: Terms of Reference

## 1. Background

On 27 August 2020, the Board of the University of the Arts Helsinki decided to conduct a research assessment covering the years 2015–2020. In Finland, the universities are obligated to evaluate their research activities also by law <sup>10</sup>. The University of Arts Helsinki Research Assessment 2021–2022 is the first research assessment to be carried out at the University of the Arts Helsinki.

The University of the Arts Helsinki was established in 2013 by a merger of the Academy of Fine Arts (est. 1848), Theatre Academy (est. 1866) and Sibelius Academy (est. 1882). The merger was one of the outcomes of the reformation of the Finnish university system in 2010. Out of the three statutory tasks of Finnish universities – education, research and societal interaction – the main focus of the University of the Arts Helsinki has been on education in arts, but the role and weight of research have gradually increased. The University of the Arts Helsinki Research Assessment 2021–2022 aims to outline a bigger picture of the current conditions for research carried out at the University to support the development of the research environment of the University.

## 2. Assessment Process

### 2.1. Goals of the Assessment

The assessment is based on an enhancement-led assessment model supporting the Units of Assessment (UoA) in developing their research. The results of the assessment will not have direct effects on research in the form of rewards or sanctions. The research assessment focuses on the research activity of the UoAs without examining the performance of individual researchers.

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10 UNIVERSITIES ACT 558/2009, Amendment 1302/2013.

The assessment aims at:

- Providing an overall understanding of the quality and impact of the University's research as well as its research environment including doctoral training
- Increasing the community's understanding of the status and future of research, raising a discussion around it, and thus improving the research activities and research environment within the University
- Identifying both the existing strengths and the future potential
- Mapping out strategic profiling fields for research
- Developing assessment of artistic research as part of the research assessment process

## 2.2. Units of Assessment

The Units of Assessment are:

- Academy of Fine Arts
- Sibelius Academy
- Theatre Academy
- Research Hub (a network of three research centres: *CfAR - the Centre for Artistic Research*, the *Center for Educational Research and Academic Development in the Arts CERADA*, Uniarts Helsinki's *History Forum HiFo*)

The choice of UoAs is first and foremost a practical tool for organising the assessment, and it offers the UoAs important information on the state of their research as a whole. However, it is important to note that research at the University of the Arts Helsinki is not bound by administrative structures and the assessment is not utilised for a comparison between the UoAs.

## 2.3. Assessment Period

The assessment period covers six years from 1 January 2015 to 31 December 2020. Research activities described in the assessment materials relate to this period only. However, in the context of Research Hub, the data is limited to years 2017–2020. Research Hub was established in 2016, and the reporting of the activities of the research centres began in 2017.

## 2.4. Organisation of Assessment

The University of the Arts Helsinki Research Assessment Steering Group oversees the execution of the assessment. The Assessment Team, led by a project manager, is in charge of the implementation of the assessment.

Members of the Steering Group:

- Professor Marja Makarow, Chair, Member of the Board of the University of the Arts Helsinki
- Dr. Paavo Pylkkänen, Faculty of Arts, University of Helsinki
- Professor Anna Valtonen, Department of Design, Aalto University

Assessment Team/ University of the Arts Helsinki:

- Professor Jaana Erkkilä-Hill, Vice-Rector for Research
- Dr. Riikka Palonkorpi, Project Manager, Secretary of the Steering Group
- Ms. Aino Alatalo, Senior Advisor
- Dr. Merja Sagulin, Head of Research Services
- Ms. Heta Muurinen, Communications Planner

## **2.5. Utilisation of the Assessment Results**

The outcomes and data produced by the assessment will be utilised to identify strong points and areas of development in the UoAs' and the University's research activities. The assessment results and data will provide support in developing the quality and operating conditions of research and multidisciplinary research cooperation. The assessment results will operate as a knowledge base for the successful implementation of the University of the Arts Helsinki's strategy for 2021–2030 in terms of research.

## **3. Assessment Panel**

### **3.1. Panel and Assessment Materials**

The assessment is carried out by an external assessment panel appointed by the Research Assessment Steering Group. The Assessment Panel comprises a chair and six members. It consists of international, independent, and high-level experts in fields relevant to the University of the Arts Helsinki's research profile.

The Assessment Panel will assess all Units of Assessment. The assessment is based on the following material:

- *Self-Assessment Reports* (including case studies)
- Metric data
- Site visit interviews

Prior to submitting the *Self-Assessment Reports* for the Panel, the *Self-Assessment Reports* will be proofread. The reports will be submitted to the Panel without changes in the contents of the reports.

The panellists will also be given background material on the organisation and the field, including a description of the Finnish university system and the University's strategies covering the assessment period.

### **3.2. Assessment Report**

The Panel is asked to produce an *Assessment Report* according to the *Panel Assessment Instructions*. The Panel composes a report for each UoA separately, using the *Assessment Template* provided by the Assessment Team. The report shall cover the following items (see the *Panel Assessment Instructions* for detailed structure and Assessment Criteria):

- Outcomes of the UoAs' assessment in brief
- Numeric assessment and written feedback on the following assessment themes: A. *Quality of research and research collaboration*, B. *Societal impact* and C. *Research environment*.
- Written feedback on the assessment theme D. *Future potential* of research at the UoA.
- Based on its assessments at the UoA level, the Panel is requested to make remarks on the University of the Arts Helsinki's research in general.

The Assessment Panel shall aim to reach a consensus in their statements for the report, and take into account all assessment documents and interviews during the site visit. Prior to the site visit, the Assessment Panel is expected to compile the first draft of the *Assessment Report*. The final draft of the *Assessment Report* is due by the end of the site visit at the University of the Arts Helsinki.

The Chair leads the Assessment Panel's work. It is the Chair's responsibility to ensure that the Assessment Panel produces the *Assessment Report* on time. The final *Assessment Report* is due two weeks after the site visit.

The Project Manager will compile the *Final Report* of the entire assessment. The finalised *Assessment Reports* of the Assessment Panel are included in the *Final Report* without changes in the contents of the reports. The University of the Arts Helsinki will publish the *Final Report* including the *Assessment Reports* both in printed and electronic form.

### **3.3. Panel's Assessment Work and Site Visit**

The Panel Members are expected to familiarise themselves with the material provided prior to the site visit in January 2022. The site visit will include interviews with the UoA's and the University's representatives. The site visit will be organised at the University of the Arts Helsinki on March 21–25, 2022.

During the one-week site visit, the Panel Members will

- have discussions in person with other Panel Members
- interview researchers representing various career stages
- get acquainted with the Units of Assessment and the University
- meet representatives of the University's management

The Assessment Team will provide a specific programme and timetable for the site visit.

### **3.4. Conflict of Interest**

The Panel Members have confirmed that there is no conflict of interest, such as projects or joint publications with members of the UoAs. A Panel Member is disqualified if their impartiality is endangered. Panel Members shall not make individual contacts with members of the UoAs. If there is a need for such contacts, the Panel Member should discuss the issue with the Assessment Team.

### **3.5. Remuneration for the Assessment Work**

The University will cover the travel and accommodation costs of the Panel Members and provide remuneration for the assessment work.

### **3.6. Confidentiality**

The Panel Members agree to refrain from making use and/or divulging to third parties any non-public material, facts, information, documents or other matters brought to the attention of Panel Members during the assessment work. The materials included in the *Assessment Reports* as well as all the ratings are strictly confidential until the publication of the *Final Report* that summarises all the results. The *Final Report* is the main instrument for communicating the results of the assessment.

## **Appendix 6: Assessment Template (Unit of Assessment)**

This is the Assessment Template for the use of the Assessment Panel for writing out the Assessment Reports concerning the UoAs. The template should follow the detailed guidelines indicated in the Panel Assessment Instructions.

The length of the Assessment Report should be no fewer than 3000 words and should not exceed 5000 words. Instructions on the template written in italics will be deleted from the panel's final draft by the assessment team.

### **Outcomes of the unit assessment in brief**

*This section presents the summary of the assessment results, including the key strengths and areas of development (see p. 3 in the Panel Assessment Instructions). In addition to the sections indicated in the template, the panel may include general remarks on the UoA if considered necessary. The requested length of the summary is 0,5–1 page.*

**Theme A:**

**Theme B:**

**Theme C:**

**Theme D:**

**UoA's research profile:**

**Recommendations for the UoA:**

## Numeric assessment

Please provide an overall grade for assessment themes A-C. For a description of the assessment criteria and scale for the assessment themes A-C, please see the Panel Assessment Instructions.

ASSESSMENT THEME	SCALE
A. Quality of research and research collaboration	1-5
B. Societal impact	1-3
C. Research environment	1-5

## Written assessment

### A. Quality of research and research collaboration

In its assessment on the quality of research and research collaboration at the UoA, the panel is asked to take into consideration the following sub-themes (see p. 4–6 in the Panel Assessment Instructions):

- *Research goals*
- *Research results*
- *Future measures*
- *Research collaboration*

*[Insert your assessment text here]*

Based on the analysis of the sub-themes, the panel is asked to present the following statements (insert your statements under the following titles):

Main conclusions and rationale behind the grading:

Strengths and weaknesses connected to the quality of research and research collaboration:

Recommendations for the future:

### B. Societal impact

In its assessment on the societal impact of research at the UoA, the panel is asked to take into consideration the following sub-themes (see p. 7–8 in the Panel Assessment Instructions):

- *Goals and outcomes for societal impact*
- *Main channels of societal impact*
- *UoA's five most relevant impact types*

*[Insert your assessment text here]*

*Based on the analysis of the sub-themes, the panel is asked to present the following statements (insert your statements under the following titles):*

Main conclusions and rationale behind the grading:

Strengths and weaknesses connected to the societal impact of research:

Recommendations for the future:

### **C. Research environment**

*In its assessment on the UoA's research environment, the panel is asked to take into consideration the following sub-themes (see p. 8–9 in the Panel Assessment Instructions):*

- *Leadership and management structure & practices*
- *Current and future conditions for research*
- *Researcher's career*
- *Doctoral training*
- *Resources, infrastructure, and facilities*

*[Insert your assessment text here]*

*Based on the analysis of the sub-themes, the panel is asked to present the following statements (insert your statements under the following titles):*

Main conclusions and rationale behind the grading:

Strengths and weaknesses connected to the research environment:

Recommendations for the future:

### **D. Future potential**

*In its assessment on the UoA's future research potential, the panel is asked to take into consideration the following sub-themes (see p. 9–10 in the Panel Assessment Instructions):*

- *Strategic profiling of research*
- *Future potential of research:*

*[Insert your assessment text here]*

*Based on the analysis of the sub-themes, the panel is asked to present the following statements (insert your statements under the following titles):*

Main conclusions:

Strengths and weaknesses connected to the UoA's future research potential:

Recommendations for the future:

## **Appendix 7: Assessment Template (University level)**

This is the Assessment Template for the use of the Assessment Panel for writing out the general remarks on University of the Arts Helsinki's research. Assessment Panel's should follow the detailed guidelines indicated in the Panel Assessment Instructions. The length of the university level remarks should be 2–3 pages. Instructions on the template written in italics will be deleted from the panel's final draft by the assessment team.

### **University level remarks of the assessment themes A-D**

*Combining and reviewing results from the UoAs, the panel is asked to present remarks on each assessment theme (A–D) at the university level. Panel is also invited to provide university level recommendations.*

**A. Quality of research and research collaboration**

**B. Societal impact**

**C. Research Environment**

**D. Future potential**

**Recommendations for the University of the Arts Helsinki**

