

A door opener in the arts field

Graduate Survey: The Norwegian Artistic Research Fellowship Programme and PhD Programmes in Artistic Research



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Graduate Survey: The Norwegian Artistic Research Fellowship Programme and PhD Programmes in Artistic Research

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Ideas2evidence report 16/2021

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Preface

The Directorate for Higher Education and Skills manages the Norwegian Artistic Research Programme (PKU), which has national responsibility for promoting and stimulating artistic research in Norway. The programme is responsible for the Norwegian Artistic Research Fellowship Programme, and runs the Norwegian Artistic Research School, as well as awards funds to research projects that contribute to reflection and insight based on artistic practice through the Project Programme.

The Norwegian Artistic Research Fellowship Programme was established in 2003 and was Norway's first artistic research programme at doctoral degree level. The objective of the programme is to qualify graduates for artistic practice, teaching and research positions in higher art education, and for other work in society that demands a high level of artistic expertise and insight. PKU is responsible for the research fellow's joint professional training component, which consists of seminars and conferences.

When the PhD degree and the first doctoral degree programmes in artistic research were established at Norwegian educational institutions in 2018, the joint professional training component was continued through the Norwegian Artistic Research School.

The first graduates completed the programme in 2007, and in 2020, the hundredth candidate graduated. The background for this survey is a wish to find out more about the professional situation of these graduates today and what it has meant for them to complete the Norwegian Artistic Research Fellowship Programme or a doctoral degree programme in artistic research.

Graduates who complete a doctoral degree programme in artistic research receive the title of PhD in artistic research. Graduates may have started on the Norwegian Artistic Research Fellowship Programme and later applied for a transfer to an institutional PhD programme.

The survey was conducted by the analysis company ideas2evidence on behalf of the Directorate for Higher Education and Skills.

We would like to thank everyone who took the time to respond to the survey, as well as ideas2evidence for the excellent cooperation.

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Preface from ideas2evidence

On assignment for the Norwegian Directorate for Higher Education and Skills, ideas2evidence has conducted a graduate survey targeting persons who completed either the Norwegian Artistic Research Fellowship Programme or a doctoral degree programme in artistic research at a Norwegian institution of higher education during the period 2007–2021. This was the first graduate survey specifically aimed at this group of programmes.

The goal of the survey is to map what benefit graduates derived from these study programmes and their significance for the graduates' professional careers. Among other things, we describe the graduates' backgrounds and their current work situation. The survey covers typical graduate survey topics such as sector, industry, percentage of a full-time position and pay. The graduates' assessments of the programme and how it has benefited their career are a key part of the survey. In the report, we also hear from the graduates through excerpts from comments written by the graduates themselves.

Adviser Ingrid Milde from the Section for Education and Research has had chief responsibility for coordinating the project at the Directorate. We have also had the support of a project group consisting of Policy Director Geir Strøm, Senior Adviser Linda Herfindal Lien and Senior Adviser Anders Alvsåker Didriksen. The project group has assisted ideas2evidence with the development, quality assurance and testing of the questionnaire, as well as providing contact information for the graduates.

Olav Bjørnebekk has managed the project at ideas2evidence. This report was written by Olav Bjørnebekk, with valuable contributions from Iben Møller and Jostein Ryssevik.

We would like to thank our client and the project group for excellent cooperation during the project period, and also all the graduates who generously contributed their time to take the survey. We hope that the survey and the report will prove useful to all parties involved.

Oslo, 7 December 2021.

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Chapter 1: Background, implementation and main findings

In this chapter, we explain the concept of ‘artistic research’ and the Norwegian Artistic Research Programme (PKU). We also review the background for this graduate survey and describe its target group and the questions the report seeks to answer. We will then explain the structure of the report, how the survey was conducted and our main findings.

Artistic research

Artistic research has the same status as scientific research in other fields and has been a statutory duty for the higher education sector since 1995.

In connection with the establishment of a new doctoral degree based on performing and creative arts, the Ministry of Education and Research described the degree as follows:

Artistic practice shall be at the core of the doctoral degree work. At the same time, artistic practice must be accompanied by explicit reflection which, when the project is presented, allows others to “take part in” the work method and insight generated through the artistic research.¹

The Norwegian Artistic Research Programme

The Norwegian Artistic Research Programme (PKU) is a national programme with overriding responsibility for promoting and stimulating artistic research at institutions that offer creative and performing art programmes. PKU forms a unifying arena for artistic research and is intended to strengthen research culture and contribute to the development of quality and skills.

Since 2003, PKU has been in charge of the *Norwegian Artistic Research Fellowship Programme*, which is a three-year programme at doctoral degree level in the field of artistic research. The process of establishing doctoral degree programmes in artistic research at a total of four educational institutions began in 2018.² The Fellowship programme will be gradually phased out in step with the establishment of institutional doctoral degree programmes.

The compulsory training component from the Fellowship programme will continue in the form of a national research school, organised as seminars and conferences for research fellows in artistic research. The

¹ The Ministry of Education and Research (2018). *Ny doktorgrad – ph.d. i kunstnerisk utviklingsarbeid*. (‘New doctoral degree – PhD in artistic research’)

[Retrieved on 25 Nov. 2021 from <https://www.regjeringen.no/contentassets/f9e9677e3c8d4299a9edb86079bb67/ny-doktorgrad-ph.d.-i-kunstnerisk-utviklingsarbeid.12642731.pdf>]

² Oslo National Academy of the Arts (KHiO), the Norwegian Academy of Music (NMH), the Norwegian University of Science and Technology (NTNU) and the University of Bergen (UiB).

Directorate for Higher Education and Skills has run the Norwegian Artistic Research School, which is common to all the doctoral degree programmes, since 2018.

Initially, the Fellowship programme qualified graduates for associate professor positions without conferring a formal doctoral degree that would entitle them to use the title of *philosophiae doctor* (PhD) in Artistic Research. Since 2018, several research fellows who started in the Fellowship programme have transferred to a doctoral degree programme, and these graduates have thus achieved a PhD in artistic research. Some educational institutions, but not all of them, have allowed graduates to apply for the right to use the title of PhD in Artistic Research even if they completed the Fellowship programme *before* the PhD degree in question was formally established. This means that some graduates from the Fellowship programme may use the title of PhD in Artistic Research, while others may not.

PKU also manages the *Project Programme* established in 2010. The programme is the only national source of funding for artistic research in Norway, and it allocates funds to research projects and a small number of research fellowships.³ In 2021, a total of NOK 23.4 million was allocated to five projects and four research fellowships in the field of artistic research.⁴

The Directorate for Higher Education and Skills

The Norwegian Artistic Research Programme is administered by the Directorate for Higher Education and Skills (HK-dir), which is a public administrative agency under the Ministry of Education and Research. The Directorate was established with effect from 1 July 2021 through a merger of the Norwegian Agency for International Cooperation and Quality Enhancement in Higher Education (Diku), Skills Norway and Universell – National Coordinator of Accessibility of Higher Education in Norway, as well as parts of the Norwegian Directorate for ICT and Joint Services in Higher Education and Research (Unit) and the Norwegian Centre for Research Data (NSD). HK-dir has national responsibility for public administration tasks in higher education, higher vocational education and skills policy, and will, among other things, help to enhance quality of education and strengthen international cooperation.⁵

The Graduate Survey

Graduate surveys targeting graduates from higher education have taken place regularly in Norway for decades. These surveys can take a national perspective or have a narrower focus, for example linked to a specific subject area, degree level or educational institution. This survey is the first of its kind to specifically target graduates from the Fellowship programme and doctoral degree programmes in artistic research.

Object

The Graduate Survey aims to yield knowledge about:

- 1) What the graduates have gained from completing the programme

³ Diku (2021). The Norwegian Artistic Research Programme. [Retrieved on 11 Nov. 2021 from <https://diku.no/programmer/program-for-kunstnerisk-utviklingsarbeid>]

⁴ Diku (2021). Norwegian Artistic Research Programme – Allocations to projects and research fellowships. [Retrieved on 11 Nov. 2021 from <https://diku.no/ressurser-og-verktoey/program-for-kunstnerisk-utviklingsarbeid>]

⁵ HK-dir (2021). About the Norwegian Directorate for Higher Education and Skills. [Retrieved on 11 Nov. 2021 from <https://hkdir.no/om-oss>]

2) The programme's significance for the graduates' further careers

This knowledge could potentially help to develop the research school's teaching, improve the institutions' follow-up of the candidates, and contribute to informed discussion of artistic research in Norway.

Target group

About one hundred graduates have completed an artistic research programme, either the Norwegian Artistic Research Fellowship Programme or a doctoral degree programme at a Norwegian educational institution, during the period 2007–2021. In other words, we are talking about a relatively small target group with labour market experience of varying length after completing the programme.

As mentioned above, they have graduated either from the Fellowship programme or from a doctoral degree programme in artistic research. Unless specified in the analyses, we do not distinguish between graduates based on which programme they completed.

Structure of the report

Chapter 2 provides basic background information about the graduates who took part in the survey.

Chapter 3 concerns graduates' completion of the programmes, including which programme they graduated from, which institution they were affiliated to, programme area, when they completed the programme and stays abroad.

In Chapter 4, we take a closer look at the graduates' connection to the labour market. We investigate their labour market status, sector and industry affiliation. We also investigate the scope of secondary positions, percentages of a full-time position and working hours. We will also look at how long it took the graduates to find work and to what extent they found a job where their education is relevant. Finally, we take a closer look at their pay.

Chapter 5 deals with what the graduates have gained from taking the programme, including collaboration, participation in projects and contract assignments in the period after graduating from the Fellowship programme or a doctoral degree programme.

Implementation

The report is based on a questionnaire survey aimed at graduates that completed artistic research fellowship projects at a Norwegian educational institution during the period 2007–2021.

The survey was conducted online during the period from 13 September to 13 October 2021. All respondents with a valid e-mail address, as provided by the Directorate for Higher Education and Skills, received the invitation to participate by e-mail on 13 September. The invitation and subsequent reminders contained a unique link to the survey. The data were collected using the software Confirmit.

A total of three reminders were sent out during the field period: the first on 16 September, the second on 23 September, and the third on 30 September. Towards the end of the field period, the Directorate for Higher Education and Skills sent an e-mail to all the graduates in which it thanked them for their answers and encouraged those who had not yet responded to do so soon. The field period ended on 13 October 2021.

Table 1. The graduates' choice of language

	Proportion	N
Norwegian	88%	64
English	12%	9

The survey was available in Norwegian and English, and the graduates could choose which language they wanted to answer in. The vast majority of the graduates chose to complete the survey in Norwegian (Table 1).

The survey was based on consent in accordance with the 2018 General Data Protection Regulation (GDPR). In connection with the collection of data, all the respondents were informed about their rights and about the possibility of withdrawing without giving a reason.

Sample and response rate

The survey's gross sample was 101 graduates, and a total of 73 responded. This gives a response rate of 72 per cent. We consider this a good response rate.

Graduates who filled in a certain proportion of the questionnaire without completing all the questions were included in the sample. This applies to 6 graduates (8 per cent) in our sample. Two graduates opened the questionnaire without answering a minimum of questions, and they have been excluded from the sample.

Main findings

Graduates with long labour market experience

Graduates from the Norwegian Artistic Research Fellowship Programme or a doctoral degree programme in artistic research had quite a lot of work experience, on average 11 years, before starting the programme. Some have significantly more experience, some considerably less.

There was also broad variation between graduates in terms of current age, but few are under 40 years of age – seven out of ten are more than 44 years old. The average graduate is 49 years at present, while the average age on completing the programme was 43 years. Seventy-five per cent of the graduates had care responsibilities for children when they finished their research fellowship, and most of them state that balancing their education and family life was not a problem.

Good academic follow-up in the programme, but few finish within the nominal length of study

Music and visual art were the biggest fields, and 76 per cent of the graduates did their project in one of these two fields, while 27 per cent did their project in the fields of performing arts, design or film. Most of them find that they received good academic follow-up during their studies, but fewer felt integrated into the academic and social community at the institution. Performing arts graduates worked more off campus compared with music graduates.

The nominal length of study for these programmes is either three or four years. Only 11 per cent completed within this time. Seven out of ten took 1–2 years more to complete the programme. On average, graduates took 4.8 years to complete the programme, which is 1.8 years more than the nominal length of study. Six out of ten state that they were delayed due to statutory leave/absence.

There is a high degree of internationalisation. Nearly all the graduates, 94 per cent, state that they had at least one academically motivated stay abroad during the research fellowship period. Short stays abroad are more common than long ones.

Nearly all of them now have a relevant job

There was considerable variation in how long graduates had been gainfully employed after completing the programme. Nineteen per cent had been gainfully employed for more than 10 years, while 21 per cent have only been active in the labour market for about a year after completing the programme. On average, graduates have been gainfully employed for 5.5 years after completing the programme, and most of them have been in relevant work throughout this time.

Virtually all of the graduates state that they have a job at the time of the survey (autumn 2021). Thirty-nine per cent held a permanent position, while 59 per cent were self-employed, freelancer, in a temporary position, a contract worker or other forms of work. As many as 95 per cent find their job relevant. Also, 57 per cent have a secondary position in addition to their principal position, and this is somewhat more common among graduates working in the university and university college (higher education) sector. Forty-one per cent work in the capital of Norway, Oslo.

Sixty-two per cent work in the public sector, 35 per cent in the private sector. Eight out of ten work in the higher education sector or in performing arts. The majority of those employed in the public sector work at universities and university colleges, while most of those in the private sector work in performing arts.

Eighty-eight per cent of the graduates who do not work in the higher education sector, would like to do so if given the opportunity. Thirty-four per cent have a full-time position, while 66 per cent work part-time or do not have an employment contract stipulating a percentage of a full-time position. Of those who work part-time, 22 per cent are involuntary part-time workers.

The vast majority of respondents believe that their work demands the skills and knowledge they acquired through the programme. For 33 per cent, a PhD was a formal requirement for appointment to their current position. The formal qualifications are clearly most important for graduates in the higher education sector, where 59 per cent answered that their doctoral degree was a prerequisite for appointment, compared with only 9 per cent of the performing artists.

It does not take the graduates long to find work after completing the programme. Just over half of them had already found a relevant job before their public defence. The majority of graduates found their first relevant job through their personal network, but job advertisements and direct contact with the employer are also much used channels and methods for finding work.

On average, the graduates' annual pre-tax salary is nearly NOK 750,000, while the median annual salary is NOK 590,000. About half of them earn an annual pre-tax salary of between NOK 350,001 and NOK 750,000. Graduates in the performing arts state that the pandemic has hit them somewhat harder than those working in the higher education sector, and the earnings of performing artists vary much more between years.

Professional development, higher status and pay, but same professional direction

The vast majority of the graduates state that they have benefited from the programme. In particular, the programme has contributed to their professional and artistic development. They have become more confident in their expertise, gained more theoretical and practical insight into their field of expertise and

developed as an artist. For many, the programme has opened doors in the labour market. Six out of ten have gained more challenging work tasks, and nearly half of the respondents find that they have become more sought-after in the labour market. Many have also changed their work methods and work in a more interdisciplinary manner than they used to. However, very few of them have changed their professional direction – they continue in the same direction as before they started the programme.

The programme has also created fertile ground for collaboration. As many as eight out of ten respondents have since collaborated professionally with people they came into contact with during their research fellowship. The programme has also given the graduates higher status as an artist/expert in the field, and about half of the respondents have gained a higher salary after completing the programme.

There is also a high degree of academic involvement after completing the programme. As many as 84 per cent of all graduates have accepted at least one assignment or role of one kind or another. It could be serving on an assessment committee, functioning as a supervisor or seminar leader or reviewing project applications or contributions to journals and conferences.

The graduates also point out things that could have been better. Some would like educational institutions to do more to utilise their expertise, among other things by offering more relevant and permanent positions. Some of the graduates who completed the Fellowship programme and not a doctoral degree programme argue that they too should be allowed to use the title of *philosophiae doctor* (PhD) in Artistic Research, as they think that this title would expand the range of opportunities available to them, particularly in the international context.

Chapter 2: The graduates' background

This chapter provides a comprehensive description of the graduates' background, including age, gender, family situation and geographical location. We also look at their educational backgrounds before being admitted to the programme. Finally, we take a closer look at the graduates' professional backgrounds.

Age, gender and family situation

The gender distribution in our sample is about fifty-fifty. This is in line with the gender distribution among doctoral degrees completed in Norway in recent years.⁶

Figure 1: Age of graduates (N = 71)

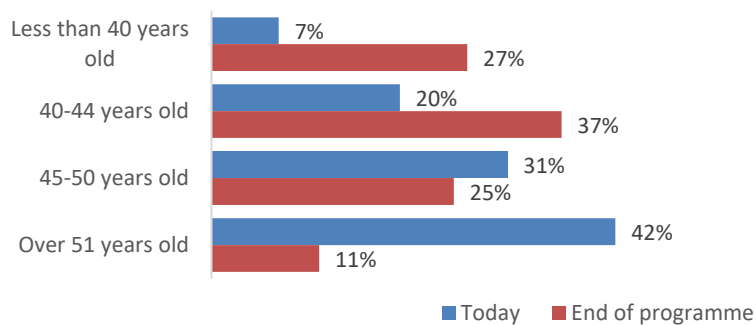
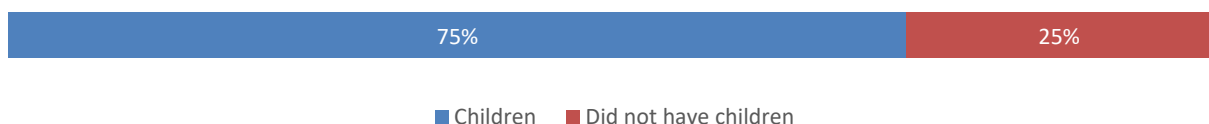


Figure 1 shows the age of the graduates today (at the time of the survey) and when they defended their artistic research project (completed the programme). The average graduate is 49 years at present, while the average age on completing the programme was 43 years. The average age when starting the programme was 39 years. A total of 64 per cent of graduates were under 44 years old at the time of their public defence, while the corresponding proportion is now 27 per cent. At present, seven out of ten graduates are more than 44 years old. The age of the graduates ranges from their 30s to their 60s.

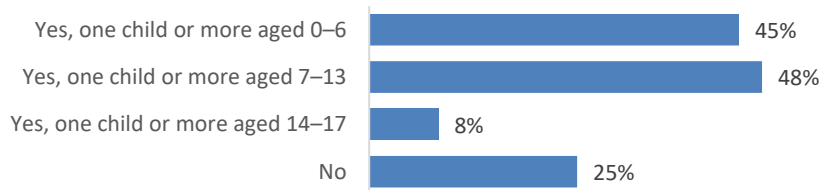
Figure 2: Care responsibilities for one or more children under the age of 18 at the end of the research fellowship period (N = 71)



⁶ Reiling et al. (2020). *Doktorgradsundersøkelsen 2019. En spørreundersøkelse blant doktorer (ph.d.) som disputerte i 2013, 2014 eller 2015.* ('Doctoral degree survey 2019. A questionnaire survey of doctors (PhDs) who defended their dissertation in 2013, 2014 or 2015') NIFU Report 2020:19.

The graduates were asked whether they were responsible for the care of one child or more at the end of their research fellowship period. A large majority, 75 per cent, answered that they were. As shown in Figure 3, most of them stated that they had young children under the age of 14 years.

Figure 3: Care responsibilities for one or more children under the age of 18 at the end of the research fellowship period (N = 71)



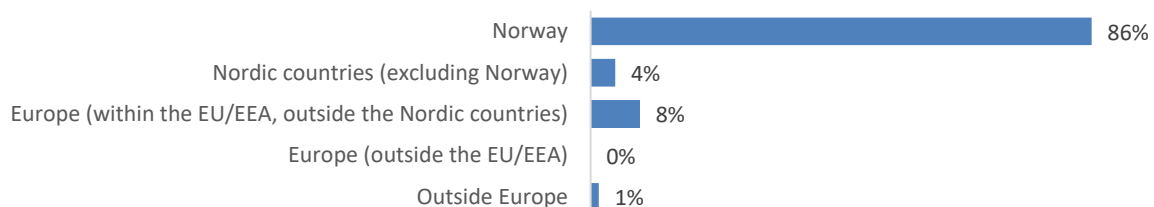
Completing a research fellowship project can obviously be a demanding and work-intensive experience. The graduates who had care responsibility for children during their research fellowship period were asked to describe, in their own words, whether and, if so, how, this affected their work on the project. The answers differ considerably. Some found the situation demanding, and some of them point out that it resulted in them taking longer to complete the programme. Several of them state that their care responsibilities meant that they had to work more in evenings and weekends and limit their travelling. Nevertheless, the majority found combining their education with raising children to be relatively unproblematic, and several describe it as a positive situation. One of the graduates writes:

For me, the research fellowship provided a more stable situation than my previous freelance work, and, as far as I can remember, my family situation with children only had positive effects on my work.

Residence and citizenship

The vast majority of graduates, 84 per cent, are Norwegian citizens. The remaining 16 per cent are foreign nationals. By comparison, about 40 per cent of persons with a doctoral degree (for Norway as a whole) were foreign nationals in 2019.⁷

Figure 4: Residence before starting the programme (N = 71)

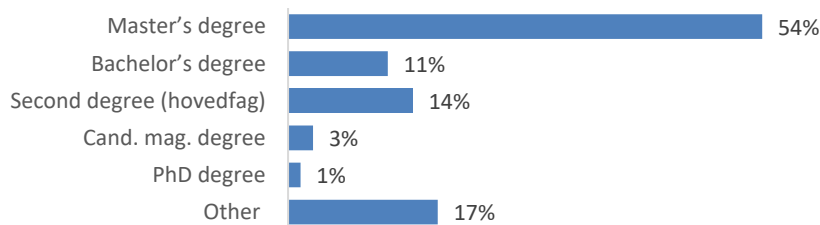


⁷ Reiling et al. (2020). *Doktorgradsundersøkelsen 2019. En spørreundersøkelse blant doktorer (ph.d.) som disputerte i 2013, 2014 eller 2015.* ('Doctoral degree survey 2019. A questionnaire survey of doctors (PhDs) who defended their dissertation in 2013, 2014 or 2015') NIFU Report 2020:19.

The vast majority of graduates, 86 per cent, lived in Norway before the start of their research fellowship period. Eight per cent lived in an EU/EEA country outside the Nordic countries. Only a few of them lived outside Europe. In other words, the proportion of research fellows recruited from abroad is low.

Educational background

Figure 5: Highest completed degree before being admitted to the programme (N = 71)

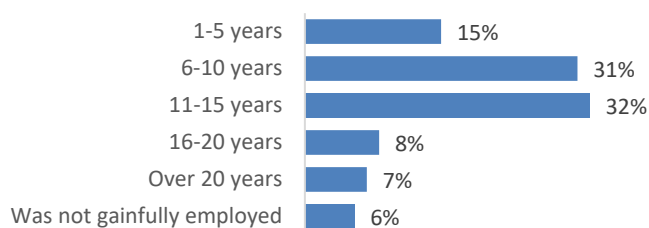


Just over half of the graduates, 54 per cent, already had a master's degree when they took up the research fellow position. Another 14 per cent held an older second degree called *hovedfag*. A total of 14 per cent had first degrees, of which 11 per cent had a bachelor's degree and 3 per cent a Cand.mag. degree. Only 1 per cent had a PhD before being admitted to the artistic research programme.

A relatively high proportion, 17 per cent, answered 'other' and were given the opportunity to describe their educational background in their own words. The answers were fairly varied, but several of them described forms of education equivalent to either a *hovedfag* / second degree or a master's degree, among other things based on assessments of prior learning and work experience. Some also answer more specialised types of art degrees, such as *cand.musicae* or similar art degrees taken at educational institutions abroad.

Professional background

Figure 6: Number of years of gainful employment before the programme (N = 71)



All of the graduates were asked to state how many years they were gainfully employed before taking up the research fellow position. We specified that we were interested in the total number of years the graduates had been active in the labour market, not just what might be considered 'relevant work' in relation to the research fellowship.

It is evident that graduates from the Fellowship programme or a doctoral degree programme in artistic research make up a diverse group whose labour market experience varies significantly in length. Fifteen per cent had between one and five years of work experience, while 7 per cent had more than 20 years' work experience before taking up a research fellow position. The majority of the graduates had several years of

work experience, on average 11 years. Six per cent of the graduates had not been gainfully employed before taking up the research fellow position.

Figure 7: Number of years of gainful employment, broken down by age on starting the programme

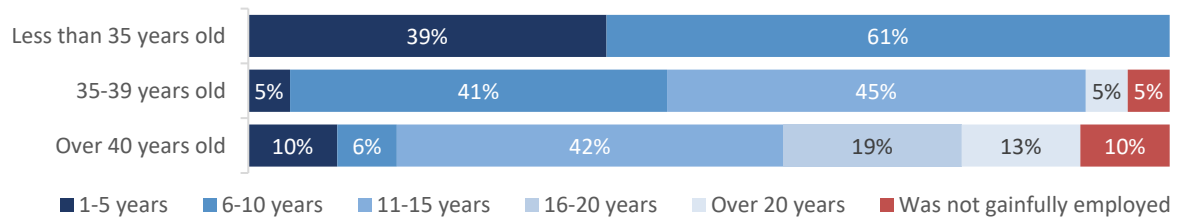


Figure 7 shows how many years the graduates had been gainfully employed before the programme, broken down by age on starting the programme. As expected, we see that graduates who were older on starting the programme generally had more work experience compared with graduates who started the programme at a younger age. Seventy-four per cent of graduates who were more than 40 years old when they started the programme, had at least 10 years of work experience. However, we note that 10 per cent of graduates who were more than 40 years old when they started the programme, state that they had not been gainfully employed before starting the programme.

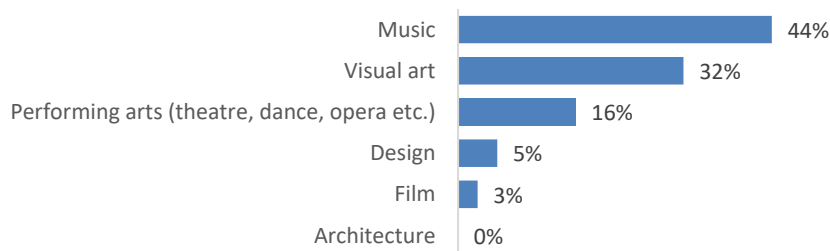
Chapter 3: Completion of the programme

In this chapter, we describe the completion of the programme. We first review the hard facts of the graduates' education, including the type of programme, educational institution, how long it took them to complete the programme and the scope of stays abroad. We also take a closer look at the graduates' own assessments of their academic and social environment during the research fellowship period.

Type of programme and field

Of the respondents, 71 per cent had completed the Norwegian Artistic Research Fellowship Programme, while 29 per cent took a doctoral degree programme in artistic research.

Figure 8: Research fellowship project fields (N = 73)



Music was the most common art form, followed by visual art. In total, 76 per cent of the graduates conducted their research fellowship project in one of these two fields. Of the rest, 16 per cent of projects were in performing arts and 8 per cent in the fields of design or film. No graduates gave architecture as the field of their project.

Educational institution

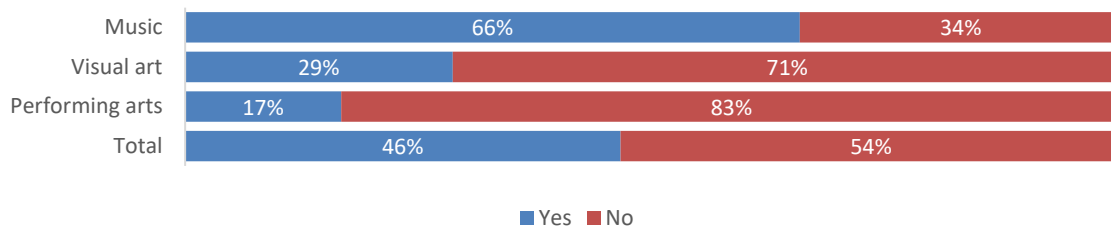
Figure 9: The educational institution where the programme was taken (N = 73)



A number of higher education institutions all over Norway offer artistic research programmes. Institutions based in Oslo are particularly well represented. Half of the graduates had taken the programme at Oslo National Academy of the Arts (KHIO) or the Norwegian Academy of Music, both located in Norway's capital.

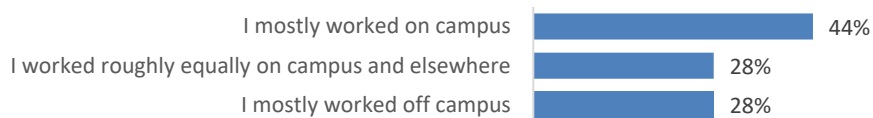
A total of 18 per cent were educated either at Bergen Academy of Art and Design (KHIB) or at the University of Bergen (UiB).⁸ Fourteen per cent completed the programme at the Norwegian University of Science and Technology (NTNU), while the remaining 15 per cent went to other universities or university colleges.⁹

Figure 10: Did you complete your highest degree prior to the research fellowship at the same institution where you completed the Research Fellowship/PhD Programme? Broken down by field (N = 71)¹⁰



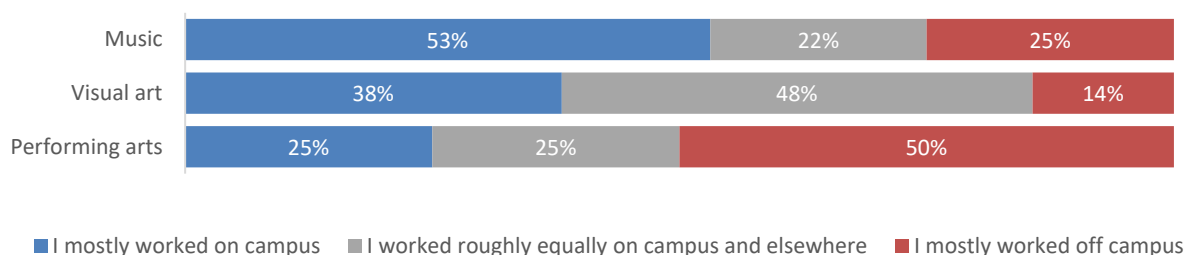
Just under half the graduates completed their highest degree (prior to the research fellowship) at the same educational institution where they completed the programme. This proportion is significantly higher among graduates in the field of music compared with those in visual art and performing arts.

Figure 11: Workplace during the research fellowship (N = 71)



The graduates' answers when asked where their workplace was during the research fellowship differed a great deal. Forty-four per cent answered that they mostly worked on campus, while 28 per cent mostly worked off campus. The remaining 28 per cent worked roughly equally on campus and elsewhere.

Figure 12: Workplace during the research fellowship, broken down by field



⁸ The activities of Bergen Academy of Art and Design (KHIB) were transferred to the University of Bergen with effect from 1 January 2017 and merged with the Grieg Academy to form the Faculty of Fine Art, Music and Design.

⁹ The 'other' category includes Lillehammer University College / Inland Norway University of Applied Sciences, the University of Agder and the University of Stavanger.

¹⁰ Fields with fewer than 5 graduates have been excluded from the figure. This also applies to Figure 12.

When the question about workplace is broken down by the main fields, we find that graduates who did their project in the field of music were more likely to work on campus, while performing artists worked more off campus.

The graduates were given the opportunity to elaborate on their answers to this question in their own words, and several respondents emphasised the academic value of working off campus. One of the graduates writes:

It was important for me to also get impulses from and cooperate with others outside my own institution during the project.

Some of the graduates who did most of their work off campus, including performing arts graduates, stated that it was necessary to do so because their work required special equipment or a lot of space, or because it took place in the field. Some graduates wrote that they would have liked to spend more time on campus, but that the educational institution was unable to provide suitable premises. However, the majority of the graduates appear to be satisfied with their work situation during the research fellowship.

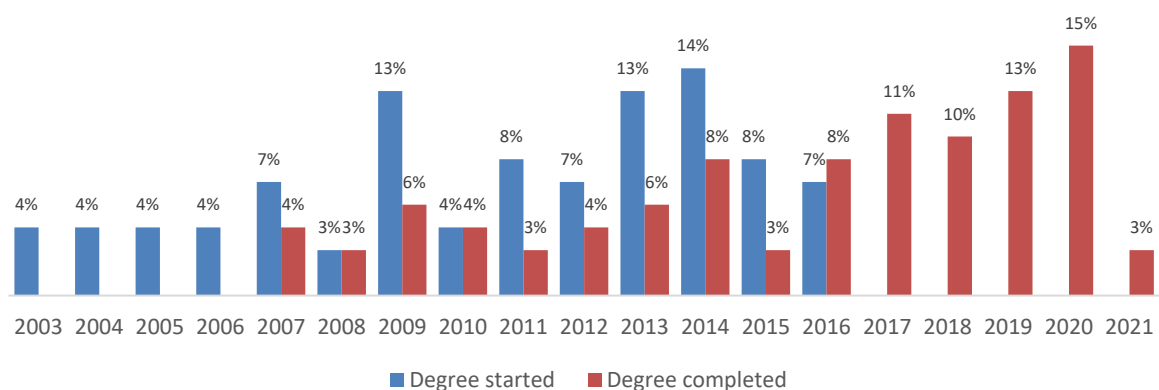
Period of study

Figure 13: The programme's nominal length of study (N = 72)



The vast majority, 93 per cent, stated that the nominal length of their programme was three years. The others stated that the nominal length was four years, of which required duties accounted for one year.¹¹ There are no material differences in nominal length between graduates from the Fellowship programme and doctoral degree programmes in artistic research.

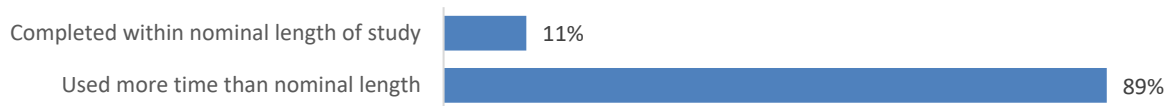
Figure 14: Years when the graduates started and completed the programme (N = 72)



¹¹ The graduates also had the opportunity to specify a longer nominal length. None of the graduates stated that the programme had a nominal duration of more than 4 years.

Figure 14 shows the breakdown of which years the graduates started and completed their degree, the year of completion being defined as the year in which they defended their dissertation. First and foremost, it shows that there is considerable variation in when the graduates completed the programme. The first graduates started already in 2003, which was the year the Fellowship programme was established.¹² The most recent year a graduate in our sample started the programme was 2016. The distribution is thus spread out over time, but there is a certain preponderance of graduates who completed the programme in recent years.

Figure 15: Completion within nominal length of study



The vast majority of graduates, 89 per cent, took longer than the nominal length of study to complete the programme. Only 11 per cent completed within this time. By comparison, the Nordic Institute for Studies in Innovation, Research and Education's (NIFU) 2020 doctoral degree survey found that 63 per cent of doctoral degree candidates in Norway complete their degree within the nominal length of study, though there is some variation across disciplines.¹³

Figure 16: Time to completion in excess of the nominal length of study

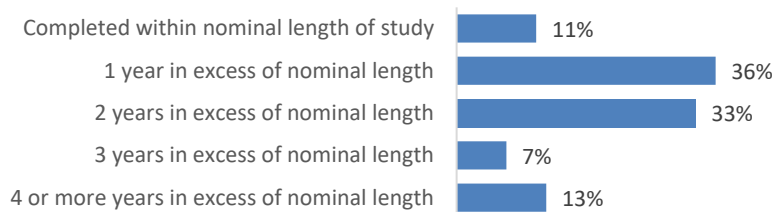


Figure 16 shows how much longer than the nominal length of study the graduates took to complete the programme. A total of 69 per cent of graduates take 1–2 years more, while 19 per cent take longer. On average, graduates took 4.8 year to complete the programme, 1.8 years more than the nominal length of study.

Graduates who stated that it had taken them longer to complete the programme than the nominal length of study were asked about the reasons for this. The majority of graduates who were delayed, 60 per cent, answered that it was due to some form of statutory leave of absence, such as sickness absence, military service or parental leave.

The graduates were given the opportunity to describe the reasons for the delay in their own words, and we will focus on the answers of those who did *not* have statutory leave/absence. Several of the graduates who

¹² Please note that the start-up for new research fellows in the Fellowship programme was in October, and that the evaluation process is not considered part of the research fellowship. It is therefore possible that the actual time taken to complete the programme could be shorter than the figure shows, since the questionnaire asked the graduates to enter the years of start-up and public defence.

¹³ Reiling et al. (2020). *Doktorgradsundersøkelsen 2019. En spørreundersøkelse blant doktorer (ph.d.) som disputerte i 2013, 2014 eller 2015.* ('Doctoral degree survey 2019. A questionnaire survey of doctors (PhDs) who defended their dissertation in 2013, 2014 or 2015') NIFU Report 2020:19.

only took about a year more than the nominal length of study to complete the programme stated that although they completed their project work on time, some time passed before the public defence took place. One of them writes:

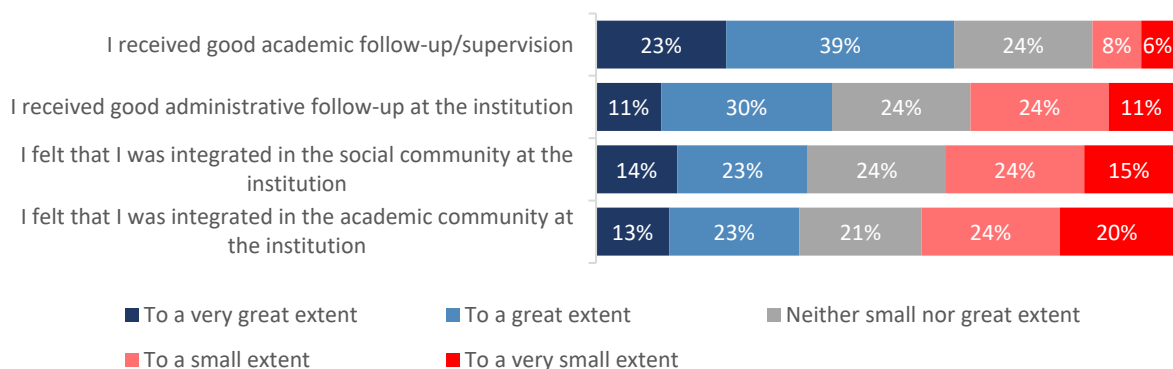
Completed within the nominal length of study, but for practical/technical reasons, the public defence took place three months later.

Graduates who took more than one year than the nominal length of study to complete the programme point to different factors as reasons for the delay. Some had other work outside the programme that took up their time, others state that the reflection part¹⁴ of the project was not approved and that it took time to make the necessary adjustments.

The research fellowship and the joint professional training component

In the following, we will look at the graduates' own assessments of the research fellowship and the joint professional training component. They were asked to consider a number of statements about the research fellowship period, and the results are shown in Figure 17.

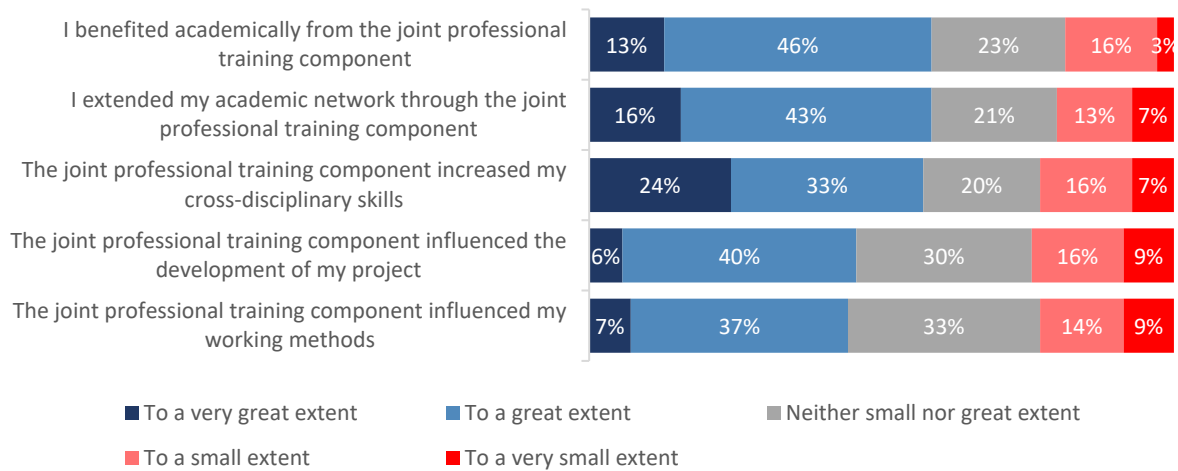
Figure 17: The graduates' assessment of statements about the research fellowship period (N = 71)



In total, 62 per cent agreed to a great extent or to a very great extent that they received *good academic* follow-up and supervision. The assessments of the *administrative* follow-up at the educational institution are less positive. Fewer than half of the graduates thought that they had received good administrative follow-up. Opinions also differ when it comes to integration into the academic and social community at the institution. The proportion who felt integrated to a great extent or to a very great extent was 36–37 per cent, while a somewhat higher proportion, 39–44 per cent, only felt integrated to a small or very small extent. The graduates rate the social community marginally higher than the academic community.

¹⁴ The final evaluation distinguishes between the *artistic result* (the work of art presented in public) and the *reflection part* – the written documentation of artistic reflection.

Figure 18: The graduates' assessment of statements about the joint professional training component (N = 70)



The graduates were then asked to consider statements about the joint professional training component¹⁵ of the programme (Figure 18). Generally speaking, most of the graduates give positive assessments of this part of the programme, which, from 2018, is organised through the Norwegian Artistic Research School ('the research school'). The majority state that they benefited academically from the joint professional training component, that it extended their academic network, and that it increased their cross-disciplinary skills. Twenty-four per cent state that this component increased their cross-disciplinary skills to a very great extent. The graduates do not agree to the same extent that the joint professional training component has influenced the development of their project or their work methods.

Most of the graduates describe the joint professional training component as a positive experience that gave them new perspectives and opportunities to form ties with others in the arts field. One of the graduates writes:

For me, the national interdisciplinary meeting place/environment was the single most positive thing in my entire research fellowship!

Another graduate also emphasises the interdisciplinary aspect:

I think that I learnt more about what artistic research is from my colleagues from other arts fields than from colleagues in my own department. The joint professional training led to many instances of interdisciplinary collaboration between dance, visual art, design, theatre, and music. A very important part of the programme!

There were graduates who found this component less useful, however:

(...) the joint training seemed random and not really based on academic methodology. It was more of a way for the management to supervise the process. Most of the seminars focused on presentations from external persons and from the candidates. And it all took place in hotels.

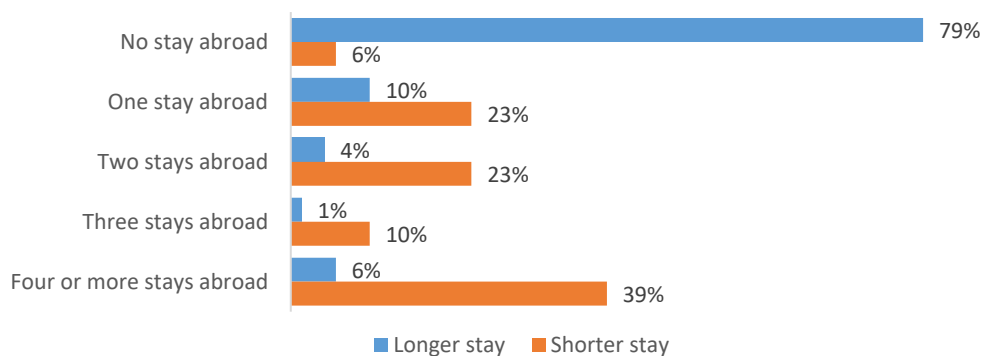
¹⁵ The joint professional training component comprises seminars and conferences that gather research fellows in artistic research from different institutions and fields. The training is intended to support their artistic doctoral degree project and contribute to greater depth and breadth of knowledge. The joint professional training component accounts for 20 of the 180 credits in the doctoral degree programme.

Other graduates found the seminars useful but missed discipline-specific arenas for their own field. All in all, most of them found the training to be positive, and they particularly emphasise meeting other research fellows as a useful and valuable experience.

Stays abroad

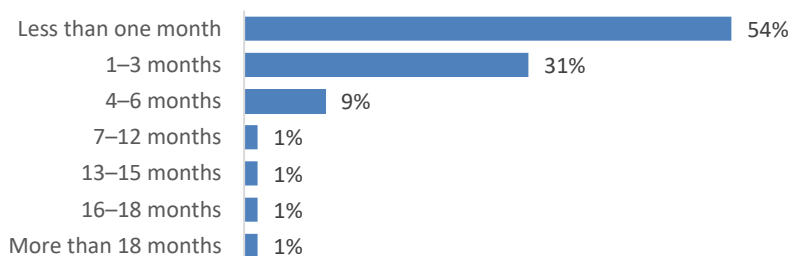
It is an express political goal that higher education in Norway should be internationally oriented, including at doctoral degree level.¹⁶ As we will see, a high proportion of the respondents in this survey spent academically motivated stays abroad.

Figure 19: Academically motivated stays abroad during the research fellowship period (N = 71)



The graduates were asked if they had spent one or more long or short academically motivated stays abroad during the research fellowship period. A *short stay* is defined as a stay of less than three months' duration, while stays with a duration of at least three months are defined as *long stays*. Nearly all the graduates, 94 per cent, state that they had spent at least one academically motivated stay abroad during the research fellowship period, but short stays were more common than long ones. On the other hand, it is not uncommon for graduates to have more than one stay abroad. Thirty-nine per cent have been on four or more short stays abroad, while as many as 72 per cent have had at least two short stays. A total of 21 per cent have been on at least one lengthy stay abroad, while 11 per cent have been on two or more.

Figure 20: Total duration of stays abroad during the research fellowship period (N = 67)



¹⁶ Ministry of Education and Research (2021). A World of Opportunities – International student mobility within higher education. Report No 7 to the Storting (2020–2021). [Retrieved on 11 Nov. 2021 from <https://www.regjeringen.no/contentassets/3e623f4c93b04cbcad289224d06de84/no/pdfs/stm202020210007000dddpdfs.pdf>]

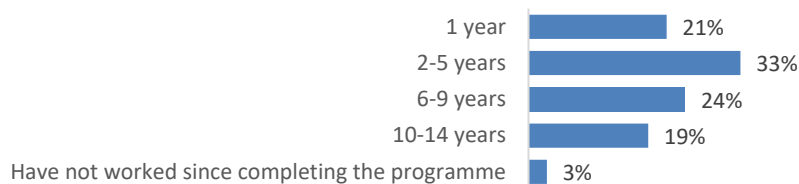
All the graduates who answered that they had been abroad, were asked to state how long in total they spent abroad during the research fellowship period. Just over half of the graduates had spent less than one month abroad, while 31 per cent had spent 1–3 months abroad during their research fellowship period. A relatively small proportion, about 6 per cent, spent more than six months abroad in total.

Chapter 4: Connection to the labour market

In this chapter, we deal with the graduates' connection to the labour market. Among other things, we look at the length of their labour market experience, what sort of job they have, and their percentage of a full-time position, working hours and what sectors and industries they work in. We also look at factors such as job relevance, extent of secondary positions, workplace and pay. Generally speaking, we find that virtually all of the graduates are in gainful employment and in work that is relevant to their education.

Professional life since completing the programme

Figure 21: Number of years of gainful employment after completing the programme (N = 70)¹⁷



The graduates were asked how many years they had been gainfully employed after completing the programme. We specified that we were looking for the number of years in working life in general, even if the work had not necessarily been 'relevant'. Again, the answers make it clear that there is considerable variation in the length of the graduates' labour market experience since completing the programme. Nineteen per cent had been gainfully employed for more than 10 years, while 21 per cent have only been active in the labour market for about a year. On average, the graduates have been gainfully employed for 5.5 years after completing the programme.

Figure 22: Proportion of time in relevant work after completing the programme (N = 68)

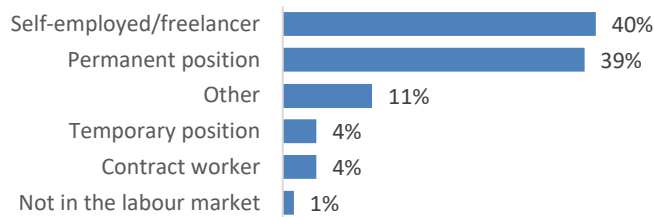


The majority of graduates who have been working, 74 per cent, stated that they have been in relevant work throughout the time they have been active in the labour market since completing the programme. On average, the graduates who have been working have been in relevant work for 88 per cent of the time since they completed the research fellowship programme.

¹⁷ The category '1 year' includes respondents who stated that they had been gainfully employed for less than one year.

Current connection to the labour market

Figure 23: The graduates' current main occupation (N = 70)



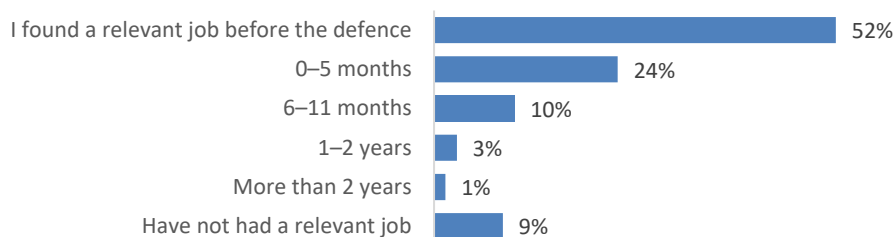
All the graduates were asked to state their 'main occupation'. The most common main occupation was to be self-employed or a freelancer, with permanent positions coming a close second. About eight out of ten graduates fall into one of these two categories. Eight per cent are in temporary positions or are contract workers. None of the respondents state that they are unemployed or laid off.¹⁸

As many as 11 per cent of respondents ticked the alternative 'Other' for this question. They all entered information in the survey's text field that indicates that they are working. Several of them state that they are employed in a fixed-term position or have a combination of forms of connection, for example '50% employed, 50% freelancer'. These graduates were not asked further follow-up questions about their current job, however.

Based on the answers received, we conclude that nearly all the graduates, 99 per cent, state that they are working.¹⁹ Later in the chapter, we will see that a relatively high proportion of the graduates also have a 'secondary position' in addition to their principal one.

From research fellowship programme to work

Figure 24: How long did it take you to find your first relevant job after your public defence? (N = 67)



The graduates find relevant work relatively soon after completing their education. Just over half of them had already found a relevant job before their public defence. We assume that some of the graduates

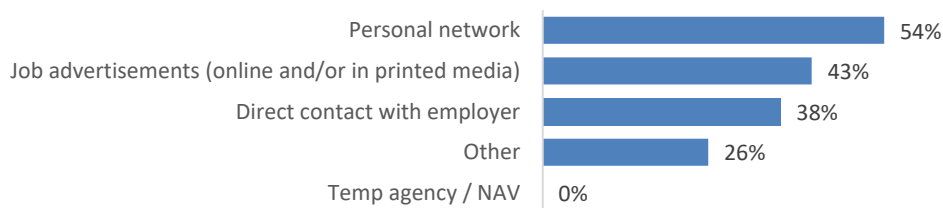
¹⁸ Other alternatives included student, unemployed, laid off, retired and on disability benefit.

¹⁹ The observant reader may have noted that 3 per cent stated that they have not worked since completing the programme (Figure 21). These graduates describe themselves as self-employed/freelancer and have been active in the labour market for a couple of years since defending their thesis. This can be interpreted as an indication that they have not found assignments or similar, despite 'operating' their own artistic enterprise.

continued in a job they already had before starting the programme. Twenty-four per cent found a job within 5 months. Only 4 per cent needed more than a year to find relevant work.

The proportion of graduates who stated that they have *not* had a relevant job was 9 per cent. When asked what the most important reason is for not finding a relevant job, they answer that few relevant vacant positions are advertised or that they have not got the positions they have applied for, among other things. However, we note that most of these graduates state that they are currently working in the performing arts field and that their current job is relevant.

Figure 25: Which channels did you use to find your first relevant job after completing the research fellowship project? (N = 61)



The majority of graduates made use of their personal network to find their first job after completing the research fellowship project, but many also checked job advertisements (online, in printed media etc.) or made direct contact with a prospective employer. None of the respondents stated that they used a temp agency or the Norwegian Labour and Welfare Service (NAV).

Some graduates who used channels other than the above-mentioned alternatives stated that they had been headhunted by an employer or client. Some who are self-employed or freelancers also pointed out that this question is not necessarily particularly relevant for them.

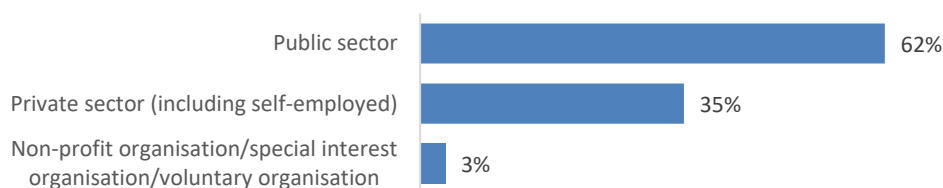
One of the graduates writes:

What is most 'relevant' in relation to the PhD work is one's own projects, which are not jobs that you 'get', but that you create for yourself.

Many graduates run their own artistic enterprise and are thus not dependent on obtaining work through the 'conventional' channels.

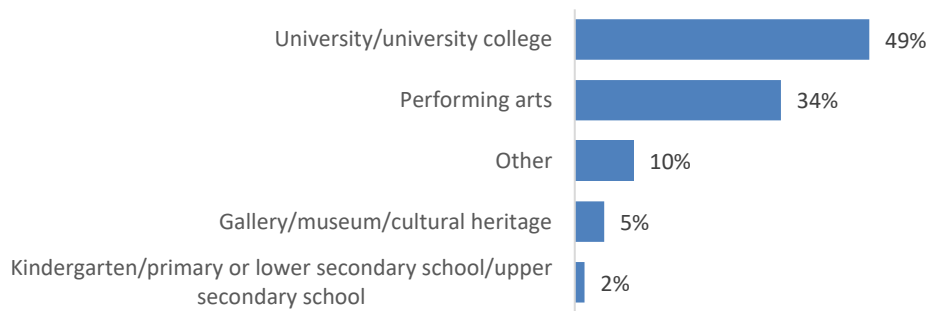
Sector and industry affiliation

Figure 26: Sector of current principal position (N = 60)



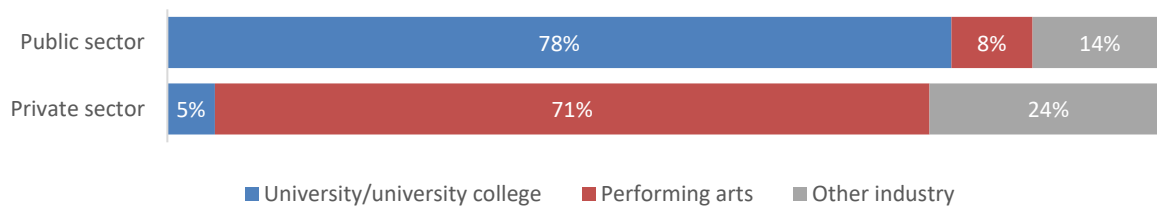
A majority of graduates, 62 per cent, work in the public sector. Thirty-five per cent work in the private sector. A relatively small percentage work for voluntary or non-profit organisations.

Figure 27: Field/industry of current principal position (N = 61)²⁰



Nearly half of the graduates work in the university/university college (higher education) sector, while a third of them work in performing arts. A total of 83 per cent work within one of these two areas, in the following referred to as 'industries'. In total, 7 per cent work in kindergartens or schools. The proportion who ticked 'Other' was 10 per cent, and this group is primarily made up of self-employed people who sometimes combine their artistic activities with other work, for example as a teacher or instructor. Most of them could probably be included in the category 'Performing arts', but perhaps find it difficult to limit themselves to a single category since they are involved in several fields.

Figure 28: Industry broken down by sector

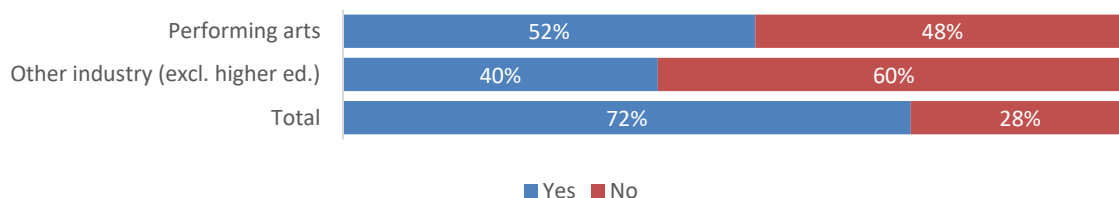


As the figure shows, there is a significant degree of correlation between sectors and industries. The majority of those employed in the public sector work at universities and university colleges, while most of those in the private sector work in performing arts. One-fourth of the graduates working in the private sector work in other industries.

²⁰ Other alternatives available to the graduates were *Public administration, Media/communication, Consultancy/advisory services* and *In the field of the arts, but not as an active artist*. These alternatives are excluded from the figure since none of the respondents ticked them.

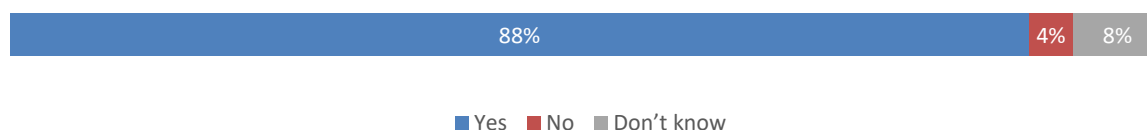
Work in the higher education sector

Figure 29: Do you work in higher education/research/artistic research? Broken down by industry (N = 61)



All the graduates who worked were asked if they currently work in higher education/research/artistic research. A total of 72 per cent answered that they do currently work in this sector. About half of the respondents who primarily work in performing arts stated that they also work in higher education and research. ‘Other industries’ include graduates in all other industries outside the higher education sector (for example gallery/museum/cultural heritage or the school system). A slightly lower proportion of these graduates work in higher education and research.

Figure 30: Would you like to work in higher education/research/artistic research given the opportunity? (N = 26)



Graduates who are currently *not* working in higher education/research/artistic research were asked if they would like to do so, if they had the chance. The vast majority of respondents, 88 per cent, replied that they would. The remaining 12 per cent had no wish to work in this field or had not formed an opinion on the question.

It is possible that the opportunities for permanent positions could have a bearing on how attractive work in the higher education sector is. It is an express political objective to reduce the use of temporary positions in the higher education sector, as this sector has a higher proportion of temporary positions than the rest of the labour market.²¹ One graduate describes the reasons for leaving the higher education sector in favour of a less relevant permanent position:

Had relevant work for three years, but always on temporary contracts... Left the university the first time another employer offered me a permanent position.

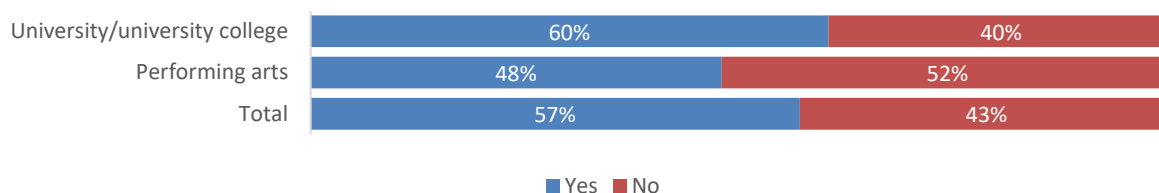
Other graduates write that they wish that the educational institutions were better at ‘looking after their expertise’ and would offer more permanent positions.

²¹ Larsen, H. and Tønnessen, E. (2021). *Borten Moe svinger pisker mot midlertidighet*. Khrono. [Retrieved on 11 Nov. 2021 from <https://khrono.no/borten-moe-svinger-pisken-mot-midlertidighet/629959>]

Secondary positions

Historically, 'secondary position' was a separate position category in the state sector, but the term is now primarily used to denote a part-time position a person holds in addition to his or her 'principal position'.²² The Nordic Institute for Studies in Innovation, Research and Education's (NIFU) 2020 doctoral degree survey found that one in four holders of a scientific doctoral degree has a secondary position, and that it is most common among university and university college staff.²³

Figure 31: Secondary position in addition to principal position, broken down by industry (N = 60)



In our survey, a total of 57 per cent of the graduates who are working state that they have a secondary position in addition to their principal one. Like NIFU, we find that a higher proportion of graduates working in the higher education sector have a secondary position compared with graduates working in performing arts. The difference is moderate, however.

The graduates who have a secondary position were given the opportunity to give a brief description of that position. The descriptions are fairly varied, but most of the positions in question are either teaching positions (as a teacher or professor, for example) or work as a self-employed artist. All of the descriptions appear relevant to the graduates' artistic education.

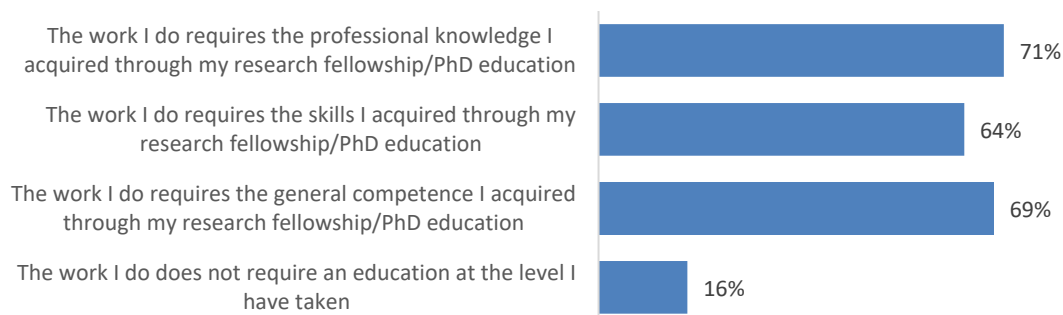
Job relevance and qualification requirements

The graduates were asked to make an overall assessment of whether or not they perceive their job (principal position) as relevant. The vast majority, 95 per cent, find their job to be relevant.

²² Lovdata (2021). *Personnel Handbook for State Employees 2021*. [Retrieved on 11 Nov. 2021 from https://lovdata.no/dokument/SPH/sph-2021/KAPITTEL_10-13-2#KAPITTEL_10-13-2]

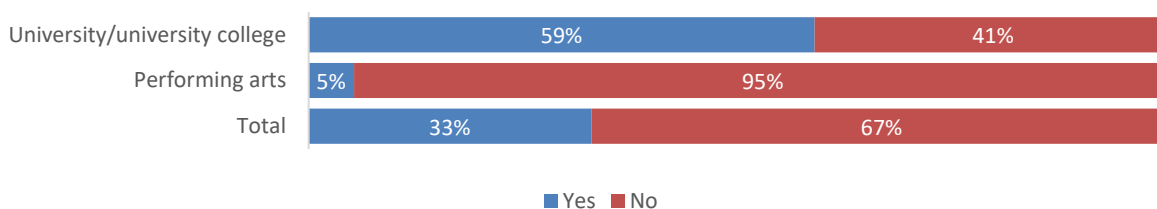
²³ Reiling et al. (2020). *Doktorgradsundersøkelsen 2019. En spørreundersøkelse blant doktorer (ph.d.) som disputerte i 2013, 2014 eller 2015*. ('Doctoral degree survey 2019. A questionnaire survey of doctors (PhDs) who defended their dissertation in 2013, 2014 or 2015') NIFU Report 2020:19.

Figure 32: The graduates' perception of the connection between their research fellowship/PhD education and current job (N = 58)



The programme descriptions for the Fellowship programme and doctoral degree programmes in artistic research set out learning outcomes in three categories: *knowledge*, *skills* and *general competence*, in accordance with the categories used in the Norwegian Qualifications Framework (NQR). The graduates were asked to describe the connection between the programme and their current job by ticking the qualities the job required. More than 80 per cent replied that the job requires at least one of the three qualities, and 57 per cent find that the job requires both the professional knowledge, the skills, and the general competence the graduate acquired through the programme. Only 16 per cent find that their work does not require an education at the level they have taken.

Figure 33: Was a PhD or equivalent a formal requirement for appointment to your current principal position? (N = 58)



The majority of graduates find that their work requires many of the qualifications they have gained from the programme. However, when asked whether a PhD in artistic research or an equivalent was a *formal requirement*, most of them reply that it was not. In total, 33 per cent replied that it was.

When we break down the answers to this question by industry, it is clear that the formal qualifications are more important for those who work in the higher education sector. Fifty-nine per cent of graduates working in the university and university college sector stated that it was a formal requirement for appointment, compared to 5 per cent in the field of performing arts. A graduate working in the higher education sector writes:

I use experience from the Fellowship programme every day, and I would not be able to function in my current position without this experience.

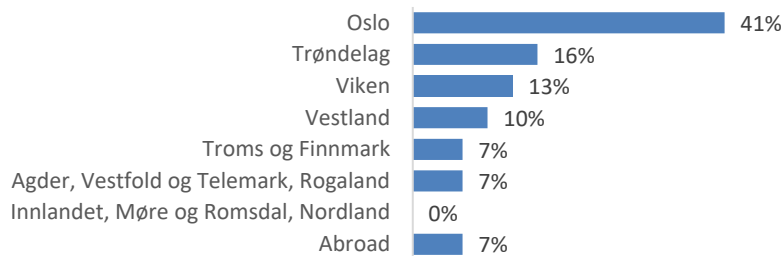
We mentioned earlier in this report that graduates who completed the Fellowship programme before the transition to individual doctoral degree programmes can in some cases apply to be awarded the formal title

of *philosophiae doctor* (PhD) in Artistic Research (see Chapter 1). Whether or not this is possible depends on each individual institution's guidelines, and practice varies. One graduate pointed out that having the right to use the title would have opened up more career opportunities, particularly in an international context:

The title of the Norwegian Artistic Research Fellowship Programme is not relevant in the international context... It is probably sufficient for research fellows who plan to work in the Norwegian educational system, but for everyone with other ambitions, the opportunity to use a PhD title would be far more relevant.

Geography and place of work

Figure 34: In what county do you work in in your current principal position? (N = 61)²⁴



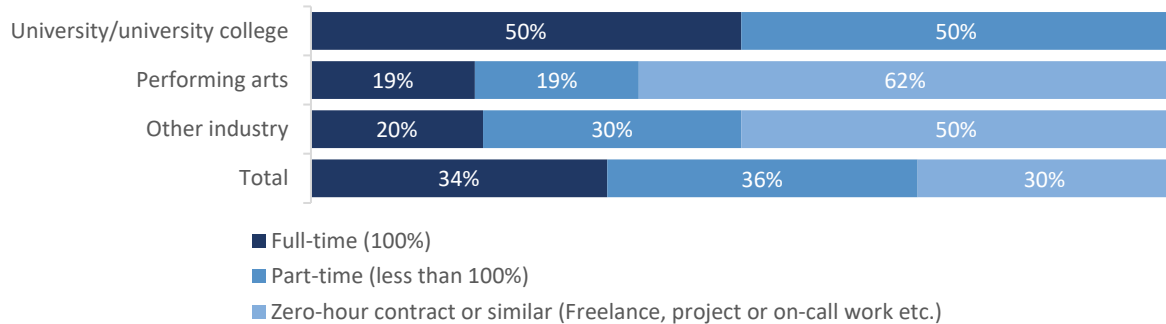
We have previously seen that a relatively high proportion of the graduates have completed their programme at an educational institution in Oslo. Many graduates, 41 per cent, also reply when asked where they work that their principal position is in Oslo. A total of 39 per cent of the respondents work in the counties of Trøndelag, Viken or Vestland. The remaining are based in other parts of Norway or abroad. Those who answered 'Abroad' have entered countries in Europe.

The graduates were also asked if they work in the geographical area where they wish to work. Nearly all of them, 93 per cent, answered that they did.

²⁴ Some counties have been combined due to the low number of answers.

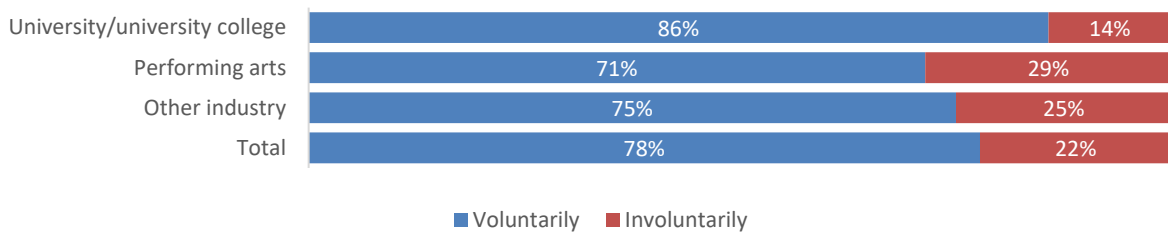
Percentage of full-time position and working hours

Figure 35: Percentage of full-time position stipulated in the employment contract for the current principal position (N = 61)



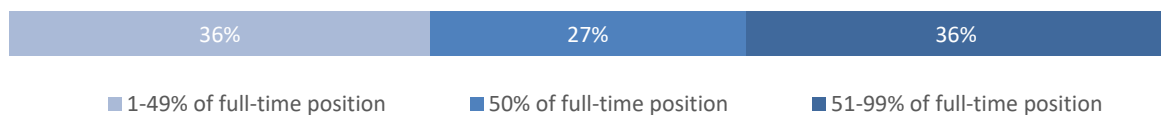
It is more common to work part-time or not have an employment contract stipulating the percentage of a full-time position than to have a contractual full-time position. Thirty-four per cent of the graduates work full-time, while 66 per cent work part-time or do not have a contractually stipulated percentage. Full-time work is more common in the higher education sector compared with other industries.

Figure 36: Proportion working part-time voluntarily or involuntarily, broken down by industry (N = 36)



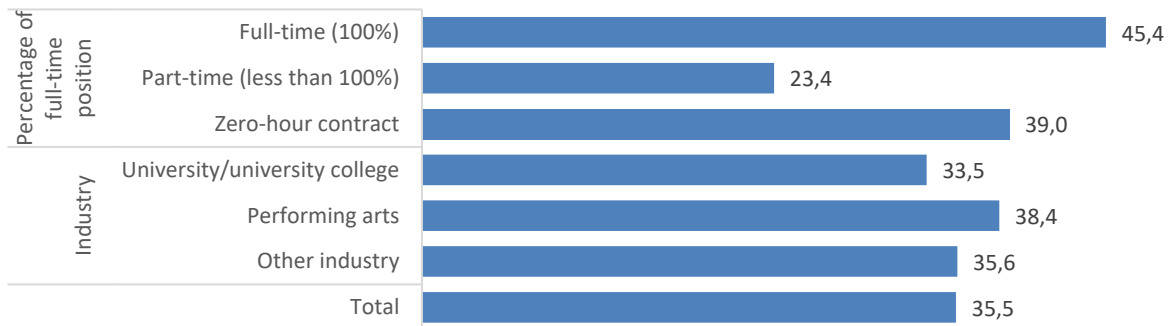
Respondents who work full time or do not have an employment contract stipulating the percentage of a full-time position were asked whether this is voluntary or not, often called 'involuntary part-time work'. The majority, 78 per cent, work part-time because they want to, while 22 per cent are involuntary part-time workers. The proportion of involuntary part-time work is slightly higher among performing artists and graduates working in other industries compared with those who work at universities/university colleges.

Figure 37: Percentage of full-time position stipulated in the employment contract for part-time positions (N = 22)



Of the graduates who have work, 36 per cent are in part-time positions with the percentage of a full-time position stipulated in their employment contract. They were asked to state what percentage of a full-time position they work in their current principal position. On average, they work 50.5 per cent of full time, but as Figure 37 shows, there is considerable variation. As many respondents have contracts for more than 50 per cent as for less.

Figure 38: Actual working hours, average number of hours per week in principal position, broken down by industry and percentage of a full-time position (N = 59)



The standard working hours for a full-time position in Norway is 37.5 hours per week. Since lunch breaks are often not included in the agreed working hours, this usually corresponds to *normal working hours* of 40 hours per week. When we ask how many hours per week the graduates actually work in an average week in their current principal position, the typical answer is 35.5 hours per week. The lowest number of working hours was 4 hours per week, while the highest was as much as 70 hours.

For graduates in full-time work, the number is 45.4 hours, and for those who have a part-time position with the percentage of a full-time position stipulated in the employment contract, it is 23.4 hours. On average, respondents who do not have an employment contract stipulating the percentage of a full-time position work 39 hours per week, only slightly below the norm for a full-time position.

Broken down by industry, the differences are smaller, but we note that the respondents who work as performing artists on average work a few hours more per week than those who work in the higher education sector.

Pay

We will conclude this chapter with a closer look at the graduates' earnings. National pay statistics provide a natural point of departure. According to Statistics Norway, the mean annual earnings in Norway in 2020 was NOK 585,000, while the median was NOK 529,800.²⁵ People in full-time work earn more than part-time workers, and men on average earn a little more than women. It is at least as relevant in this context to look at pay conditions for university and university college staff. According to the Norwegian Association of Researchers' pay statistics for 2020, the mean annual salary for a state research fellow position is NOK 501,419, while a researcher in the state sector (with doctoral degree qualifications) earns an average of NOK 641,227.²⁶

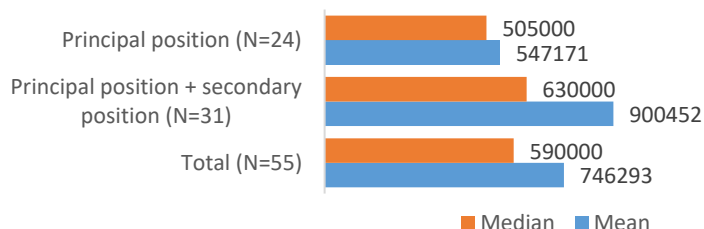
In pay statistics, the mean is usually higher than the median, as the mean is often affected by a small number of people with very high salaries. Many people will be found around the middle of the sample, and so the median pay is often a better way of measuring what constitutes a 'typical' income. In the rest of the section, we will present both mean and median figures.

²⁵ Statistics Norway (2021). *Earnings*. [Retrieved on 11 Nov. 2021 from <https://www.ssb.no/arbeid-og-lonn/lonn-og-arbeidskraftkostnader/statistikk/lonn>]

²⁶ The Norwegian Association of Researchers (2020). *Forskerbundet: Lønnsstatistikk for medlemmer i offentlig sektor*. ('Pay statistics for members working in the public sector') [Retrieved on 11 Nov. 2021 from https://www.forskerforbundet.no/Documents/skriftserien/2021-2_Statistikk_stat_2020.pdf]

Please note that the number of respondents in this survey is relatively small, which means that the answers of a small group of respondents could make a noticeable difference. The figures must therefore be interpreted with some caution.

Figure 39: Gross annual salary, graduates with or without secondary positions (in whole NOK)



The graduates were asked to state the gross annual salary for their current principal position without including extra income, bonuses etc. Respondents with secondary positions were also asked to state how much they earn from them. Figure 39 shows the figures for those who only have a principal position, those who also have a secondary position, and the total for all the graduates.

The mean pre-tax annual salary is nearly NOK 750,000, while the median salary is NOK 590,000. As expected, graduates with a secondary position earn more than graduates without such a position.

Figure 40: Gross annual salary, three groups (whole NOK, total earnings)



About half of the graduates earn between NOK 350,001 and 750,000 before tax. Twenty-four per cent have relatively low pay and earn less than NOK 350,000, while 29 per cent have relatively high pay and earn more than NOK 750,000 before tax. As shown in the figure on the following page, there are differences, sometimes substantial differences, between different sub-groups of graduates.

Figure 41: Gross annual salary broken down by various characteristics (whole NOK, total earnings)

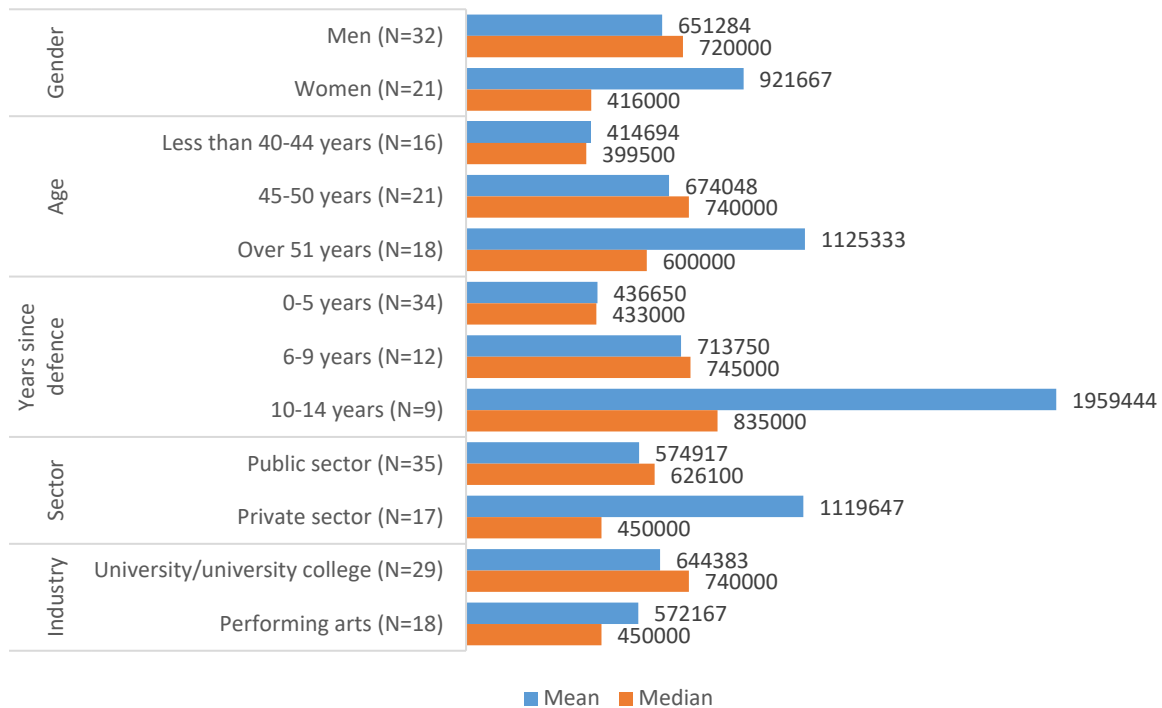


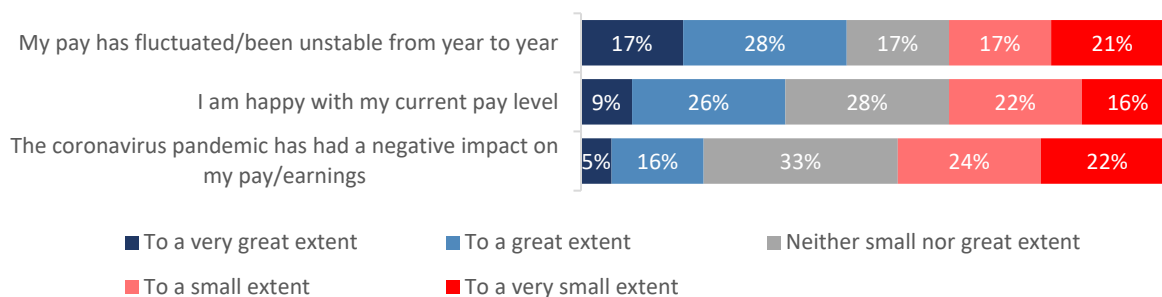
Figure 41 shows the mean and median pay broken down by the characteristics gender, age, number of years since the public defence, sector and industry.

The median pay is significantly higher for men than for women, while women have a higher mean pay. This indicates greater variation in pay among female graduates, and that some women who earn a lot bring the mean up.

As expected, older graduates generally earn more than younger ones. We see the same tendency when we break the numbers down based on how many years the graduates have been active in the labour market after completing the programme. Graduates who have been active in the labour market for more than 6 years after their public defence, have noticeably higher salaries than graduates who defended their dissertation more recently.

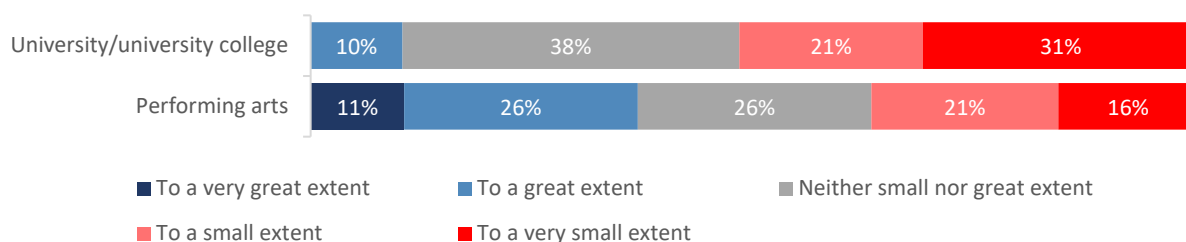
Graduates employed at universities and university colleges have a mean salary at a level typical for researchers with doctoral degree qualifications in the state sector. By comparison, performing artists earn less. The mean pay is more than double the median pay among graduates working in the private sector. This indicates considerably higher variation in pay in the private sector compared with the public sector, which has a 'flatter' pay distribution.

Figure 42: Assessment of statements about pay (N = 58)



So far, we have seen that there is considerable variation in pay among the graduates, and opinions are also quite divided when they are asked to assess their pay (Figure 42). Nearly half of the graduates state that their pay has fluctuated/been unstable from year to year either to a great extent or to a very great extent. When it comes to pay satisfaction, the group is more or less split down the middle. If we look ‘behind the figures’, we find – unsurprisingly – that people who earn a lot are more satisfied than those who earn little. Performing artists experience about the same level of pay satisfaction as those working in higher education.

Figure 43: ‘The coronavirus pandemic has had a negative impact on my pay/earnings’, broken down by industry

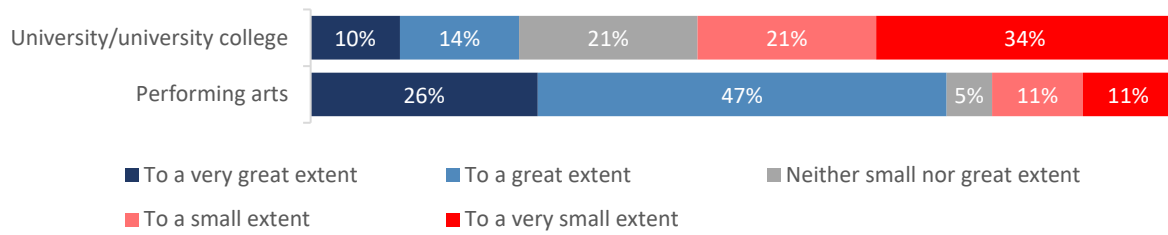


The coronavirus pandemic hit many occupational categories hard and sent thousands of people into unemployment in the first half of 2020. The culture sector was particularly severely affected. A survey conducted by Menon Economics found that, on average, artists lost 45 per cent of their income during the first phase of the pandemic.²⁷

Nevertheless, the vast majority of graduates who took part in this survey state that the pandemic had little or ‘neutral’ impact on their pay/earnings. Still, 21 per cent found that their financial situation was affected by the pandemic to a great or very great extent (Figure 42). When we break down the answers by industry, we find that the pandemic has had a somewhat greater negative impact on graduates in the field of performing arts than on those who work in the higher education sector (Figure 43). A total of 37 per cent of performing artists responded that the coronavirus pandemic had a negative impact on their earnings to a great or very great extent, compared with 10 per cent of those working at universities/university colleges.

²⁷ Grünfeld et al. (2020). *Et halvt år med koronakrise i kultursektoren. Erfaringer og fremtidsutsikter*. Menon publication number 131/2020 [Retrieved on 11 Nov. 2021 from <https://www.menon.no/wp-content/uploads/2020-131-Et-halvt-%C3%A5r-med-koronakrise-i-kultursektoren.pdf>]

Figure 44: 'My pay has fluctuated/been unstable from year to year', broken down by industry



We have already seen that opinions among the graduates are divided when it comes to pay stability. The differences become clearer when we break down the answers to this question too by industry. In total, 73 per cent of performing artists state that their pay has been unstable, compared with 24 per cent of people working at universities/university colleges.

Chapter 5:

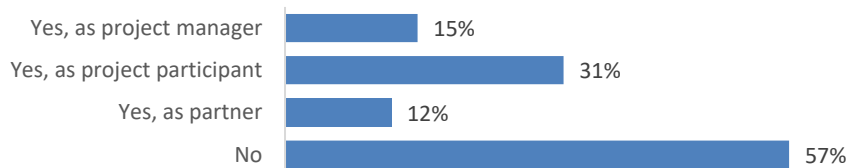
Benefit from the programme, cooperation and assignments

In this concluding chapter, we will first take a closer look at the significance of the programme for continued artistic and academic collaboration, participation in projects and assignments in the period since completing the programme. Finally, we investigate how the graduates have benefited from the programme, academically and professionally.

Academic assignments after completion

We begin this chapter by looking at the graduates' assignments after they completed the programme.

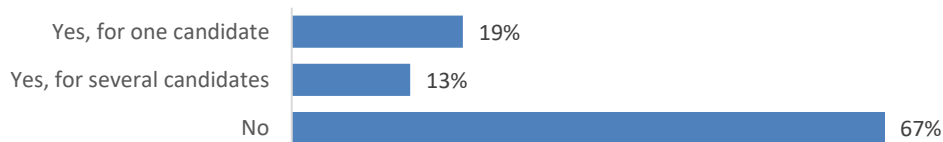
Figure 45: Have you participated in projects funded by the Artistic Research Programme (Project Programme)? (N = 67)



Funds have been allocated to artistic research projects through PKU every year since 2012. As we have already mentioned, this is a very important source of funding for artists in the field.

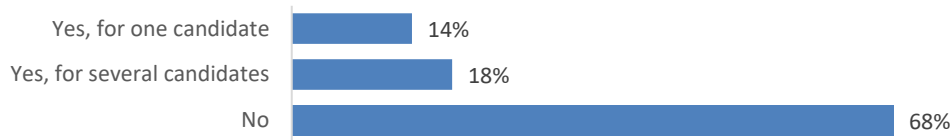
In total, 43 per cent of the graduates answer that they have participated in projects funded through PKU, and several of them have participated in different roles, whether as project manager, as project participant or as a partner. The most common role is as project participant, and 31 per cent state that they have participated in this role. Fifty-seven per cent of the graduates have not participated in projects funded by PKU.

Figure 46: Have you been the main supervisor or co-supervisor for graduates in the Research Fellowship Programme/PhD Programme in Artistic Research? (N = 67)



A total of 31 per cent have functioned as main supervisor or co-supervisor for one or more research fellows in the artistic research field. Sixty-seven per cent have not had this role.

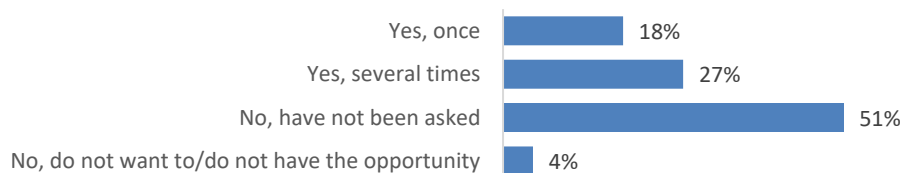
Figure 47: Have you participated in an assessment committee for graduates in the Research Fellowship Programme/PhD Programme in Artistic Research? (N = 66)



All research fellowship projects are evaluated by a committee consisting of three peers who, as a minimum, have associate professor or equivalent qualifications. The committee decides whether the research fellows' project is worthy of a public defence.

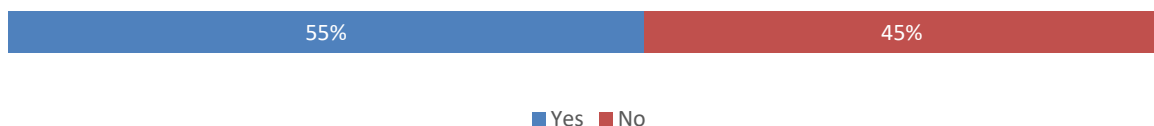
In total, 32 per cent of the graduates have served on such a committee, and 18 per cent have done so twice or more. Sixty-eight per cent of the graduates have not participated in an assessment committee.

Figure 48: Have you contributed to seminars (as leader, moderator, or lecturer) under the auspices of the Norwegian Artistic Research School? (N = 67)



The Norwegian Artistic Research School provides joint professional training for research fellows in artistic research in the form of seminars and conferences. A relatively high proportion of the graduates, 45 per cent, have contributed to such seminars at least once, while 27 per cent have contributed more than once. Fifty-one per cent of the graduates had not been asked to contribute, while 4 per cent answered that they have not wanted to or not had the opportunity to contribute.

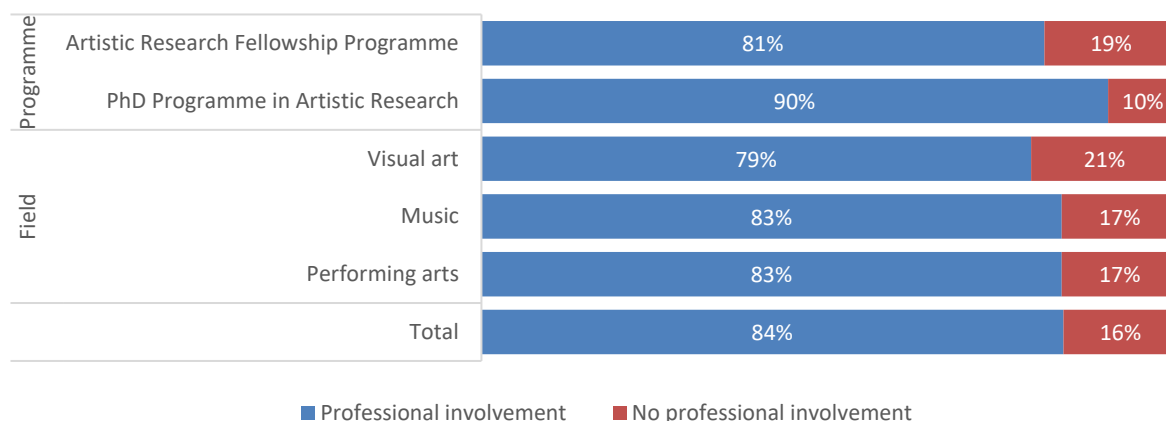
Figure 49: Have you been contracted to peer review project applications or contributions to journals/conferences? (N = 67)



When applications are received from persons who want to carry out an artistic research project, *peers* are hired to review the application. The peer review determines whether or not the application is 'worthy of support'.²⁸ Peers also review articles submitted for publication in peer-reviewed journals or for presentation at various conferences. More than half of the graduates have taken on such assignments.

²⁸ Diku (2021). Guidelines for the applicants to project funding from the Norwegian Artistic Research Programme [Retrieved on 11 Nov. 2021 from <https://diku.no/media/diku-files/diku.no/programmer/pku/pku-utlysning-2021>]

Figure 50: Assignments in the period after the public defence, broken down by field and programme (N = 67)

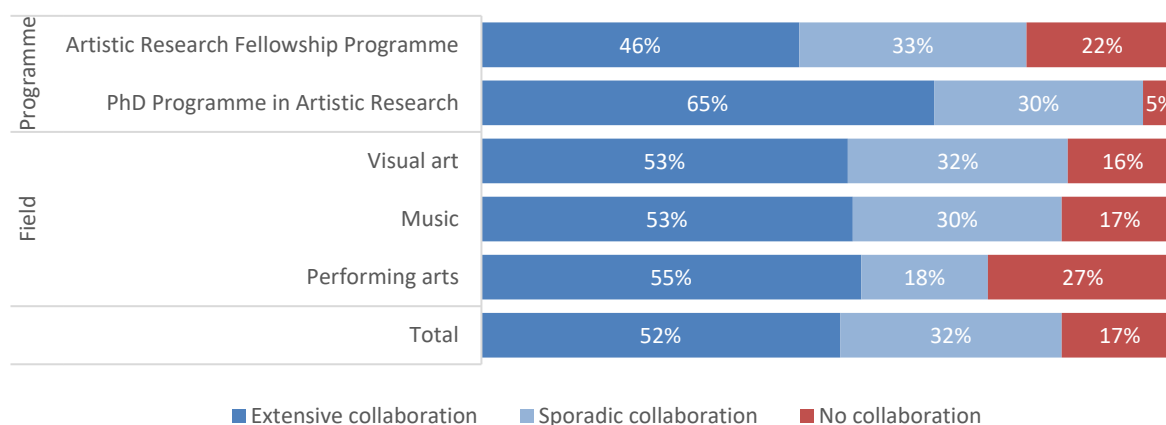


If we consider all forms of academic assignments together, we find that most of the graduates, 84 per cent in total, have taken on at least one role or assignment (Figure 50).²⁹ Sixteen per cent have not undertaken any such assignments since completing the programme. The proportion is somewhat higher among graduates who completed doctoral degree programmes, but differences are otherwise moderate across programme types and fields.

Collaboration and networking

In this report, we have already seen that the graduates have found the joint professional training component useful, particularly when it comes to gaining new insights and networking with other people in the artistic community. The graduates were also asked questions directly related to professional collaboration after completing the programme.

Figure 51: Professional collaboration in the period after the public defence, broken down by field and programme (N = 66)



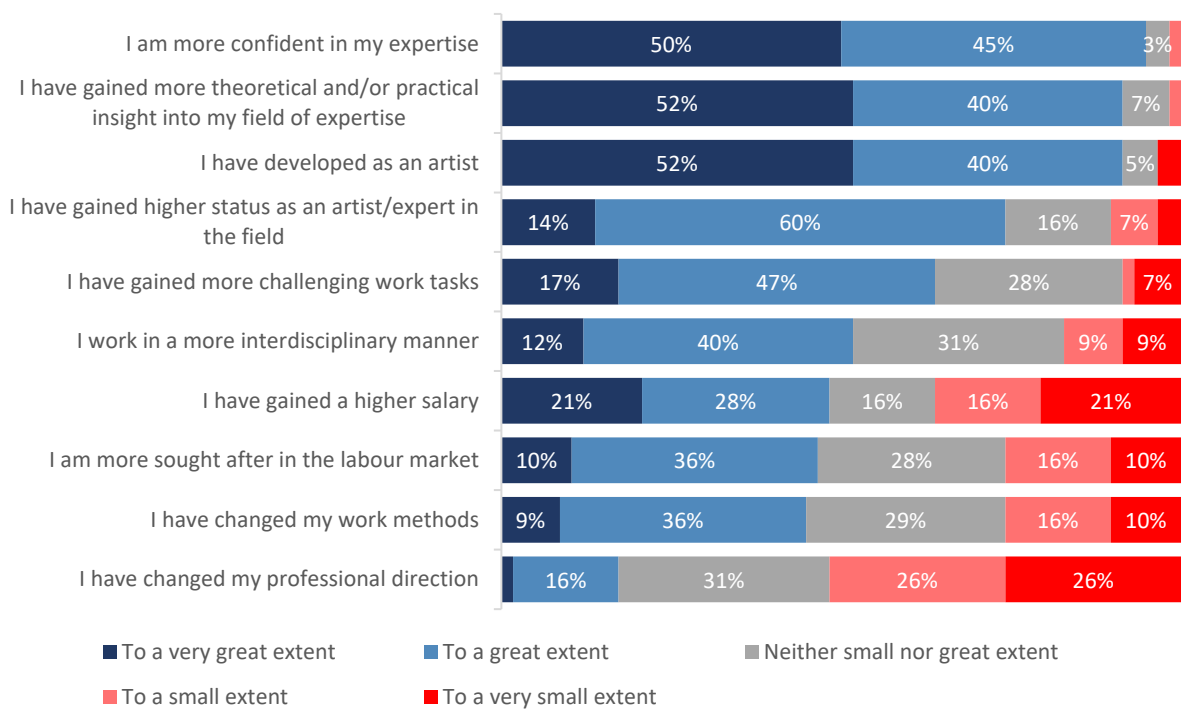
²⁹ Participation in projects funded by PKU, evaluation committee, contribution to seminars under the auspices of the Norwegian Artistic Research School or peer reviews.

As many as 84 per cent of the graduates state that they have collaborated with people they came into contact with during the research fellowship after completing the programme. The proportion who has collaborated is higher among graduates from doctoral degree programmes than those from the Fellowship programme. We also identified certain differences between graduates from different fields. The proportion who has been involved in professional collaboration is higher among graduates in the fields of visual art and music than among performing arts graduates.

The majority of the graduates describe the collaboration as extensive. About one third of the graduates describe their collaboration as more modest or sporadic in nature. Graduates who completed a doctoral degree programme have had the most extensive collaborations.

Academic and professional benefits from the programme

Figure 52: To what extent do you find that your research fellowship education has been significant for your choice of career and the way you do your job today? (N = 58)



All the graduates were asked to express an opinion on a number of statements about how they had benefited from the programme. Overall, we find that the graduates largely find that completing the programme has benefited their academic and artistic development. Nearly all of them respond that they have become more confident in their expertise, have gained more theoretical or practical insight into their field of expertise and developed as an artist.

There is also a high proportion, 74 per cent, who state that they have gained higher status in the field. One of the graduates writes:

The research fellowship has been crucial to my artistic practice, and I have been recognised in international professional communities.

Also, 64 per cent find that they have gained more challenging work tasks, and about half of the respondents work in a more interdisciplinary manner compared with before. In addition, half of the graduates state that they have gained a higher salary, but opinions are somewhat more divided on this issue. Thirty-seven per cent have ticked 'To a small extent' or 'To a very small extent' on this question. Nearly half of them find that they have become more sought after in the labour market.

Forty-five per cent have changed their work methods to a great or very great extent after completing the programme, which could mean, for example, that they have started to use new work methods or forms of artistic expression. However, only a small minority, 17 per cent, have changed their professional direction. This could be interpreted as an indication that the graduates already have a clear idea about what they want to work with in future when they enter the programme. Most of them continue in the same professional direction as before.

Although most of them have not changed their professional direction, the programme has opened the doors to new opportunities in their professional life. For most of the graduates, the expertise they acquired through the programme has been crucial to their ability to do the job they do. This is particularly true of graduates who work in the higher education sector, where the formal qualifications conferred by the programme is a prerequisite for appointment to some academic positions.

