

SKH – shared social environment with bureaucratic framework

During my years, first as teacher and then as researcher, at Stockholm university of the arts (SKH) I have struggled to adjust this environment to better meet my and my animations students needs and affordances. A university is perhaps not a living system the way a natural habitat is but it is one of my main living environments and with that it becomes unavoidable to relate to it through niche-construction.

In 2012, I became a teacher and head of the animation program at SKH. It took me a while wrap my head around the structure of the education and the workplace. Its Film and Media Department has a long tradition of teamwork and its program structure with specializations such as film production, film directing, scriptwriting, cinematography, film editing, and sound design, echoes the Swedish film industry. Students' degree films are often expected to come close to professional industry standards. In *Educating Film-Makers*ⁱ it is described how this training for the industry is becoming increasingly dominant in western film schools. This production-oriented approach foster students to carefully pre-plan their project and the specialized team members luckily usually manages to find some outlet for their creativity inbetween channeling their skill to the pre-set goal of the production.

However, myself and many of my animation students found it difficult to align with this model. Animation students did not have an established role within the existing team structure of the departments team productions. Sometimes there was room for them to create vignettes or special effects for team productions but for the degreeprojects they mostly ended up doing their own films. In those films too often unforeseen developments occurred, new ideas, unexpected opportunities, and creative openings. It was often a more open process that included a sensory listening and responding to the materialities that lead to results that could never have been predicted or pre-planned by the animator alone but could only arise thanks to the creative dialogue with their environment.

Individual study plans

This exploratory nature sometimes clashed with the production pipelines of the school. Students frequently found themselves forced to choose between exploring the new possibilities that arose during the work or following protocol and meeting the expectations of delivering a the planned film on time. They also often struggled, as I do, when adhering to the many administrative protocols for creative work at the school: the booking systems, the documentation forms, the demand for exact plans before projects were allowed to be started. I begun creating individual study plans for their degree films to supply students with frameworks that afforded their need for exploration.

Mediated pitching

Sometimes, when we had school-wide courses and projects, it wasn't necessarily the directors' or screenwriters' ideas that formed the basis of the joint production, instead, all students would pitch ideas. Sometimes we had pitching contests in which student projects would get extra support to develop their projects. Many animation students were anxious about this stressful format and were not able to communicate the beautiful originalities of their idea across to the judges. But at a later time I had

advocated for a different, mediated way of sharing project ideas. Then the animation students amazed the audience with their short mood board videos clearly communicating something core but yet verbally intangible of their project ideas.

Asynchronous and open-ended team-work

In team based courses they often struggled the way I have in group collaborations. The idea generating processes were often verbal and discussion based and tended to lock down too many creative decision before enough drafting and testing.

For the annual student project "*SKH Meets Youth*" in 2015, I designed a theme around Animism. The goal of "*SKH Meets Youth*" is for students to deepen their knowledge of culture for children and young people, and to, with children as the starting point, create from for an audience perspective. It is a recurring annual project where students from many of the school's different programs form teams to create a festival for a young audience.

That year I wanted us to explore what animism could offer as a tool for storytelling for children. Through references to Indigenous cosmologies and to quantum physics, we asked ourselves how animism might help us affirm and acknowledge children's view of the world as true—and not merely as a passing phase.

I supervised one of the teams, and I wanted them to begin working together without first defining too much about what the project would be about. Instead of producing a play or a film, which would have placed higher demands on production planning, they decided to create an experience in the form of a guided walk through a room. Out of this loose framework, many different spatial, sonic, visual, and filmic ideas emerged. Some ideas were merged, while others unfolded as continuations of one another. The students found places in the room for their ideas and began working and experimenting. At regular intervals, we held playtests or walk-throughs, where we could discover overlaps and connections; certain elements were moved to fit better into the whole. All elements were continuously adjusted to capture what happened at the previous station and carry it forward into what would happen next. In this iterative process, each part became an organically contributing element to a whole that everyone had participated in shaping. This process felt alive and animated to me, in many ways echoing childhood play.

Hybrid courses

My artistic and pedagogical development project "Tunga Ting" developed into a mix of a course and an exhibition. I was frustrated that we could admit so few students to the animated film program, and the requirements were so high. Therefore, I designed my project to be used for self-studies, to independently delve into subjects like ecology, perception and animation. The videoessay and texts guides a navigation between theoretical texts and animated films. I was also able to use the project to explore hybrid teaching and create a flipped classroom setup. It provided students who need to conserve their social and cognitive energy to partly study from home.

2017-2025 Researcher (TBC. see also refusal text)

The position of the artistic researcher provided me with some wiggle room to navigate this university bureaucracy differently. As a researcher I could focus more on my need for a (teaching) environment to set boundaries for its practices so they don't undermine our joint sustenance. I have done so for example by working for SKH to adopt the Paris agreement. I have carried out life cycle assessments of our students film productions, I have developed tools that help students connect how different decisions in filmmaking effects the films carbon footprint. The images below show how the elsa climate calculator is manifested in the environment, incorporated in the administrative framework of the department.

I have hosted sustainability themed days for new students at the beginning of each semester, leading to crossdisciplinary student initiatives. I have also connected the school with other initiatives such as FERA's sustainability manifesto and the regional film funds and supported local student activist groups at SKH.

The screenshot shows the SharePoint portal for SKH Stockholm. The header includes the SharePoint logo, a search bar, and the user's name 'Lina Persson'. The main content area is divided into several sections:

- Tjänster och verktyg** (Services and tools): A grid of green buttons linking to various services like 'Asinet - lokalbokning och schema', 'Big travel Sweden - resebokning', 'Butiken - webbshop', 'Canvas personal - lärplattform', 'Elsa - klimatkalkylator', 'Ladok - för personal', 'Lega Online - biljettbokning', 'Lega Online - tekniskbokning på...', 'Mediaflow - bildbank', 'Portalen - Statens servicecenter', 'Primula - egenrapportering', 'ReachMee - personalrekrytering', 'Tele 2 - min sida', 'Unit 4 Business - ekonomisystem', 'Verbi - ...', and 'Zoom - videokonferens m.m.'.
- Genvägar till sidor** (Shortcuts to pages): A grid of white buttons with green borders linking to various pages like 'Antirasistiska serien', 'Biblioteket och Arkivet', 'Canvas - manualer lärare', 'Canvas - manual teachers', 'Hitta på intranätet', 'Resor', 'SKH Stockholm', 'Språkråd', 'Utbyten för anställda', and 'Öppettider i våra lokaler'.
- Terminstider** (Term dates): A section titled 'Terminstider läsåret 2022/2023' with dates for 'Hösterminen 2022: 29 augusti-15 januari 2023', 'Vårterminen 2023: 16 januari-4 juni', and 'Sommarterminen 2023: 5 juni-27 augusti'. Below it is a section for 'Terminstider läsåret 2023/2024'.
- Anslagstavlan/Yammer** (Noticeboard/Yammer): A section titled 'Anslagstavlan/Yammer' with text about digital noticeboards and Yammer. It mentions that staff and students can post on the digital noticeboard, and that Yammer is a tool used by SKH.

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Elsa – A climate calculator for the film industry

Elsa is a web-based tool where the user can calculate the carbon footprint of a film production and get tips on how to reduce it. It is part of PhD student Lina Persson's doctoral project Climate-Just Worldings and was released in September 2022.

[Try Elsa here \(in Swedish\) →](#)

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SharePoint Search this site Lina Persson

Student Komplaner och studiehandledning Dokument Studenthandbok Produktionshandbok Medarbetarportalen

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Produktionshandbok Public group Not following 6 members

Home Immersive reader

Miljöperspektiv

Lina Kempe
Producent
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I igångsättningsbeslutet ingår punkten *Miljöaspekter för film och media respektive Miljöaspekter vid extern spelplats för scenkonst*.

Beräkna, redovisa, lära

Examensprojekt inom ämnesenheten för film och media ska använda en klimatkalkylator för att beräkna projektets koldioxidavtryck och resultatet ska redovisas vid projektets slut.

Vi föreslår att du använder Co2-kalkylatorn ELSA som är utvecklad på SKH och mycket enkel att använda.

ELSA är en klimatkalkylator för svensk filmbransch. Elsa hjälper dig att beräkna, redovisa och lära dig om hur mycket Co2 din filmproduktion släpper ut. Genom att svara på en serie enkla frågor, specialanpassade för filmproduktion, får du en beräkning på koldioxidutsläppen för din planerade film. Du kan under testets gång ändra på olika faktorer för att direkt se vad det gör för skillnad för filmens sammanlagda avtryck. Kalkylatorn fungerar på de flesta plattformar och ditt resultat visualiseras på flera intressanta sätt. Du kan sedan exportera resultaten för flera olika format och ändamål, till exempel som visualiseringar för sociala medier eller kalkyldokument till finansierare och distributörer.

Du kan självklart använda de delar som rör till exempel transport/ lokaler och användning av ljus även i inom andra konstnärliga områden.

Projektet ska göra en beräkning inför produktionsstart och en uppföljning vid projektets slut. Samtliga i teamet bör diskutera sina konstnärliga val i förhållande till deras miljöpåverkan och särskilt deras CO2 avtryck. Upptäck vilka delar i er produktion som har störst Co2-avtryck så kallade "Hotspots". Hur kan ni reducera dem?

Beräkningen ska lämnas för att få ett godkänt igångsättningsbeslut. Under inspelningsperioden samlar ni in och följer upp era beräkningar med faktiska siffror. Mycket i ELSA rör områden som ingår i foto, produktionsdesign, produktion och postproduktion. När produktionen är klar redovisar ni ert resultat till ämnesproducenten.

Du hittar kalkylatorn här: <https://www.elsa.film>.



Kan en webbsida göra filmska...
Om Klimatkalkylatorn Elsa

Dokument
[Miljöpolicy inkl. handlingsplan.pdf](#)

Organisational structures and niche-construction (TBC)

During my time at SKH, I have experienced several top-down reorganizations. This combines the worst of two worlds for those who use sensorimotor navigation to develop and adapt with their environment to better serve the needs of the practices it house. Even when a framework is rigid, it is possible to find room for flexibility once

you have learned the rhythms of the system. But when the structure is regularly replaced, all time is spent trying to tune in to the new structure—and as soon as we have sense of it enough to creatively work with and around it, it is replaced again.

A university can perhaps not be a living system the way a forest is, but there are ways that also larger organisations can accommodate more organic processes. And there are ways that large organisations can develop and change in bottom-up processes driven by its own participants, based on the practicalities of their core-mission (kärnverksamhet).

At a talk at Gotland game conference Sam Spurlin¹ gives examples of how game companies could better channel the creativity of their employees by drawing on the book *Brave New Work*. The main argument is that in a complex world also organizational structures need to be complex. (tbc: develop difference between complex and complicated....)

Radical small-scale alteration is probably the most efficient way to make shifts within large complex structures such as our contemporary universities and societies. Full scale, top-down re-organisation or geoengineering will not serve the unavoidable and necessary system change. As Anna Tsing explains in a recent interview², these times need solutions that work at multiple scale.

¹ Petrie, DJ; Stoneman, R. (2014). *Educating Film-makers: Past, present and future*. Bristol: Intellect.

¹ Gotland Game Conference 2023 Talks - Sam Spurlin – *Brave new work*

² Anna Tsing, *Pretty heady stuff*, podcast, February 18 2021