

File S2. Extensive findings study 2.

Theme 5: Reshaped power dynamics. Following this, 20.2% of survey participants argued that general issues of power imbalances in the industry and education are a core concern. We coded this under the main theme of **Reshaped power dynamics**, which included subthemes such as **Decentralizing power** (12.7%). This subtheme addressed the flattening of hierarchies and the creation of a level playing field, ensuring equal access to leadership positions (with sensitivity to gender dynamics) as well as limiting the monopolization of power through permanent teaching positions held by professors. We coded these issues in quotes such as: *If hierarchies and their effects were consistently reviewed and effectively flattened at all art colleges [22] and Shared management positions, more management positions held by women/non-binary people [32].*

In the subtheme **Reducing dependency on gatekeepers and networks** (8.3%), participants shared their visions of a more equitable environment. They emphasized dismantling of rigid class structures and decentralizing decision-making authority, concentrated in the hands of individual teachers. Additionally, participants discussed the importance of access to networks and social capital – both essential for career advancement in the cultural sector, yet oftentimes closed-up in exclusive networks: *I think that sexual assault and racism are a big problem in our profession because we are all students of a particular expert. This person can end our studies with their disapproval or reliability. We are always dependent on this person when it comes to our future or our education. Because they can be very successful in their profession and open many doors for us [675].*

Finally, responses coded under **Transparency in decision-making** (3.5%), addressed the need for clear and understandable evaluation processes and institutional structures, as reflected in: *In addition, there is a jury culture that is welded shut that does not function neutrally and equally, but is based on an internal 'recommendation culture' and thus not all students are treated equally. Access to prizes and scholarships is difficult. Many prizes are awarded behind closed doors. I would like to see students actively applying for prizes and an independent jury of experts selecting the winners!!! [468]*

Theme 6: Diversity in artistic institutions. This theme (17.5% of the responses) centered on the visibility and representation of both the diversity of individuals involved in professional and educational artistic institutions as well as the diversity of artistic outcomes produced in the former. The first subtheme, **Ensuring representation across all levels** (10.1%), reflected participants' calls for the active inclusion and participation of individuals from various backgrounds at all institutional levels, be it staff, students or arts practitioners. This was expressed in thoughts such as:

Women and many minorities are underrepresented everywhere in my industry. In the (much too rare) cases in which you meet someone who is not a white cis-male, you can unfortunately almost be sure that this person has had to overcome some hurdles in their career that, for example, I, as a very privileged person, have been spared. As soon as I no longer encounter mainly white cis-men in my daily work as an artist, but a truly diverse mix of musicians, sound engineers, directors, producers (etc.), I will be satisfied. Until then, I would also like to try to support equal opportunities and comprehensive representation myself. [506]

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The second subtheme, **Cultivating diverse artistic expression** (8.8%), emphasized a vision of institutions that embrace broad and innovative understandings of aesthetics and artistic expression. Participants highlighted the need to foster diverse approaches and ideas, ensuring they can thrive beyond current trends. One participant stated: *I would expect a much wider range in the creation of art, since one would be less restricted by what, for example, instructors expect [95].*

Theme 7: Strong artistic communities. This theme, accounting for 15.4% of the responses, included topics related to inclusive strategies for fostering a sense of belonging within the artistic community. This highlighted the importance of designing welcoming physical spaces for aspiring artists, as well as creating opportunities for meaningful interaction and low-threshold networking. Participants also emphasized strong bystander responsibility as a key element of community accountability. One subtheme was the vision of **Transforming artistic spaces into community spaces** (5.3%). Here, participants described their visions of CHE institutions that cultivate a welcoming atmosphere – frequented spaces that offer opportunities for communal exchange. This was reflected in ideas such as: *That students spend a lot of time at the university/at the workplaces there and work less from home. That they enjoy being at the university and use the opportunity to consult the professor - not just attend compulsory courses [184].* The strength of artistic communities was further related to **Strengthening community accountability** (second subtheme, 5.3%), as expressed by this participant: *A feeling of respect, acceptance and helpfulness. Awareness and communication about it. [384].*

Theme 8: Critical curricula and pedagogy. 6.1% of respondents advocated for **Critical curricula and pedagogy**. In this theme, we coded for subthemes related to a critical examination of industry-specific issues integrated into the degree programs for emerging artists (**Preparing artists for sustainable careers**, 2.2%), for example: *More course materials about the future after graduation [652].*

Further discussions within this theme focused on the value of developing critical and reflective curricula that unpack and deconstruct topics of pedagogy, the Western arts and music canon, and the relationship between the artwork discussed and the potentially problematic behaviors of its creators, as in: *A clearer positioning on marginalised groups, as well as distancing, reappraisal and art-historical contextualisation on topics that make a training and work culture uncomfortable and uncertain [298].*

Theme 9: Elevating artists' recognition in society. In this theme with no further subthemes, we comprised responses that argued for the need of a changed value of art and artists in the general society. In 3.1% of the responses, participants for example stated that this could be achieved

If the profession were seen as a normal, socially accepted profession that you don't do because you just 'like' it and enjoy painting. That it is understood that creative professions involve an enormous amount of effort and work and should be remunerated accordingly. [146]

Theme 10: Obstacles to change, doubts about progress. In this final theme (accounting for 10.1% of the data), we included responses that did not propose a specific vision. Instead, participants made rather general comments about the creative industries (*The industry itself*

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has no honest interest in the free development of the individual. Waste reforms will not change that, [523]); argued that improvements in CHE were contingent on individual will or mindset (I sometimes feel unsafe, without anyone being able to do anything about it except for me, [303]), could only occur against the backdrop of fundamental societal changes (Everyone free and safe? Not until patriarchy and capitalism are history... [687]), or, in some cases, that such scenarios were ultimately unattainable, such as in: That life is a fantasy or illusion. Violence exists everywhere and will not go away. That doesn't mean I'll give up my work, but I need to learn to survive in art. [359]