Section A – Background and Research Standing

A1. Background

Organisation:
The Faculty is comprised of three Departments: Academy of Design and Crafts (HDK), Academy of Music and Drama (HSM) and Valand Academy (AV). In 2020 HDK and AV will merge into one Department (see Art 2025, https://konst.gu.se/digitalAssets/1670/1670371_vision-konst-2025-eng.pdf). HDK has four units: Design, Crafts, Visual and Material Culture and Steneby Crafts and Design. HSM has four units: Education Pedagogy, Performing Arts, Music (World Music, Improvisation, Individual Performance, Composition, Music- and Sound Production), Music (Classical Performance, Church Music). AV has four units: Film, Photography, Fine Art and Literary Composition.

Research subjects
HDK: Design, Crafts and Research on Arts Education. HSM: Musical Performance and Interpretation, Performance Practices, Music Education, and Research on Arts Education. AV: Artistic Practice. The Faculty, as the only HEI in Sweden, has degree awarding powers in all teachers’ artistic education programs (dance, drama/theatre, music, sloyd and visual art). There is a Faculty Research School run by the Departments in collaboration. The Faculty is a part of the Research School at the Centre for Educational Science and Teacher Research (CUL) at University of Gothenburg. A publishing and conferencing platform shared by the three Departments - PARSE – is currently located on Faculty-level but will be located in the Departments from 2020.

Leadership
The Faculty is headed by a Dean, assisted by a Pro-Dean (research dean) and a Vice-Dean for Education. On the Faculty level there is a Faculty Advisory Committee on Research. There is a Faculty Management Group (Dean, Pro-Dean, Head of Faculty Office and Heads of Department, a Head of Department’s Council (Dean, Pro-Dean, Head of Faculty Office, Heads of Department, Student Union Representative), a Faculty Advisory Research Committee (with Dean, Vice Heads of Department for Research, Representative for Research School, Representative for PARSE, PhD Student as members) and a Council for Education (KF-BUGA).
Leadership in Departments: Head of Department, Pro-Head of Department, Vice-Head of Department for research, a Vice-Head of Department for Education. HSM has a Vice-Head of Department for Doctoral Education. Heads of Department are supported by the Department Advisory Councils, leadership groups, Research Boards and Educational councils. All Departments have a Director of Doctoral Studies (although with different formal titles).

The Research School has two Directors supported by a steering group with representatives from each Department as well as three doctoral students. The School organises collegial meetings of supervisors, symposia and currently offers four basic research courses completed by colloquia.

PARSE (www.metapar.se) is led by the Dean and the three PARSE-professors based in Departments.

**Hosted centres**

Business & Design Lab (BDL) is a research centre founded by the Faculty of Fine, Applied and Performing Arts and the School of Business, Economics and Law. HDK is the host Department for BDL. BDL was formed as a five-year project in 2006 and became a formal interfaculty research unit within the university on January 1, 2011. BDL’s purpose is to support research within the cross disciplinary field of business, management and design, combining theories and practices from these fields. BDL has been important as a platform for collaboration between the Departments at HDK, especially with the design section through the corresponding Business & Design Master Program in Design and different Departments and sections at the School of Business, Economy and Law, such as Marketing and Management at Business Administration, and Institute of Innovation and Entrepreneurship. Collaboration has taken the form of shared research projects and shared activities with seminars and conferences. [url: https://bdl.gu.se]

**Research infrastructure**

*The Lindblad Studio*  
(https://hsm.gu.se/english/education/ma-composition/lindbladstudion). The studio is an important resource for composition, production and music technology which is extensively used for artistic development projects, by PhDs and senior researchers.

The *North German Baroque Organ* in Örgryte church was built as part of extensive research at the University of Gothenburg and Chalmers. The organ was built at the GoArt (Göteborg Organ Art Center, https://www.goart.gu.se/about-goart+) workshop. The instrument has four manuals and pedal, with 54 stops distributed. The goal was to recreate the Arp Schnitger (1648–1719) organ. This organ, together with the GoArt research library, are the remaining GoArt research facilities. They are extensively used by Swedish and international musicians and organological researchers.

*PARSE.* Both a research infrastructure and an environment, PARSE is the Faculty’s international publication and conference platform for artistic research, and an important international meeting point for our research.  
(More ample presentation of infrastructures below)
A2 Research standing

Research, research profiles, strategies and plans at the Departmental level – describe research groups and their main research aims.

HDK

The three main research areas at HDK – Craft, Design and Research on Arts Education – are also areas of doctoral research. The examples of research presented here comprise well-established and emerging research, grouped under three discipline cross cutting profiles, based in HDK’s two campuses – in Gothenburg and Dals Långed (“HDK Steneby”), with Gothenburg as the predominant research site. Hence:

- ‘Craft research’ is primarily located within the profile Craft and Society
- ‘Design research’ is spread under the profiles Arts and Politics, Craft and Society and Design, technology and organisational change
- ‘Art Education’ is located within Art and Politics, and Craft and Society

A: Art and Politics

The theme focuses on the dynamics of power and change produced by the interaction of art/aesthetics and politics. The profile has evolved amongst faculty in Design and Arts Education and has been stimulated by the involvement in research centres such as CGM, CCHS and SWEMARC. Contexts of inquiry are public spaces and spheres, education practices, participation, mobility, citizenship, neo-colonialism, hegemony and social justice. The profile considers debates about: migration, heritage, sustainability, carceral design and child culture design. Methods include: counter-mapping, intersectionality, art-based learning and relational pedagogy. Key references include Onkar Kular’s Stanley Picker’s Creators’ Academy (2016), Tarja Karlsson Häikiö & Kajsa Eriksson (Eds) Art-based Education. An Ethics and politics of relation (2018), TRADERS - training art and design researchers in participation in development of public space (ITN Marie Curie FP7, 2013-2017), Markus Miessens Para-platforms (including a series of events and an upcoming publication), Erling Björgvinsson’s PARSE-node Art and Migration, the Heritage-as-Commons / Commons-as-heritage seminar-series and publication (CCHS).

Active research groups

Researchers within the group Visual and Material Culture (Tarja Karlsson Häikiö, Kajsa G Eriksson, Fredric Gunve, Beatrice Persson et al) focus on new knowledge, new materialism and sustainability with significance for educational practices, aesthetic learning and arts education. Research encompasses issues on school and teacher education research, research in the areas of practice-based, art-based and art based educational research, for instance through project such as RAIN (Gunve & Eriksson).

The Art and Migration group (Erling Björgvinsson and Tintin Wulia) is connected to CGM and the Department of Global Studies. The group is currently developing a research arc within
PARSE - Art and Migration. Through arts/design they research the embodied, affective, performative, material, visual, and spatial politics of cross-border human mobilities, through arts/design as well as other disciplines and practices.

The Curating the City-research group (including Henric Benesch) is connected to CCHS and colleagues at Dept of Conservation and at University College London. It explores the negotiations of the urban past, present and future with regard to different stakeholders and temporalities through a range of trans- and interdisciplinary research activities. Included here is the Reconciliatory Heritage-project (with researcher Evren Uzer, connected to the URBSEC) which investigates heritage as a tool and meeting place for dialogue, mediation, reconciliation, and conflict resolution.

Researchers addressing current shifts and challenges with regards to publics and public space as heterogeneous landscapes composed of a plethora of multi-scaled actors, stakeholders and constituencies include Markus Miessen and more specifically research related to participatory design and child culture through the TRADERS-project, developing ways in which art and design researchers can ‘trade’ or exchange with multiple participants and disciplines in public space projects: Lieselotte van Leuwen, Annelies Vaneycken and Henric Benesch.

Researchers related to SWEMARC (Maria Nyström and Carl-Johan Skogh) and the EAT-free standing course have an interdisciplinary and community related focus on developing environment-friendly marine aquaculture (new project: ‘Smart food from oceans to kitchen’).

An emerging national network of designers and scholars Design and Posthumanism, including Thomas Laurien and Tom Cubbin who want to nourish our curiosity and belief regarding the need for designers to pay better attention to non-human earthlings like other animals, plants, and everything in-between and beyond.

**Doctoral students**

Hanna af Ekström: *Normkreativ innovation med fokus på funktionsnormer.*


Maryam Fanni: *The City as Image -- an inquiry in visual coordination on street level.*

Franz James: *Carceral Design -Understanding the meaning and impact of objects, furniture and interior design in institutional spaces of incarceration and care.*

Annelies Vaneycken: *Acting in-between: exploring ambiguity as productive space for developing participatory design (workshops) as a democratic practice.*

**Publications found on:**

[https://medarbetarportalen.gu.se/intern-tkonst/forskning/red19-publications/](https://medarbetarportalen.gu.se/intern-tkonst/forskning/red19-publications/)

**B: Craft and Society**

This research profile considers key contemporary questions facing craft practices today. Contemporary craft sits at the intersection of art and design and attends to the meaning of materials and the meaning of making. The proximity of craft to production arguably makes the contemporary craft disciplines uphold their ethical standards, but also implicates craft in confronting the overproduction of our material world. The Craft & Society research profile
considers debates about tacit knowledge; material resources, labour and the global south; definitions of skill; community, empathy and care. Pedagogical research in the arts and in sloyd considers how artefacts mediate meaning for learning through multimodal activities that relate to both formal educational practices and informal practices in the society. Jessica Hemmings, Professor of Crafts, has contributed new international perspectives to craft discourse since her appointment at HDK. Hemmings’ research interests sit between literature and craft as evidenced in her editorial work *The Textile Reader* (Bloomsbury:2012) now considered a key text for textile scholarship. Furthermore, Marlène Johansson is the only academic in Sweden currently to hold a Professorship in the subject area of sloyd & pedagogy. The recent appointment of Professor of Crafts based at HDK-Steneby, Maja Gunn’s work with the performative and political function of clothes and textiles presents a new strand of research conducted within the Craft & Society.

**Active researchers and research groups:**
The weaving research group includes Birgitta Nordström's significant ongoing work on textiles, rites and death, and in particular shrouding blankets in collaboration with maternity wards throughout Sweden and colleagues working in midwifery at Sahlgrenska University Hospital in Gothenburg. Jessica Hemmings research into textiles in literature focuses on weaving as a metaphor to communicate sexual violence and taboo inflicted on women’s bodies. Research into the purpose of weaving in contemporary society is also undertaken PhD candidates Emelie Röndahl who focuses on questions of time, labour and weaving and Rosa Tolnov Clausen who focuses on weaving as a potential form of community building.

The research group focusing on sloyd education and crafts science in a school context, including Marlene Johansson, Peter Hasselskog and Joakim Andersson (doctoral student), primarily within a Nordic context, including extensive Nordic networks and collaborations. PhD candidate Gustav Thane’s research into the relationship of the body to blacksmithing tools undertaken with the support of motion capture data collected with RICE colleagues further contributes to this area, as does PhD research into sloyd education experienced by new immigrants to Sweden by Emma Gyllerfelt. Jessica Hemmings research into the relationship between writing and making focuses on questions about the depiction of tacit knowledge in memoir and fiction writing. This area will expand into 2019 to include a postdoctoral appointment shared between Crafts & GU Conversation with a focus on mapping various disciplinary understandings of craft with the focus on empathy as a potential shared value found across ‘craft science’ and ‘craft’ undertaken within the artistic context.

Researchers examining the field of materials and architecture challenge the convention of treating craft materials as merely decorative within architecture and invert references that have typically been strictly relegated either as appropriate to either ‘interior’ or ‘exterior’. *Urban Materiality – Towards New Collaborations in Textile and Architectural Design* (2016-2018) is a VR funded project led by Kristina Fridh that focuses on textiles and acoustics. This project involves researchers from Chalmers University of Technology and The University of Borås with the aim to create an interdisciplinary research platform for cooperation in textile architecture. Newly appointed (August 2018) Professor of Ceramics Anja Bache’s recent investigation “A Dream of Flowerland” uses IT technology to inform the creation of concrete and ceramic vessels informed by data from their surrounding interior architecture and exterior grounds.
The newest research area includes colleagues who focus on questions about **craft, gender and sexuality**. Design lecturer Tom Cubbin’s *Crafting Desire: an international design history of gay male fetish making* funded by the Riksbankens Jubileumsfond (2018-2021) will use methods from oral history and the archive (see New research initiatives). Recently appointment of Professor of Crafts based at Steneby, Maja Gunn’s research focuses on norm-critique of clothing and through her participation with the international gender design network (iGDN) questions heteronormativity in clothing design.

**Doctoral Students**

PhD-studies within Craft began at HDK with Mårten Medbo’s *Lerbaserad erfarenhet och språklighet* (‘Clay based experience and Language-Ness’, 2016) and Birgitta Nordström’s Licentiate *In a Room of Rites – Cloth Meeting Human* (2016). Current PhD candidates in Crafts are researching themes of jewellery, place making and dissolving heritage (Nicolas Cheng 2015-2019), time, labour & digital image making in tapestry weaving (Emelie Röndahl 2016-2021), community weaving and identity (Rosa Tolv Clausen 2018-2022) and blacksmithing, tools and the body (Gustav Thane 2018-2022) with recent projects such as David McCallum’s PhD *Glitching the Fabric: Strategies of New Media Art Applied to the Codes of Knitting and Weaving* (2018) representing cross disciplinary inquiries within the Faculty. Ph-students in Research on Art Education includes: Emma Gyllerfelt *Nyanlända elever - lärande genom multimodaliteter i slöjdklassrum* (2017-2022) and Joakim Andersson *Kommunikation i hantverksbaserat lärande* (2016-2021).

**Publications found on:**


**C: Design, technology and organizational change**

With a focus on the meeting place between business administration, especially management and organization studies, and design, this research profile addresses a variety of topics, which are broadly connected to organizational change. Empirical phenomena, like sustainability, circular economy, digitization, place branding, co-creation, have been investigated in interdisciplinary ways between the traditions of business administration and design research. Among the varied projects and interests of these interdisciplinary investigations, one common thread has emerged: the role of materiality – high or low tech, digital or mechanical – in organizational and social change processes.

This interdisciplinary research theme is fostered in particular within Business & Design Lab (BDL). The research centre is led by the holder of the Torsten and Wanja Söderberg Professorship in Design Management, an externally funded position devoted specifically to this area. Within this framework, collaborative projects, conferences and seminar series have been co-organized, especially between HDK and the Department of Business Administration. Several doctoral students have been conducting research within this framework. A very important role in building up the research capacity of BDL has been taken by the international research school DESMA Network ([http://www.desmanetwork.eu](http://www.desmanetwork.eu)).

Key references springing out of and reflecting on this interdisciplinary collaboration are:
Active research groups

One active group connects HDK to the CFT. In this group, one of the key research topics concerns place branding and the use of design in a broad sense for community involvement both in Sweden and in other countries. Maria Nyström Reuterswärd, Helena Kraff and Eva Maria Jernsand (now post-doc at the School of Business, Economics and Law) and Helena Hansson have had a long-standing collaboration with universities in Kisumu, Kenya, and worked on the role of co-design for local community development. In her post-doc, Eva Maria Jernsand has continued this work also in Sweden, for the development of the Bohuslän county. Helena Kraff has recently received funding for a four-year post-doc within the project TiMS, “The role of tourism in multicultural societies - adding to stereotypes or contributing to diversity?”, funded by FORMAS.

Another active group connecting HDK to the School of Business, Economics and Law, is the team working in the research project “Organizing Design and Designing Organizations for Change”, led by Anna Rylene Eklund, funded by the Torsten Söderberg Foundation (2018-2020). The project is hosted by the GRI, and involves Ulises Navarro and Ariana Amacker (both graduated from DESMA doctoral school). The project aims at understanding how designers’ aesthetic expertise contributes to creativity and change in organizations.

A third active group connecting HDK to the School of Business, Economics and Law, is a team working on digitization, and in particular automation, of professional creative work. HDK’s member of this group is Elena Raviola, newly appointed Professor of Business and Design at HDK, financed by the Torsten and Wanja Foundation for Design Management. Elena is also leading a project called “Robotization of professional work” (2018-2020), financed by the Swedish Research Board and involving Kajsa Lindberg and Lars Walter, associate professors at the Department of Business Administration at the School of Business, Economics and Law. The project aims at investigating how professional expertise, judgment and responsibility are displaced and transformed with automation. Elena is also working on expanding research on this topic at the Faculty of Arts by focusing in particular on the consequences of automation, and AI in particular, for the arts.

Doctoral students

Helena Hansson: BEYOND THE BASKET. Exploring the role of design as a social change actor in a frugal context.

HSM

The three main research areas at HSM – Music, Pedagogy, and Theatre and Music Drama – were initially created to respond to the needs of the Department’s education programs. These areas have also laid the ground for the four basic doctoral research subjects at the institution: Musical Performance and Interpretation, Performance Practices, Music education and Arts education. The list of examples of research presented here comprehends both well-established research in pedagogy and historically informed musical performance and reconstruction over to more recent initiatives in musical and dramatic performance, composition and world music.

- Pedagogical research is divided into Music Education and Arts education (Estetiska uttrycksformer med inriktning mot utbildningsvetenskap, CUL).
- Performance Practices has four tracks: Gender issues and Performative strategies, Acting Methods and Postdramatic theatre.
- Within music there is research under the headings of Improvisation-World Music-Composition and Sound-Interpretation and HIP.
- The research projects in the musical field can be said to aggregate under the headings of Musical Performance and historically informed practice and New music, composition, sound and improvisation.

A: Performance Practices

A great concern during the early years was how artists’ work - and artistic research - could be articulated and further developed. A strong focus has been on investigating performers, and in particular singers and actors, work processes, methods and conditions in this field of research. It is visible in both doctoral works and senior research- and development projects (eg Lena Dahlén, Elisabeth Belgrano, Ulf Friberg, Per Nordin, Cecilia Lagerström, Gunilla Gårdfeldt, Eva Nässén 2005-10). Finding, restoring and staging older Operas has been the focus of Professor em. Anders Wiklund for many years.

Active research groups

In recent years, the research has expanded to include also the director’s position in collaborative postdramatic works; artistic issues in theater and opera relating to movement-based, site-specific and participatory performance; as well as gender-oriented and intersectional perspectives. This can be seen in doctoral projects as well as senior research (Johan Petri, Hedvig Jalhed, Nathalie Suck Fari, Cecilia Lagerström, Pia Muchin, Kristina Hagström-Stähl, 2010-). Research involving artistic interventions appear in a collaborative project on walking and a cooperation with GPCC/Sahlgrenska Academy (Victoria Brattström). A cross-disciplinary research collaboration (Spectral collaborations) with Norwegian Theatre Academy/Østfold University College on new methods of performative historiography in performance practices is starting in 2019. Among important networks IPPT, FIRT and NSU can be mentioned. A recent profile directed at contemporary dramaturgy, connected to embodied performative practices, influences the area.

Doctoral Students

Performance Practices
B: Music Education and Arts Education

Pedagogical research at HSM has two orientations: (1) Research on Arts Education embracing all kinds of learning, experiencing and awareness in music, dance and theatre, including the frameworks and conditions that govern these. Music is the most established subject within this orientation, with the base in research and research education discipline Music Education. Within this orientation research issues on governance, inclusion/exclusion, gender and intersectionality, questions of democracy and social justice are well established. (2) Research on arts education in music, dance, and, addressing teaching and learning in schools, culture schools and teacher education. Issues on learning/knowing, assessment and didactics are common within this orientation. Research in Music Education and Research on Arts Education at HSM is carried out in close dialogue with colleagues at HDK and the Faculty of Education.

Since a decade, senior research and doctoral projects focusing the Swedish municipal school of music and arts have been conducted at HSM. Several articles have been published in international research journals. The El Sistema research is one part of this orientation as well as other research projects focusing on issues of equality and social justice. The perspective of community music/community arts is one of the points of departure. The researchers and doctoral students are part of different networks focusing culture school research, such as The European network of community music research and KIL-forsk in Norway.

Active research groups within this profile:
At present, the research group within music education and arts education at HSM consists of six permanent senior researchers with PhD (+ 2 part time), with research time in their workloads, and five PhD students. The main research competence within this group is music education, but researchers in theatre- and dance education are also included. The research is concerned with producing new knowledge with significance for educational practices where music, dance or theatre is in focus.

Doctoral Students

Music Education
Ingrid Hedin Wahlberg, *Världsmusikutbildning inom musikhögskolan – en kritisk kollaborativ etnografi.*

Research on Arts Education (CUL)
Monica Frick, *Musik och identitet*
Cecilia Jeppsson, *Sociala villkor för barns kultur- och musikutövande i kulturskolan*
Niklas Rudbäck, *Höra begrepp: Ett forskningsprojekt om att lära sig tala om musik*
Christer Larsson, *Musikundervisning på vetenskaplig grund? En studie om förhållningar till vetenskapligt förankrad musikundervisning på olika nivåer i svensk skoldiskurs.*

Publications found on:
https://medarbetarportalen.gu.se/internt-konst/forskning/red19-publications/

**C: Musical Performance and Historically informed performance practice**

There is a strong continuity in this research with research practices once created within the frameworks of the Gothenburg Organ Art Centre and PhD education in creative musicology. Currently this profile is changing, and is developing a stronger focus on artistic practice than on reconstruction. In the research groups within this area, which are well interconnected, four staff researchers interact with external practitioners and researchers.

**Active research groups within this profile:**

Rhetorical and Romantic affective strategies in musical performance. including PhD prof. Maria Bania (project leader) and PhD Tilman Skowroneck, who both also act as musicians and informed listeners Main aim: to reach a deeper understanding of 18- and early 19-century music’s affective potential and to enhance the possibilities of affective participation in today’s performing situations.)

“Old” Instruments with New Affordances, Joel Speerstra (PI) A three-part project: The Duo Clavichord: a New Tool for Keyboard Ensemble and Improvisation- Joel Speerstra, Ulrika Davidsson
A Handel Claviorganum for Göteborg Baroque, Magnus Kjellson and Göteborg Baroque
The Örgryte organ as a sound lab for new music, Hans Ola Ericson (McGill University, Canada), Martin Herschenroeder (University of Siegen, Germany)
Transcribing Bach’s Ciaccona, Tilman Skowroneck, Aim: To formulate and refine methods to listen to and analyze self-made recordings.

**Doctoral Students**

*Musical Performance and Interpretation*
Marina Cyrino, *Creative Practices through Cross-Art Collaboration*
Tomas Löndahl, *Achieving a musical vision. Keys to musical interpretations in the works of Ludvig Norman*

Publications found on:
https://medarbetarportalen.gu.se/internt-konst/forskning/red19-publications/

**D: New music, Composition, Sound and Improvisation.**

This profile area links three well established research traditions within the HSM: musical composition in dialogue with literary composition, technically informed multidisciplinary experimental musical composition and the world music tradition which is well anchored in Music education at HSM. In this area five staff researchers collaborate with important external networks of practitioners and researchers. The profile is connected to the publishing themes within PARSE.
Active research groups:
At the conceptual limits of composition. A shrinking emptiness - meaning, chaos and entropy (VR 2015-2018). The research group consists of the composers/musicians Anders Hultqvist (PI), Ole Lützow-Holm and Stefan Östersjö together with the writers and poets Gunnar D Hansson, Lotta Lotass and Staffan Söderblom.

Systemic Improvisation (VR 2017-2020) with Palle Dahlstedt, Per Anders Nilsson, Tim Perkis, and Gino Robair. A investigation of a kind of music-making where normal musical interaction is transformed by aural or visual cues generated by computer-based virtual interactors. The investigation is carried out in collaboration with international partner Departments (UC Berkeley, Stanford University, and Princeton University.)

Anders Hagberg, Inner and outer Spaces, An artistic development project about inner and outer spaces. Sound, silence and a musical state of mind. Including Anders Hagberg (flutes, soprano sax), Henrik Büller (baritone sax), Per Westlin (tenor sax, bass clarinet), August Eriksson (alto sax), Gustav Davidsson (trombone), Zofka Kasparova (flute), Olle Niklasson – (sound design)

Doctoral Students
Musical Performance and Interpretation
Dan Alkenäs, Musical composition - process and product - as an artistic research project
Esaias Järnegard, (New project)
Magdalena Mayas, Extended Piano in Improvisation - Investigating Sonic Control
Uwe Steinmetz, Exploring the Potential of Jazz as Sacred Music
Åsa Stjerna, Before Sound: Transversal Processes in Site-Specific Sonic Practice

Publications found on:
https://medarbetarportalen.gu.se/internt-konst/forskning/red19-publications/

Valand Academy (AV)
Research profiles described here evolve and develop as a consequence of research and strategic work in the Department, the research board and the units, based in a themed research strategy and consequent recruitments of teachers, researchers and PhD students. The overarching research agenda at Valand is Art and political imaginaries. Under this heading, we find two profiles: A. Art and Public Sphere (with: The Curatorial, Public Art, Queer Practices and Imaginaries, Art and the Environment as subprofiles) and B. Critical Arts Pedagogies and the Political as the second profile.

A: Art and Public Sphere

1: The Curatorial
Researchers: Mick Wilson, Andrea Phillips, David Beech, Jason Bowman, Niclas Östlind, Kjell Caminha, Daniel Jewesbury.

The Curatorial Research Network and the Curatorial Studies Workshop: Since 2013 AV has interacted with the Bard CCS /LUMA Curatorial Research Network comprising HEIs and cultural providers. The purpose of the network is to profile curatorial research, establish agendas for future research, and source funding for curatorial research in conjunction with private
philanthropy, with a medium-term goal to secure EU research funding. The operational basis of the network is an initial partnership agreement with Bard CCS for 3 years, 20,000 US Dollar, for annual conference and publication with MIT series (2014, 2016, and 2017). As an adjunct to this activity AV has initiated ‘The curatorial studies workshop’ where AV interacts with The Dublin Institute of Technology and HK Utrecht to plan two major EU research funding applications for submission in 2020.

Hasselblad Research Collaboration: This partnership builds on long-term ambition of AV and Hasselblad to position themselves as an international node in photographic research with a global standing. The key agendas in the mid-term are to foster more research activity in the subject and to position photography as a key dimension of the city’s identity and cultural infrastructure. The collaboration with Hasselblad Foundation is based on a regularly renewed partnership agreement (to co-fund post-doctoral researchers, research-based exhibitions, conferences and publications). This is possibly the single most important non-academic collaboration that the subject of photography, and the wider academy, has established.

Active research groups

*Stretched: Expanding Notions of Artistic Practice through Artist-led Cultures’ (2015-2018: with Jason Bowman, Mick Wilson and Julie Crawshaw (Northumbria University):* Fine Art practice-based research project funded by the Swedish Research Board. Research questions: What divergent modes and models, constellations and assemblages are perceived as constitutive of artistic practice when generated in, through, for, and by the field of artist-led cultures? What effects do these modes of practice generate? How may the intricacies and nuances of artists’ actions as expanded practices be articulated exhibition-making, and described via publication?

**Doctoral Students**

Nick Aikens, *Articulation, the curatorial, and decolonizing the institution*

Jennifer Hayashida, *Ten Tongues to Talk / Tio tungor att tala*

**Publications found on:**

https://medarbetarportalen.gu.se/internt-konst/forskning/red19-publications/

2: Public art research

Researchers: Mick Wilson, Andrea Phillips, David Beech, Jason E. Bowman, Kerstin Bergendal, Maddie Leach, Kjell Caminha, Daniel Jewsbury. Sarah Tuck, Jyoti Mistry, Louise Wolthers.

The group has a partnership with Swedish Public Art Agency for developing research on public art and continuing professional educations, informed by current research, in public art for artists, cultural managers, politicians and citizens. A conference (“Researching Public Art”) mapping existing research was co-organized in October 2018 with the Swedish Public Art Agency, Södertörn UC, AV, KKH etc. A major report the state of play in public art research, co-authored by VA and Södertörn, will be published in December 2018. This work builds upon earlier public art research in the VA by professor Esther Shalev-Gerz and her research projects at VA, beginning with the research projects *The Place of Art (ArtMonitor, 2, 2008)* and her VR project ‘Trust and the unfolding dialogue’ (2010-13), carried out with Jason E. Bowman. Other strands of activity include *Public Enquiries*, a series of international conferences and major book project. The major international conference ‘Genocide Memorialisation: Political Imaginaries and Public
Materialisations’, was organized by the group in 2017, jointly with CCHS and the Department of Global studies, and will generate a special issue of *Art & the Public Sphere* in 2019.

**Active research groups**

Sarah Tuck, who is postdoc working on Photography and Human Rights at AV and Hasselblad Centre is currently finalizing the project ‘Drone Vision: Warfare, Surveillance, Protest’ (2016-2018), a collaborative initiative between Valand Academy and Hasselblad Foundation. The project explores the impacts and implications of drone technologies on warfare, surveillance and protest. Through a combination of international seminars and exhibitions (Pakistan, Cyprus, and Sweden) the project interrogates the relationships between the visual culture of drone technologies and the public sphere, proposing that drone vision allows of competing political projects, not just that of imperial militarism.

The collaborative project ‘Public Enquiries’, based on Kerstin Bergendal’s public art research in Stockholm (2010-2014) aims at creating a key node in the national and the Nordic higher education space with regard to public art education and research and to position VA as a valued partner in national and international research bids. This agenda is promoted through profiling an exemplary, self-commissioned public art project and orchestrating the wider debate on artists’ work in public culture and desegregation. (This work is also being followed up in Creative Europe bids see below).

**Doctoral Students**

Andjeas Eriksson, *Television Without Frontiers*

Imri Sandström, *Howe Across Reading – Performing the past*

Kerstin Hamilton, *Exploring Experimental Documentary*

Eva Weinmayr, *Why Publish?*

Ram Krishna Ranjan, *Mobilizing Allegory and Moving it to ‘Other’ Sources*

Patrik Eriksson, *Film som tänkande*

Kashayar Naderehvandi, *Vem vittnar för vittnet?*

**Publications found on:**


**3: Queer practices and imaginaries**

Researchers: Jason Bowman, Hanna Hallgren, Mary Coble, Annika Karlsson Rixon (PhD)

**Active research groups**

Anna Linder’s VR project (2013-2016) ‘Queer Moving Images and the Fragility and Temporality of Their Existence. Curatorial and artistic issues on moving images in a queer context’ investigated a film culture which has often been made invisible in film history, archives and exhibitions. Linder explores alternative fora for showing these images, via curators, creative organisers, distributors, archives and the general public, testing ways of reaching out to a wider range of people. The project has increased the availability of these films by means of curatorial practice including screenings and the production of DVDs. There is a cross-connection to Jason E. Bowman’s STRETCHED research group currently finalising the exhibition ‘Queertimesschool’ at the Glasgow Gallery of Modern Art (Opens 1 december 2018) that explores the question of citizenship for LGBTPOQI people and institutional homophobia.

**Doctoral students**

Hanna Nordenhök, DET SVARTA BLOCKET I VÄRLDEN - Läsningar, samtal, transkript

Andre Alves, Re-articulating the social and political possibilities of estrangement
4: Art and the environmental

During a decade VA has built strong national and international networks around Environmental Art—especially in environmental photography, with researcher Tyrone Martinson and the late Hans Hedberg. This activity is today supported by external research funders, Region Västra Götaland and the GU research Centre Sea and Society and is well established in interdisciplinary research networks and collaborations.

Active research groups:
Dr. Elke Marhöfer, who has her PhD from VA, is currently carrying out an international postdoc funded by VR—‘Disturbed Ecologies’. The project explores ways and means of using and managing natural resources in a sustainable manner that benefit both human and nature and is realized through joint research with farmers, foresters and ecologists working in the Kansai-region in Japan. The project’s significance to the field of art is its interdisciplinary outlook and ecological agency.

Tyrone Martinson is currently building three international networks (including upcoming research bids): 1) An international research network developing ‘Environmental Photography / Environmental Artistic Research Practice’ in order to offer a crucial reflexive layer to our understanding of the environment in a suggested new climatic regime of the Anthropocene; 2. A network ‘Environmental Visual Culture / Environmental Visual Research Practice’ based in three academic Departments and one research institute with environmental research practice at its core, extends the long-term concerns of the involved partners investigating how art and science interdisciplinary collaborations can contribute to our understanding of the Arctic environment and climate change; 3. A network in development ‘Environmental Visual Culture’ drawing on the opportunity to build on earlier research done in relation to paradigmatic change in knowledge formation (history and sociology of science) and in post-Soviet study (economic transition).

Doctoral students
Eva La Cour, The Figure of the Guide: Mediating the Open Terrain
Äsa Sonjasdotter, Pace and Place for Art

B: Critical arts pedagogies and the political.

In VA, research in pedagogics and art as an educational practice has taken another way than in HDK and HSM (With one important exception, Christian Wideberg’s thesis ‘The Challenge of Studio Critiques – A Perspective of Growth’ published in Swedish in 2011). In VA, artists themselves, especially in film directing, have generated several original educational projects which are currently, facilitated by the recently nominated professor in film Jyoty Mistry. The work initiated through pedagogical experiments (Children’s Film School) is being transformed into doctoral and post-doctoral research. Hence, a new international PhD network is being formed, involving the BRIC countries, and three conferences on Film literacy are being planned for the coming years, all drawing on the concrete and systematic work with developing a childrens’ film school in Gothenburg and Västra Götaland over the last decades. Also included is
the work carried out by way of hundreds of collaborations with schools, municipalities, parental organizations, festivals, conference organizers… and the work to educate the public, and politicians about the positive potentials and the dangers inherent in moving images in today’s political and cultural situation.

**Active research groups:**

Film Research Network (South Africa and Amsterdam) Purpose: Networking of Film educators to promote film research. Operational basis: Informal exchange network and collaborative funding application development. Partly supported by Linnaeus-Palme Partnerships that funds collaboration between Swedish universities and Universities in low- and middle-income countries. The programme, financed by Sida, supports reciprocal teacher and student exchanges between the cooperating Departments on bachelor and/or Master level. Members: Valand Academy, Wits School of Arts, University of the Witwatersrand, Johannesburg, Amsterdam Film School

Linda Sternö’s The Children's Film School. [url: www.barnfilmskolan.se](www.barnfilmskolan.se) Members at Valand Academy: Linda Sternö, Martin Sjögren, Klara Björk, Kalle Boman and Erika Olsson. The aim of this pedagogical project is to develop artistic skills in children by introducing the camera as a tool. The Children’s Film School encourages children to capture their own unique moments. Through the camera lens, the young filmmakers are able to increase their understanding of the world, to discover and take an interest in the world around them.

The ‘critical pedagogy seminar’ is a post-Masters-research forum where junior members of staff are inducted into group research processes, and is an important forum for the interface of educational practice with current research on art as a pedagogical practice.

**Publications found on:**

**Organizations with the three Departments as stakeholders**

**A. CUL – Research school for Education Science and Teacher Research**

CUL (Centre for Education and Teacher Research) Research School includes GU-financed doctoral candidates from HDK and HSM within Arts education with focus on educational science. CUL focuses on the educational sector, i.e. the national school system and national higher arts education. Ongoing Phd-projects includes; Christer Larsson (HSM), Emma Gyllerfeldt (HDK), Lena Östendorf (HSM), Cecilia Jeppsson (HSM), Niklas Rudbäck (HSM), Joakim Andersson (HDK), (Monica Frick (HSM) has run out of time but is still working on the thesis). Since 2010, two licentiates and eight doctoral students have finalized their studies.

**B. Faculty Research school**

Faculty Research School is presented under Doctoral education, C.3.2.

**C. PARSE – Platform for Artistic Research Sweden (www.metapar.se)**

PARSE is a research publishing and conferencing platform committed to provide a dissemination platform where research from the arts and other disciplines interact on shared problematics and
issues. Over the last four years PARSE has worked as a faculty platform for internationalization and dialogue on research in the arts. Seven themed issues have been published of PARSE Journal, two international PARSE conferences have been organized in Gothenburg, with an important local and international participation. PARSE is led by the three PARSE-professors (one in each Department) and the Dean. Currently, PARSE is developing three new ‘research arcs’ (Intersectional Engagements in Politics and Art; Art and Migration; Art and Work), which work both inside and outside the research profiles in Departments outlined above. At present, PARSE is being reorganized and anchored in Departments (within the framework of ART 2025).

D. MUSA: The Academy Gallery

Within the Vinnova funded project MUSA (‘Methodology for developing collaboration arenas’, based in six Swedish universities, led by SU) the Faculty is developing the ‘Academy Gallery’ concept, as an intra- and extra- university arena for discussing and negotiating knowledge and form, across faculties and with the public. The project is led by the Faculty and curated by teachers/researchers from HDK.

New research initiatives:

AI, robotics and the arts

Business & Design Professor Elena Raviola (arrived at HDK in August 2018) is preparing and leading a research initiative focusing on digitization and its societal, organizational and occupational consequences, especially in relation to automation and artificially intelligent systems. Investigating and understanding what AI applications mean in practice for the arts in general and for design work is crucial to understanding the future development of the arts in general and for the “Design, technology and organisational change” theme at HDK.

Crafts and empathy

The University of Gothenburg’s Conservation Department and HDK Crafts share a research vision that together will explore the relationship between craft practices and empathy. Empathy contributes to how non-verbal knowledge may be communicated, which is a core concern of contemporary crafts research. But perhaps more crucially, empathy is also how we may better recognise and care for the perspectives and experiences of others within our societies. GU Conservation and HDK appointed a joint post-doctoral position commencing January 2019 (Camilla Groth), intended to contribute towards greater exchange of mutual research interests between Crafts and Conservation through a focus on the role of empathy in our understanding of craft practices.

Dramaturgy

During a three-year period starting in 2018, the performing arts unit (Theatre performance) at HSM will develop a shared focus area: Dramaturgy. This concerns both research, development and education. In research and development, focus is on new narrative and dramaturgical methods. An international research discourse has begun to develop which asks questions about new forms of dramaturgy, often linked to social issues. The purpose of the unit’s focus is to link this kind of research to issues that concern both artistic and educational perspectives. Examples from this investment: a research bid on complex dramaturgy submitted in 2018, new doctoral announcement in 2018 directed towards the theme (bodily practices and new dramaturgy).
January 2019, HSM hosts the annual conference of the International Platform for Performer Training; joint staff days and seminars around the focus area will be organized.

ERA – Centre for Educational Research in the Arts
Establishing ERA within HSM and HDK/AV would provide a common centre/platform for pedagogical and educational research and development across the faculty. ERA will gather researchers and PhD students in arts education, and art-based pedagogy as well as artistic researchers with special interest in education. The aim is advancing research, as well as piloting applications for external funding, to connect to the whole GU context and to other universities and research Departments. ERA will be able to make new research competencies meet resources, to promote mobility among researchers and PhD students. Since the Faculty of Fine, Applied and Performing Arts gather and have examination rights for all the aesthetic subjects, the environment forms a unique and strong basis for research both in school and teacher education research as well as arts-based educational research from a national, nordic and international perspective.

National Graduate School in Visual Art and Sloyd Education
Together with collaborative partners at the University of Gothenburg, the University of Arts, Crafts and Design (Konstfack) and Stockholm University, the Academy of Design and Crafts (HDK) has received 10.7 million from the Swedish Research Council (Vetenskapsrådet) to start a National Graduate School in Visual Art and Sloyd Education. The project leader is Tarja Karlsson Häikiö, Professor at the Academy of Design and Crafts (HDK) and Assistant Dean for Education.

Northern Artistic Research Consortium (NARC)
With LUCA School of Arts / KU Leuven as lead, and including AV and additional 4 HEI’s, the consortium has the purpose of developing funding bids and strategic sharing of doctoral education. The rationale for the group is common issues in practice-based research, artistic research and the ‘heuristic’ research methods and methodologies that accompany these forms of research. The generation of Marie Curie ITN bid (‘Making Meaning in Public Spaces’, MMiPS) currently in third and final iteration for application in 2019. This work is a development initiative from the public art research group.

Norm-critique
HDK Steneby Professor of Crafts, Maja Gunn, appointed in 2018 will continue research which focuses on the place of clothing in performative and political functions, with notions of cultural, social and heteronormative structures. Research funding with AgeCap.

Steneby collaborative research initiative
The HDK-Steneby environment, including the Steneby foundation school and other local, regional and national stakeholders, including GU-researchers, are actively developing collaboration projects, including collaborative research projects in the fields of local production (wood and other resources) in combination with high tech and interactivity (3D HUB) and in the field of urban planning and tourism. At focus is the development of a social-material makerspace addressing issues of social mobilization and the future of crafts in a non-urban setting. Context, intentions and strategies are described in (https://konst.gu.se/digitalAssets/1692/1692184_rapport-delprojekt-steneby-maj-2018.pdf).
AV initiatives
New research proposals and networks with EU under way as we write. We will be able to brief the evaluators after Christmas.

New research projects:

Crafting Desire:
Tom Cubbin (HDK) “An international design history of gay male fetish making” (RJ 2019-2021). Through a design historical approach that emphasises acquisition and transfer of skills, practices and aesthetics, the project will examine gay male leather and fetish culture through enquiry into modes of amateur and professional making.

New human-machine interfaces for diversity and inclusion
This newly initiated research project funded by Vinnova is a collaboration between HDK, Swedish School of Textiles (THS) and Luleå Technology University (LTU). The research project aim to develop principles for wearable technology through an exploratory norm creative process as a basis for future research, education and innovation project.

This project is funded by VR (2018-2020) and is a collaboration between HSM (prof Monica Lindgren and Olle Zandén), Karlstad University and Linnaeus University. The aim of the study is to investigate entrance auditions to music teacher education with regard to the assessment criteria applied, legitimacy claim, and approach to knowledge, as well as their relevance and reliability. Against the background of the scarcity of research in the field, the Swedish Parliament’s expressed wish to broaden recruitment, this study will contribute new knowledge on entrance audition praxis in music, and on the decisive role of audition.

‘Our Many Europes’: L’Internationale Online
Our Many Europes (OME) is a EACEA-funded (2018-2022) art museum programme focusing on the 1990s: the decade contemporary Europe was born, including Mick Wilson, Jason Bowman and Dave Beech from AV. The objective of OME is to activate audiences, introducing a new active museum strategy – The Constituent Museum. This development initiative is part of the work of the Curatorial research group at VA.

Rhetorical and Romantic affective strategies in musical performance.
The project (VR 2019-2021) is run by the researchers PhD prof. Maria Bania (project leader) and PhD Tilman Skowroneck, who both also act as musicians and informed listeners alongside with fellow researchers. The main aim is to reach a deeper understanding of 18th - and early 19th - century music’s affective potential and to enhance the possibilities of affective participation in today’s performing situations.
Smart Food from Oceans to Kitchen
This communication project funded by FORMAS (2018-2021), including Carl Johan Skogh from HDK, aims to communicate and integrate SWEMARC’s research in the public’s everyday life to create an increased understanding of sustainable aquaculture’s essential role in future sustainable production of nutritious food.

TiMS: The role of tourism in multicultural societies
TiMS: The role of tourism in multicultural societies - adding to stereotypes or contributing to diversity? funded by FORMAS (2018-2022) including Helena Kraff from HDK has as its objective to explore the role of tourism in multicultural societies, in Sweden and beyond, as well as to act for the inclusion and representation of diversity in tourism development and place branding.

Reflect on the quality/standing of your Department’s research from an international perspective
The quality of the research in terms of complexity and solidness of projects has increased and the quality of the networks has also increased alongside the general development of Artistic Research. The number of publications and exhibitions is increasing.

Where the Department aspires to be in 5-10 years’ time with regard to its research and research relevance, i.e. your vision for the medium-term future
The current shared research strategy for 2018-2025 (Research strategy: https://medarbetarportalen.gu.se/digitalAssets/1702/1702049_research-strategy-2018-2025-faculty-fine-applied-performing-arts-finale.pdf) aims at growing and focusing our research. We project growth of publications with 5-10% yearly during the coming six years. This will allow for more support, postdocs, guest researchers and more senior research.

AV/HDK
- Consolidated, sustained research themes as result of HDK/Valand integration.
- Research better integrated with education.
- The term ‘research’ is understood as an inquiry that the entire community contributes towards.
- Strong participation in GU research centres.
- Good capacity to deliver successful EU-funding bids.

HSM
- Robust senior research milieu.
- Successful interaction of research and education.
- Successful external research-funding bids and increased international and national collaborations
- A Centre for Educational Research in the Arts, ERA, is established in HSM in collaboration with AV/HDK.
Section B – Leadership

B1:1 Department leadership

Describe how research leadership is organised within your Department or equivalent (the role of the board, Department head, other constellations, individual research leaders etc.)

All three Departments have Vice Heads for research and the Research Boards becoming stronger and more influential. The research boards in Departments are chaired by the Vice Heads for Research. Membership: research representatives from units, Parse professors, PhD school directors, PhD-student representatives, research centre-representatives (in the case of HDK). The function of the Research Boards is to connect education and research, to ensure the quality and management of research and research education, including the processing, documentation and evaluation of internal and external applications. This includes overseeing the yearly action-plan for research and research education (HP/VP), research themes, subject profiles, calls, PhD-position, supervision, external and internal funding and the General Syllabi for the PhDs.

Each units research representative or head of subject lead the development of units research in dialogue with the Head of unit. In some units there are also subject councils or similar. This dynamic works differently depending on the size of the unit, its orientation, its level of internationalization, the number of PhD students, active researchers as well as externally funded projects involved. There is a diversity of collegial fora within and among units.

How are you currently working on leadership to contribute to high quality research and renewal?

- On unit level leadership and development of education sometimes dominate time over research leadership. It is crucial for the Faculty to find the right solutions here: to strengthen interaction of research and education and still lead and support research, and collegiality in research groups in research relevant, quality enhancing ways. We discuss how the double connectivity of researchers in Departments can be solved within the framework of the action and operational planning and the ART 2025 project. We see stronger roles regarding research leadership in units from Heads of Departments, Vice Heads of Departments for Research, and Research Boards as one solution.
- We try to focus more on action and operational planning, making research boards take a more active role in the formulation of concrete quality enhancement and resourced measures within these documents.
- The new Faculty Research Strategy adopted by the Departments highlight the strategic use of resources, which paired with the action plans produced by the faculty and the Department, provides an excellent tool for moving forward.
- The PARSE professors have a mandate to, in dialogue with the Departments, develop transversal research themes and orientations which engender an increased dialogue between the Departments, academia, as well as the field of practice, enhancing the research quality as well as supporting renewal.
How do you distribute assignments (teaching, administration, research, other tasks)?
Assignments are distributed by line managers in dialogue with employees and departmental boards in dialogue with management.

Is gender equality taken into account? If so, how?
We have, and work to sustain, a good gender balance within the distribution of assignments.

Strengths and weaknesses:
Strengths: Improved formal leadership structures. A growing number of teachers have PhDs and research experience. We now share a solid research strategy. Implementation of the strategy is in process within the Departments and there is a better anchorage of research in education.

Weaknesses: Experienced researchers often enrolled in managerial structures which de-mobilize them as research leaders. Lack of research competence in leadership on Department level and unit level. Vulnerability in units including too much dependence on one or two persons with research experience. Vice Heads for research not always part of Department’s leadership group. Departmental research boards do not always have a budget and a delegated mandate to distribute financial support for research.

In what way could your current approach be further improved?
Growth of research experienced staff would allow for sharing of leadership tasks and the creation of a more robust and dynamic milieu. See our answers to the question above.

Are there any ongoing or planned initiatives?
In 2020 HDK and AV merge into one Department and the current units at HDK and Valand will be merged into 5 units of comparable size: Design, Fine Art & Craft, Film, Literature and Photography, Steneby and Teachers Education. The new organisation will more or less match the current HSM organization.

Future organization of PARSE and Research School still under discussion.

B1:2 Faculty/University level leadership

How do you perceive that your interaction with leadership at the Faculty/University level supports high quality research?
The Faculty Advisory Research Committee provides a well working linkage between the Faculty and Departments. It drafts documents, quality evaluations, coordinates initiatives and circulates info. A closer interaction of research boards in Departments and the committee would enhance the quality of the work.

The creation of the UGOT-Centres has been of an immense importance for developing research in our Faculty, and for the communication between our Faculty and the university as a whole. The creation of an external international advisory board evaluating UGOT-applications was important for creating trust in the process when projects were selected for funding.
The Faculty quality indicators, established in 2009, based on expansion of publications and of externally funded projects have been important for structuring research funding in the Faculty, and for analysing resource allocation. Still, the 2009 solution avoided a deeper and more future oriented discussion on research quality within the university. We hope that the RED 19 evaluation, as well as changes in the national research policy, will pave the way also for a renewed discussion on these issues within the GU.

The Grants and Innovation Office (FIK) has been reorganized and resourced on several occasions as a consequence of evaluations and analyses of GU’s successes and failures with research bids. We are very satisfied with FIK and their services, though we are interested in a dialogue of a closer, content-based relation to FIK, allowing for an artist with a PhD to work more closely together with the FIK team. Still, if compared to other Swedish universities, we lack a link in FIK between the collegial leadership of the university, the Vice Chancellor and FIK, the GU Research board and FIK, the Vice Vice chancellor for collaboration and FIK. This would make FIK correspond even better to the needs of the university as a whole and allow FIK to become more proactive.

The GU Research Board of the Vice Chancellor is still in a process of finding its function. In our opinion it is important to include cooperation-collaboration in research as one of its tasks, and to make it take part in the steering of the work of the FIK. The Research board does not replace an external advisory committee.

**Strengths and weaknesses of your current approach**

**Strengths:** Relations of Departments, Faculty and university level are working. Necessary information is circulating and there is an open dialogue.

**Weaknesses:** Initiatives taken on Faculty level, or shared initiatives, are difficult to implement and demand long planning periods. Leadership over shared projects (Research school MUSA, PARSE) is complex. Knowledge and problematizing from Research Committee meetings not systematically communicated to Faculty Management Group.

**Suggestions for improvement:**

The merger project for HDK/Valand and Art 2025 should address the interaction issues and the leadership of the Faculty should bring the points on interaction with the GU leadership to the knowledge of the Vice Chancellor for further reflection.

**B2. Recruitment**

**How are you currently working to ensure that recruitment contributes to high quality research and renewal?**

Since RED10 we have had a specific goal of recruiting staff with research qualifications in each subject at all three Departments to add to existing research environments and delivery of teaching.
A number of members of staff have undergone, and are undertaking, doctoral training, through targeted programs (together with Slöjdföreningen at HDK and through staff development initiatives at AV).

We have strengthened our postdoctoral environment by cooperating with other Departments within GU and other partners. HDK have one post-doc in design, craft and migration studies co-funded with the Department of Global Studies (2018-2020), a second in craft and empathy is co-funded with the Department of Cultural Heritage (2019-2021) and AV have one postdoc (2016-2018) co-funded by Hasselblad Foundation, which is entering its second cycle of funding. HSM have had one post-doc (2015–2017) in collaboration with Aalto University, Department of Design.

Guaranteed research time are currently allocated to some but not all Professors and review-based research and development time to other faculty. The research competencies of the environments are analysed in connection with the Strategic Competence Plan and in turn inform resource allocation.

The international reputation of PARSE has contributed to our capacity to reach and attract researchers.

**How do you evaluate the success of your recruitment policy?**

We have a Strategic Competence Plan process, through which we evaluate the success of our recruitment policy in building staff research capacity and competence.

**How do you secure equal opportunities?**

We recognise our longstanding practices of gender equality in the Professorial and the Doctoral level, and are now working with how to moving towards the prioritized question of recruiting under-represented groups engendered by the pervasive practice of spatial, social, and functional segregation on class- and colour- lines that historically characterises our city of Gothenburg and our HEIs in Sweden. In all employment categories, wages are equal.

**Is internationalisation ensured? If so, how?**

We have developed a number of international Masters programs to attract international students and staff. Extensive research-based collaborative networks have been developed as a means to attract international scholars (see C1.1 and C1.2). PARSE as well as the UGOT Centres are strategic in this regard. We have been successful in partnership with a number of larger EU-funded Research Schools such as DESMA, TRADERS as well as other EU-project such [Cre8tiveEU](http://cre8tiveu.eu) and the new *L'Internationale Online*.

We announce senior positions internationally.

**Strengths and weaknesses:**

Strengths: Up-skilling of existing staff and employment of international doctorally qualified staff. Avoiding a potential divisive work culture with respect to research. Recruitment enabling
stronger interaction between research, research education and education and the building of critical mass.

Weaknesses: We are not able to offer a volume of research time (it is typically 20%) which is competitive with what equivalent HEIs offer internationally. Lack of administrative experience and best practice to support EU/international relocation.

**Suggestions for improvement:**
Learn from best practice and develop routines for recruitment.
Increase external funding in order to be able to offer more PhD and Postdoc-positions and more research time for research competent personnel.

**Ongoing/planned initiatives:**
Implementation of research strategy. HDK conducting a survey of employee experience of equal opportunity for research time and research careers in early 2019.

**B3. Career structure**

**How are you currently working to support researchers in their career, and to stimulate mobility (researchers in all phases of their career)? Provide examples.**

We support our researchers in their career through:
a) the development of thematically relevant networks and extensive conference and seminar development opportunities; b) by creating opportunities for researchers (from doctoral level upwards) to interact with peers nationally and internationally thereby securing research presentation and publishing opportunities; c) by exposing staff to the cutting edge of research in the various fields nationally and internationally; d) by enabling staff to build profile and reputation and so secure employment opportunities across these wider networks and through partnerships providing opportunities for researcher mobility; f) by promoting mobility through Erasmus and our university mobility program; g) by allocation of performance-based research time for other faculty granted and evaluated on a yearly basis.

We ensure that all doctoral researchers within the Faculty Research School gain practical training and experience in educational design, development and delivery in addition to a mandatory course in Higher Education Pedagogy so that they have viable career paths as portfolio workers “practitioner-researcher-educators”. This includes organizing career-planning days, as well as regular career development talks.

Postdoc opportunities, guest researcher programmes, publication opportunities, international conferences/workshops and seed-money, predominantly through centre funding and in partnerships, that researchers and PhD candidates benefit from, are offered.

Mentoring processes and research development workshops led by senior researchers to support staff in building research tracks and external funding bids are in place and also in development and we also offer research preparatory courses.
A Docent route for our own and associated researchers and former colleagues as a way of supporting people at key career transition points.

We work with European Commission funding opportunities to build capacity for staff to source external funding for research development and build the international networks that bring colleagues into contact with the different career paths of research leaders in the creative arts (notably these career paths entail working across HEIs and non-HEIs).

**Do you ensure that the provision of support attends to equal opportunities for all researchers? If so, how? If not, why?**

We have a Strategic Competence Plan process, through which we conduct an annual analysis of gender balance in all tasks and functional roles in the Departments.

**Strengths and weaknesses:**

Strengths. The overall strength is that we currently provide research career opportunities on all levels, with PhDs, Postdocs, Docents, as well as necessary networks and partnerships as support structures that are necessary to build a more mature research environment through which individual researchers can build their careers.

Weaknesses. The building of research culture on top of existing predominantly education-based cultures potentially undermines staff with little or no research experience. As an example, the title of Professor is applied both to colleagues who bring significant professional and external standing to their teaching work, alongside colleagues who have careers focused towards more conventional academic and research-oriented objectives. This has created a mixed economy of values associated with the same job title. The 5-year (and shorter for Visiting Professors) contract length further contributes to a culture that encourages some colleagues to work only for short periods within the university sector.

The routines for allocating performance-based research time as well as the level of research time are different across the Departments. We also see that the level of funding may vary from year to year. Opinion varies on priorities to be used in the allocation of research time. For example, should artistic development be seen as a development phase towards applications for research time – or a viable alternative development route? These factors may have a negative impact on individual research careers and the development of research communities.

We see that the mobility is predominately inbound. Outbound mobility, is with some exceptions, low.

**Suggestions for improvements:**

Development of support of PhD candidates in their career progression towards postdoctoral positions in other universities both nationally and internationally. Clear models for prioritization of internal resources for research.

**Ongoing/planned initiatives:**

With the new organisation, due to be implemented in 2020, we are working towards a model with more shared routines that allows for an increased mobility between and within the Departments and units.
Enhanced mentoring processes and research development workshops by linking these more systematically and strategically to recurring and special funding schemes, in dialogue with FIK. To continue to work with the Strategic Competence Plans.

B4. Funding

Please describe your current funding situation and strategy. Do you have a funding strategy at the Departmental level?

In the Faculty research strategy as well as in the action plans and operational plans in departments you find the basic strategic thinking related to funding.

We have currently an over-dependence on internal resources, which is historically determined by the relative novelty of research in the artistic fields. National funding for artistic research is limited and is not growing, but the competition for these resources has increased. Still, we have a number of successful bids and ongoing externally funded projects and become increasingly competitive with the overall strengthening of the research competence at the HEI within the field. And we have also been successful in contexts beyond this, for instance in relation to educational sciences.

In order to meet the challenges our short and mid-term strategic actions include re-prioritising the distribution of our research income away form an over emphasis on the doctoral level (historically accounting for 50%+ of the internal research spend) and to establish a target of more even distribution across doctoral, post-doctoral and senior research level, as emphasised in adopted Faculty Research Strategy.

In this regard our legs in more established areas such as educational, humanistic, social and technological sciences, are underutilized. Successful EU bids as well UGOT-Center partnerships also point at our growing capacity to act in a wider and international funding landscape. But where we also see that we need to work more long-term with national funding bodies such as Vinnova, FORMAS, RJ and Forte. For instance, in medium- and long-term strategic actions, we have used networking to build profile of the sector and stimulate research investment nationally and internationally. As one example AV has worked in partnership with the Public Arts Agency and a network of other HEIs and cultural providers, generating a Researching Public Art Conference and a Public Art Research Report 2018, as sector building and as lobbying instruments, to shape research funding policy. International examples are the SHARE network 2010-2014 and the LUMA Arles network (2014-ongoing). On Faculty level the sector building activity is developed through ELIA, SAR and the Swedish network for artistic HEIs KONSTEX.

We try to build bids that build inhouse capacity, and which are based on international collaboration rather than ‘solo runs’, where the most recent example is the funding secured through the EACEA - L'Internationale Online (part of the Our Many Europes 2018-2022) and Swedish Research Board - National Graduate School in Visual Art and Sloyd Education (2018-2022).
Other key activities, besides to increase external funding, is to improve our internal research support and our performance-based funding, by increasing and improving our research reporting in GUP and GUPEA, based of faculty research (including artistic development) output.

Is gender equality taken into account? If so, how? If not, why?
Researchers and teachers across all Departments have equal salaries with no observed gender discrepancy. Application numbers are also broadly gender balanced. However, we have not reviewed staff members thoughts on equal opportunities for promotion and research. There is a “gender mainstreaming” project at the universities throughout Sweden. As example HDK will start with a questionnaire to all teaching staff in 2019 regarding equal opportunities around research careers.

How does your current approach promote high quality research?
By adopting a research strategy which emphasises senior research and environments and by emphasising national and international collaborations and exchange rather than “solo runs”. Consequent work with the Faculty and Departments actions plans and operational plans (HP/VP) are important tools to achieve high quality research environments.

How does your current approach promote internationalisation?
By building on achieved successes, and combining inhouse capacity building with international partnerships and collaboration through strategic networks and funding schemes.

Do you work to secure PhD funding, if so how?
Historically the PhD funding has primarily been internal as a first step in building research milieus within the subjects. This includes one PhD position every year financed through CUL. However, we have also been successful, as mentioned above, with a number of research school bids such as the EU-funded DESMA and TRADERS as well the VR funded National Graduate School in Music Education (2009-2013) and National Graduate School in Visual Art and Sloyd Education (2018-2022). We have also been successful with external funding including co-funding, securing PhD-funding in partnership with MISTRA Urban Futures, RISE (Research Institutes of Sweden), Sahlgrenska Academy and Slöjdföreningen, and just recently a new joint financed doctoral position with Van Abbe Museum in the Netherlands. There are also externally funded PhD positions from Linné University, University West and the CAPES Foundation in Brazil.

What could make your approach regarding funding more successful?
Basically, application of the strategic thinking outlined above is the way ahead. The weakness of our scheme is that the total volume of spending on research is rather limited. This also limits our ability to give necessary research time to senior researchers for conceiving new projects and to give efficient support to upcoming senior research bids. So, the first answer to this question is: much hard work.
Another way to answer is: More internationally renowned research groups at the Faculty, continued work to establish research collaborations with other strong research groups and partners, more high quality and long-term international partnerships, necessary to be able to sustain funding efforts over longer periods.
Strengths and weaknesses:

Weaknesses: Limited research funding in the sector. Small, person bound environments, lack of research time for working with bids and lack of research support.

Suggestions for improvement:
Consistent implementation of our strategic thinking.
Formulation of a shared funding strategy, including coherent strategies for co-funding.
Collaboration around EU-bids, national and international networks and sector building efforts.

Ongoing/planned initiatives:
Sustained work with implementation of strategy in budget work and HP/VP processes. Focus on supporting bids to VR in March 2019, building new EU-bids, sustained work with our partners in UGOTs, exploring new funding possibilities, including for research in collaboration with societal partners, companies and 3rd sector. New upcoming projects around AI, planning of new ITNs, planning for a new Horizon 2020 application together with Norway, Cyprus and Lithuania and one Linnaeus-Palme exchange program with Jo’burg.

B5. Feedback and evaluation

Do you currently conduct follow-up/assessments of research environments and research outcomes? If so, how?
Assessment of Faculty’s publications carried out by the joint GUPEA-group (focus on registration of ‘artistic works’).

Well working structure to follow up on the Research school: meetings with doctoral researchers, supervisors and line managers, individual and in group, regarding general issues of work environment, task loads, general supervisory issues, but also reviewing the individual doctoral researcher progress and to identify general issues in the doctoral education environment; Continuous but irregular review of the postdoctoral and senior research environment in Research Boards, collegiate meetings and planning meetings.

Feedback and review of all kinds of research during AV research day, Faculty research day, HDK Gothenburg design festival.

In AV – focus on subject level research performance: each subject area must annually organize a research development action to demonstrate the current research activity and development focus of the subject. This is resourced by the Research Board, and reported to the Board.

Follow up of implementation of research strategy by Research Boards, Research Committee and Faculty leadership.
Do individual researchers receive feedback on their performance? If so, how?
An allocation model for research time is under development in HDK for implementation in 2020. It includes research plans written by individual researchers (mentored if necessary) and/or research groups and will include anticipated research activities and outcomes, relationship to strategic research areas and an agreed yearly reporting mechanism.

There are individual developments talks and follow-up talks between researchers and their line manager, as well as an annual review of GUP and GUPEA reporting done by the Research Board at the Department level and reviewed again at faculty level.

**Strengths and weaknesses:**
Strengths: Feedback well working in Research School and in specific seminars (UGOT, PARSE) and local, national and international conference formats. Research boards taking up review of environments, analysis and feedback as a task.

Weaknesses: Weak internal senior seminar cultures. Lack of basic research time partly blocks sharing of research in seminars and internal critical dialogue in seminar formats. Reporting back on research to line managers sometimes hampered because of lack of research competence and strategic oversight over researchers’ practices and needs among managers.

**Suggestions for improvement:**
Research management and feedback functions in departments to be improved.
Further discussion on functions and competence needs in line management of research.
The mechanisms, routines, instructions, criteria, expectations and decision processes regarding the allocation of research time as well as feedback needs further development and also needs to be shared across the Departments.
Further and more developed mentoring options need to be explored together with the staff.
More analytical work based on publications and failed/successful research bids.

**Ongoing/planned initiatives:**
The PhD-program in Music Pedagogy has undergone a UKÄ evaluation and the PhD-program in Design is currently undergoing one. It is anticipated that Craft will undergo a GU initiated review alongside several other Faculty areas in the near future.

New annual cycle planning and review cycle for AV/HDK is planned and a research support kit for the Departments is under development (See Faculty HP/VP)
Section C – Complete Academic Environment

C1.1 Collaboration and networks within the University of Gothenburg, with other Swedish universities, and internationally

How have your academic collaborations contributed to, or otherwise supported the development of, research quality conducted within the evaluation unit?

Since 2010, a key development achievement has been to change the terms of our cooperation with other subjects from a deficit-based model (we lack research supervisory capacity and experience) to a basis of reciprocal expertise exchange. In developing a doctoral research education within the artistic and scientific subjects, we have a working collaboration with colleagues across GU in pedagogy, gender studies, critical heritage studies, architecture, art history, computer science, and the history of ideas. We also invite externally sourced research supervisors from other HEIs and the disciplines of philosophy and the social sciences.

HDK: Collaboration within GU, such as School of Business, Economics and Law through the Business Design Lab and with numerous GU Departments and centres (UGOTS and others) has contributed to building interdisciplinary perspectives, partnerships (with UCL through CCHS), recruitments (postdocs through CCHS, CGM and Dept of Conservation and a PhD-position through a Sahlgrenska Academy-based project), projects (DESMA through BDL, Reconciliatory Heritage through CCHS and Organising integration through GRI), publications (PARSE and CCHS). These collaborations have encouraged development within our own subjects as well as exchange with other subject areas. Similarly, non-GU collaborations with MISTRA Urban Futures and RISE have generated PhD and Licentiate-positions. HDK Steneby has ongoing collaborations with Department of Conservation, Högskolan i Väst and Innovatum.

ITN Networks such as DESMA and TRADERS are extensive European networks with academic and non-academic partners (DESMA included 4 HEIs and 8 private partners, TRADERS included 5 HEIs and 6 non-academic partners). They have generated a number of co-authored publications and articles as well as a new EU Postdoc bid. The new research school in visual art and sloyd pedagogy, led by HDK, is based on collaboration with the University of Stockholm and Konstfack. Collaboration with the University College of Borås and Chalmers University of Technology are important contributors to the funded research project Urban Materiality. There is ongoing research collaboration with Gakugei University (JP) and John Moore University (UK) through the teachers training program. Recent projects where HDK is a partner include TiMS: The role of tourism in multicultural societies, based at Malmö University and SMAK - Smart Mat från hAv till Kök based at the Department of Biological and Environmental Sciences.

HDK organised and hosted conferences that have been important for building and generating academic networks and collaborations such as Crafting the Future (2013), Growing with Design (2015), DESMA Vibes (2015) and Craft and Ethics (2017) as well as the RCA-based Mediations (2016) as part of TRADERS and The Future of Design Education? (2018)
Staff contribute to significant networks in research including: Cumulus, NordFo (Nordic research network in education in Sloyd), NORDES (Nordic Design Research Network), IMISCOE (International Migration, Integration and Social Cohesion), ENViL (European Network for Visual Literacy), InSEA (International Association for Education through Art), SAKS (Studier av konstnärligt seende), BIG (Barnkulturforskning i Göteborg), Research Network Posthumanistisk pedagogik, National Research Platform for Feminist Technoscience, Curating the city - network (CCHS).

Jessica Hemmings’ honorary Adjunct Professorship with the University of New South Wales in Sydney, Australia (2016-2018) strengthened links between Swedish and Australian craft discourses. The position involved a series of three annual lectures and two related exhibitions. Lectures topics included Cultural Threads: transnational textiles (Oct. 2015) and Making Meaning: Craft & Labour (Nov. 2016). In October 2017 Hemmings gave a keynote address at UNSW as part of the inaugural Sydney Craft Week titled Tacit Knowledge: Can that Be Learnt? and with HDK PhD candidate Emelie Röndahl held a public dialogue about the Swedish PhD model of artistic practice at the Barometer Gallery. Exhibitions included the travelling Migrations show curated by Hemmings and held in the A&D Space at UNSW (Nov. 2015) and the Australian Design Centre (Jan. – Feb. 2016) followed by Emelie Röndahl’s solo exhibition Weaving Labour (Oct. 2017) organized by Hemmings and held at Barometer Gallery, Sydney.

AV: Academy Valand has, since 2010, succeeded to change the terms of cooperation with the wider university context including:

Collaborative interdisciplinary research conferences such as “Genocide Memorializations” with CCHS 2017; “Symposium on Digital Poetry”, with the Dept. of Literature, History of Ideas and Religion and the Centre for Digital Humanities 2016; “Anatomising the Museum II - Contemporary Art and Museum Collections”, with Gothenburg Medical History Museum, Sahlgrenska University Hospital and CCHS, 2016; “Environmental Photography and Humanities - Contributions to Research and Awareness”, in collaboration with humanities scholars from across GU and internationally. 2015;

Curatorial research collaborations where academic partnerships externally have been key to our success in certain research actions and outputs. For example, the partnership with Bard Centre for Curatorial Studies has generated 2 major publications with MIT press (and a third volume in editorial process at present) and 3 major international conferences that have positioned Valand as a leading site for curatorial research and that has in turn led to us being invited as the lead academic partner for the L’Internationale network of leading contemporary art museums in Europe.

Collaborations in environmental photography where we have developed Environmental photography as a focus area, based in an international research network with University of Plymouth, Massey University and Arizona State University. This has resulted in several published outcomes, exhibitions and research projects. Environmental photography has established a trans-disciplinary collaboration with Natural Geography at Stockholm University and Northern Studies at The Arctic University in Tromsø and the The Norwegian Polar Institute. Within GU this focus area collaborates with the Department of historical studies, with the Environmental humanities network and the CCHS.
**HSM:** Within GU we collaborate with Centre for Interdisciplinary Gender Research (GIG), CCHS, Centre for Person-Centered Care, GU/Chalmers IT-faculty, and we have bilateral collaborations with the NMH Oslo, Sibelius Academy, Stanford (CCRMA), UC-Berkeley (CNMAT), Princeton (PLOrk) and the Division of Applied Acoustics at Chalmers University of Technology.

The Lindblad Studio has enabled several collaborations, particularly with universities in the US. Currently HSM staff run the project “Systemic Improvisation”, supported by Swedish Research Board, in collaboration with the IT-faculty, CCRMA at Stanford University, CNMAT at UC-Berkeley and PLOrk at Princeton.

The GoArt international network of researchers and performers in the field of organ and related keyboard instrument research continues, in spite of it being closed as an independent research unit, to benefit research and cooperation networks at HSM, even though a part of the old GoArt center is now externalized as the Göteborg International Organ Academy, and has hence become a collaboration partner. And in cooperation with the Göteborg International Organ Academy Association (GIOA), HSM hosts, since 1994, a yearly international organ academy (organacademy.se) that functions a platform for students, international teachers and researchers to meet, exchange and disseminate current research.

Staff in the fields of pedagogy are members of scientific advisory boards such as: “Music Teacher Education for the Future” (2019-2022) at the Norwegian Research Board, and joint EU-applications (Horizon 2020) together with research colleagues from five universities: Europe in a changing world - inclusive, innovative and reflective societies.

Researchers and doctoral candidates are active in research networks such as: Federation of Theater Research (FIRT), International Platform for Performer Training (IPPT), Network for Intersectional Feminist Transdisciplinary Inquiry (NIFTI), European Platform for Artistic Research in Music (EARM), Colloquium for Performing Arts (CARPA), Nordic Summer University (NSU) Society of Artistic Research (SAR), PARSE, National network for Artistic Research in Music (NKFM), National Network for Performing Arts Research and the Performing Arts Biennale, International Society for Music Education (ISME), Nordic Network of Research in Music Education (NNMPF), Research Alliance of Departments for Music Education (RAIME).

**How are you currently working to establish, maintain or develop such collaborations and/or networks?**

Taking into account the current Swedish government bill on research and the strategic planning within GU, research collaboration with a broader academic context and with external stakeholders is seen as a crucial for creating successful and sustainable research environments. GU and the Faculty co-funds research initiatives with external stakeholders and the Faculty Research Strategy indicates a way to allocate resources for supporting research collaboration. The Faculty is developing a strategic list of joint research collaboration initiatives to be promoted over the coming years with internal and external funders and partners. As an example, AV have the following practice: through the research board and the leadership group meetings of the Academy, a list of all relevant research partnerships and collaborations identifying key contact persons, modus operandi, and rationale of partnership are prepared and updated. These
partnerships are then reported on under a fixed reporting item on the agenda of the monthly Research Board meetings. In addition, this is an issue addressed annually in the budget planning process, in terms of specifying a budget sub-heading on research networks. Key partnerships are anchored by explicit partnership agreements and memorandums of understanding.

**Does your Department support, promote or incentivise collaboration?**

Until recently, there has been no systematic Faculty wide coherent work with supporting and co-funding collaboration (including research collaboration). With the new shared Faculty Research Strategy, which includes provisions on collaboration, and the current round of action plans/operational plans being decided on university, Faculty and Department levels, resourcing and support of research collaborations have come up as a crucial issue currently elaborated as planning issues for Advisory Research Boards and Heads. As has been mentioned previously, the fundamental problem in artistic research today is not anymore, the quality problem, but the quantity problem. We need to be able to expand research in order to contribute more and better both to society, to the development of the arts and to the international research community. In this development, collaborative projects are essential.

**Strengths and weaknesses:**

**Strengths:** Important collaboration networks in all three departments. Participations in collaboration projects (for example: UGOT, EU, ITN) strengthens critical mass on all levels. Artistic research competence, if well communicated, is attractive to other parts of Academia. The departments have established themselves as recognized and valued partners nationally and internationally.

**Weaknesses:** Collaboration often carried out on an individual basis and not strategic. Participation in UGOT-centres, and other forms of collaborations, sometimes stretches the organisation and must be shared by many if to be considered an asset.

**Suggestion for improvement:**

More of strategic approach to collaboration, including oversight of both research and education environments, clear responsibilities and transparent decision making needed and under way.

**Ongoing/planned initiatives:**

Prioritization of collaborations.

Continued and strengthened participation in GU-wide projects like BDL, CGM, CCHS, more UGOT:s, the Academy Gallery and the new Research School in Sloyd and Visual Arts.

Upcoming collaborations by way of PARSE and it’s international research conference in 2019.

Upcoming collaborations in AI, posthumanism, environmental humanities and crafts (with new shared Fulbright post doc with Dept. of Conservation).

Participation in Venice symposium “Encounters, Discussions, Experimentations: Art, Research and Artistic Research in Music” which took place in June 2017 has paved the way for a new network involving NMH (Oslo) and the Sibelius Academy (Helsinki).
C1.2 Collaboration with external stakeholders

How have your non-academic collaborations with external stakeholders contributed to, or otherwise supported the development of, research quality conducted within the Department?

Non-Academic, artistically grounded partnerships have special importance for research in the artistic fields because cultural providers, rather than HEIs, are the main locus of artistic practices and key to any research practice that is based on artistic production. Collaborations with external stakeholders in the cultural sphere is an important moment of critical review of academic productions. Concerning other forms of partnerships with external partners (collaborations on societal challenges, in/with social activism etc) the situation is less clear, as it is for engaged art in general. The collaborative research environment now underway at HDK-Steneby bears this problem in mind. Given that many staff members work part-time and have ongoing projects and practice outside the university, there is also an inherent and ongoing exchange with external stakeholders.

AV collaborates with the Gothenburg International Biennial of Contemporary Art GIBCA (through co-organisation of several research conferences); the Van Abbe Museum, Eindhoven, the Netherlands (a doctoral research project in curating), and through which a funded network project with the Reina Sofia, Madrid, SALT, Istanbul and several other key cultural providers have been developed; Göteborg Film Festival which is a yearly window for the research outputs within a film context. Through Bard CCS AV have entered into partnership with internationally recognized cultural providers such as the de Appel Centre in Amsterdam and the LUMA Foundation in Arles. The partnership with the Hasselblad Center as an academic centre for photographic exhibition and research, has generated a range of key research outputs (touring exhibitions, research publications, conferences, and high-profile research projects such as WATCHED! and Drone Vision). Within Film and Foto, the collaboration with the Västra Götalands Regionen is evident for both securing funding but also for collaborations in conferences, especially with UNESCO and the work on the SDG:s and Agenda 2030; and the collaboration with region Halland and Halmstad municipality provides our research a platform to conduct research field work. Within Foto the well-established collaboration with The Norwegian Polar Institute in Tromsø has equally contributed to quality assurance and development of research in the subject as well as research outreach.

The research at HSM within theatre and performance practices involves indirect collaborations with theatres, independent groups and Departments in mainly west Sweden, through individual artistic research projects, or partly public research seminars. These include the Folkteatern, Atalante, Konstepidemin, Operation Opera, Smålands Musik and Teater or the Kulturakademin (former Trapan). Research within music has earlier been supported by external funding through the regional organisation Kultur i Väst and also somewhat by the Gothenburg Symphony Orchestra (GSO). An important partner has also been the GAS-festival (Gothenburg Art Sounds) where artistic research and development projects have been curated in connection with HSM. The orchestra Musica Vitae in Växjö has for many years been an active partner on both graduate and senior research levels.

Launched by HDK in 2017, the annual Gothenburg Design Festival, draws on staff and students work and networks, bringing together an extensive number of national as well as international
academic and non-academic partners with a focus on shared knowledge production: Röhsska Museum, Regional State Archives in Gothenburg, Blå Stället, Sjumilaskolan, Göteborg & Co, Art Inside Out,, Sahlgrenska Hospital, Iaspis – Swedish Art Grants Committee, Hammarkullens folkets hus, Kultur i Väst, Visual Arena, Göteborgs slöjdförening, Västarvets länsheimslöjdskonsulenter, Konstepidemin, Göteborgs stad, ICIA, Jubileumsparken, Galleri Nevven, Galleri Box. The DESMA project involved eight industrial partners, two were in Sweden (Volvo AB and Veryday) and TRADERS involved commercial and public partners, one in Sweden (The City of Gothenburg) and one in Denmark (Kompan). HDK is also one of the partners in Mötesplats Steneby, a regional platform entrepreneurship and innovation. Through the Teachers Training program there is an extensive collaboration with UNESCO and Reggio Emilia organisations.

**Does your Department support, promote or incentivise non-academic collaboration, for example through mobility programmes, adjunct or joint appointments?**

At HDK there have been adjunct guest-professors and licentiates funded by Slöjdföreningen where the licentiates were employed at Röhsska Muséet whilst being enrolled as licentiate-candidates at HDK. Another example is the collaboration with MISTRA Urban Futures which have generated two PhD-positions and the collaboration with the Torsten Söderbergh Foundation who fund a professor in Design Management. There is also the AV partnership with Hasselblad Foundation which has generated a Postdoctoral position. HDK Steneby provides Artist-in-Residence programs in Steneby since 2010 and Långbron since 2015.

**Strengths and weaknesses:**

**Strengths:** A different, research-based expertise underpinning fruitful collaborations with cultural providers, securing long term stability of partnerships. Links between education, research and external partnerships add to critical mass and ensure the development of the subjects and units. Part-time staff members contribute considerable experience and networks related to professional practice.

**Weaknesses:** Balancing commitments of part time staff with institutional needs sometimes difficult. ‘Academic year’ has other work rhythms than planning and implementation cycles of cultural providers. The border between academic artistic research and research with external stakeholders is not clear-cut. When reporting on this we will report on networks which usually connect and include both independent artistic practitioners and academic researchers, as well as academic Departments and artistic centres and Departments operation in the margins of or outside academia.

**Suggestions for improvement:**

While external engagement is varied it would benefit from greater strategic oversight to maximise our modest resources, most particularly staff energy and time.

**Ongoing/planned initiatives:**

**AV:** The newly established EACEA funded four-year project Our Many Europes with L’Internationale network of premier European Museums is an important platform for profiling our own researchers and their works through new publishing and dissemination opportunities.
The conference “Processes for decolonising film education practices” scheduled for spring 2019 will help promote visibility amongst our peers within the institution/new institution and will offer possibilities for a deepened discussion with our colleagues.

Collaboration with the International Film Festival in Slemani in Kurdistan.

**HDK:** Evolving collaboration with RISE Viktoria in a 2-year research project with external funding from Energimyndigheten for a PhD-candidate (Thomas Nyström) 2017-2018 who is employed at RISE and a PhD candidate at HDK.


Emerging project on “Urban Materiality” with HDK as participant, including HSB Living Lab and local architectural offices.

An ongoing series of workshops within CCHS; Hidden Sites, which includes collaboration with House Mill (London), ArtInsideOut (Region Halland), Åskhults by (Kungsbacka Kommun) aiming for joint conference session and a publication.

**HSM:** A specially directed collaboration is planned with Shota Rustaveli Theater and Film, Georgia State University in Tblisi, and the Royal District Theatre in Tbilisi (the Studio) in research and advanced levels in 2018-21. (On-going application)

Researchers at HSM and the Organ Academy are currently planning and executing a new concert hall organ for the GSO that will be the largest organ in a symphony hall in Scandinavia. This will be the fifth internationally important large-scale organ project executed by the GoArt collaborative research model, and the instrument will be accessible to students and faculty in performance practice and performance practice research.

**C2.1 Management and support**

**Does your Department support the utilisation and practical application of research-based knowledge? If so, what concrete factors (for example, strategies, policies, rewarding mechanisms) have been put in place to work with utilisation of research and relevance to society in your Department?**

Research in the artistic fields is most often realised within the field i.e., within the wider field of the creative arts and cultural sector. This includes cooperation with and/or participation in platforms, support through our education and research funding, such as GIBCA, Göteborg Film Festival, Venice Biennial, Göteborgs dans- och teaterfestival, Gothenburg Art Sound Festival, Gothenburg Book Fair, Gothenburg Symphony Orchestra, Folkteatern Göteborg, Göteborgs stadsteater, Regionsteater Väst, Scenkonstbiennalen, Svestage, as well as Almedalen, represents such examples. Through our educational research we have extensive collaborations, exchange and dialogues with students, teachers, schools and policymakers within the field.

More directly, platforms such as the now disbanded A-Venue and the ongoing Gothenburg Design Festival as well as parts of PARSE-activities are directly geared toward the public and
interaction with society. They represent an infrastructure focused on societal impact but also constitute a platform for concrete outreach and dissemination activities such as events, workshops, panels, performance, exhibitions, publications, screening. HDK is also partner of Mötesplats Steneby, a regional platform geared towards innovation, entrepreneurship and cooperation, hosting a number of start-up activities and initiatives aiming for the development of the rural areas in Dalsland and Västra Götalandsregionen.

The strategic partnerships with the centres such AgeCap, CCHS, CGM, CFT, CPCC and SWEMARC with a focus on societal and global challenges, with their extended networks and platforms provide important research sites and contexts for the utilisation of research.

**Strengths and weaknesses:**

**Strengths.** There is a growing demand for research based artistic expertise in the cultural sector. There are skills to manage and support these kinds of collaborations.

**Weaknesses.** Due to high OH costs, external funding, in particular smaller grants, are sometimes put outside the university. There is no clear reward mechanism for the utilisation and practical application of research-based knowledge.

**Suggestions for improvement:**

Better follow up on how research outcomes are used. A better structured and strategic way to manage and promote collaborations.

**Ongoing/planned initiatives:**

The Faculty will take part in a new GU Forum on cooperation within Humanities, Arts and Culture.

**C2.2 Research relevance and impact on society**

**What research outcomes are most important for your Department to generate a direct or indirect impact in society – that is, which concrete outputs (for example, reports, non-academic publications, d tools, designs) are generated by the Department for use by societal stakeholders?**

Artistic practices or artefacts, innovations and methods that are paradigmatically new (change our way of thinking and viewing the world). These can be parts of dissertations or research reports and reflected upon in articles. Also, dissertations and academic and non-academic articles that in different ways show art’s value, art education and the benefits of art for society (socially, health, culturally).

There are research outcomes (knowledge) on important matters such as sustainability, human relations, the environment, that comes out of the different research projects which could only be achieved by using artistic practice. Where the specific approach of producing research through direct actions in the field has both direct and immediate impact and the question of utilization is not produced as an afterthought or brought in as a concern late in the process.
In DRONE VISION, where there are a series of artistic commissions and exhibitions realized in galleries in Gothenburg, Sweden, Lahore, Pakistan, and Nicosia, Cyprus a substantial dimension of the research action coincides with the everyday sites of cultural service provision. On the other hand, the specific focus of Drone Vision on the ways in which the changing conditions of “visuality” engendered by the new technological affordances of drone technologies and digital imaging are operationalized not only in military and extra-judiciary killings but also in actions of resistance and contestation by different civil society constituencies, is knowledge that is proposed as an intervention in the public sphere and in current cultural and political debate.

PARKLEK a independently realised project by Kerstin Bergendal PARK LEK (2010-2014) includes a direct intervention into the local democratic processes around urban area planning in Sundbyberg. In the period 2015 to 2018 there was a secondary research action “Public Enquiries: PARK LEK and The Scandinavian Social Turn”; a series of public conferences in Stockholm, Copenhagen and Gothenburg, and the realisation of an important edited volume (2018, Black Dog Press); conceived of as an intervention into debates on how artist-researchers may contribute to the public sphere. This knowledge has also led to the formation of a new lifelong learning / continuing professional development course on public art commissioning, realised in partnership with the Public Art Agency. A consequence of this has been that the researchers involved in Public Enquiries have now been invited to join with Kaunas European Capital of Culture 2021 and Dublin City Council in developing a two-year applied research project (EACEA 2019-2021).

The INFANT WRAPPING CLOTH research project focuses on textiles and rites, especially woven textiles for funerals and moments of loss including infant mortality. What active role can a textile such as an infant-wrapping cloth or a funeral pall play in the mourning process? Nordström completed a Licentiate in Crafts at HDK (2013-2016) followed by collaborative clinical research (2017-2018).

The BEYOND THE BASKET research project, a doctoral project to be completed 2019, focuses on creating structures for change by adapting to and building onto the existing “to do more with less for many with many” through design ethos. In this case improving the ecological, economic, social and cultural conditions in the rural/urban areas of Kisumu, by creating new structures for change involving multiple actors were baskets made of the invasive plant has been acting as the “Boundary Object”, inter-linking between the actors as a joint change framework.

In STRETCHED, the VR funded 3 year investigation into artists self-organisation and the impact of artists building the infrastructures of artistic practice where the site of the research actions overlaps with the sites of actual cultural provision (three major international exhibition projects in London, Newcastle, and Glasgow) as well as direct interventions within artist-run cultural platforms and actions designed to specifically inform cultural planning practices and cultural policy formation, including public workshops with cultural policy-makers and decision-makers so that the research actions of knowledge production are also direct interventions within the policy formation process.

The INTERPLACE project (Formas 2011 - 2013) which included researchers from HDK, co-funded and by Region Västra Götaland and the City of Gothenburg and associated with Mistra Urban; addressing the interplay between citizen initiatives and invited participation in urban planning produced a publication “Framtiden är redan här” as a roadmap for practitioners, a series
of workshops and presentations delivered to professionals and stakeholders, as well educations on citizen dialogues.

Other examples includes projects in urban walking (Cecilia Lagerström, GångART 2013-16), body mapping in the city (PhD student Nathalie Fari’s Berlin project), gender performance and intersectional aspects (Kristina Hagström Ståhl, several projects), role-playing and gaming in contemporary opera (Hedvig Jalhed PhD student, ‘Live Action Opera’) and theatre methods applied in person-centred health care (Victoria Brattström PhD student working together with GPCC, Centre for Person-Centred Care within the project ‘Exclusion/inclusion in health care meetings’).

**To what extent do you take the UN’s sustainable development goals into account in your research priorities?**

Centers such as BDL, CGM, CCHS, SWEMARC, CFT, MISTRA etc, which the Faculty are part of all deal with the SDG’s in different combinations. Concrete examples at the Departments includes:

Environmental photography is based on work with the UN SDGs particularly goal 13 and 15 but concerns all goals and has produced research with direct and indirect impact in society primarily through collaborations with natural sciences and outcomes such as exhibitions (Grenna Museum – Polar Center a one year exhibition, annual visitor numbers ca 25 000, Polar-museum Tromsø one year exhibition annual number of visitors ca 60 000, in addition a number of smaller exhibitions have been produced), publications (Fru snasa ögonblick, a popular scientific book on photography, history and environmental and climate data, this came out of a project creating an open database of Swedish polar photography 1861-1980 at Uppsala University) and public outreach (research outcomes were used and presented in the political week in Almedalen 2017 by invitation of the national research foundation Formas, several appearances in radio has been made and several newspapers and magazines has used the outcome from Environmental photography as well as campaigns by Naturskyddföreningen Sverige).

SDG’s are in focus for Mistra Urban Futures activities in Africa “to combat poverty”. Several results are implemented in Kisumu county: crafts and entrepreneurship design, production and trading of baskets using water hyacinths, rope machine, playgrounds. In Dunga Beach prototyping of tourist travels includes spatial planning and physical structures along the beach and establishing of a female tourist guide team. SWEMARC and HDK design team are responsible for transdisciplinary research and education. HDK is framing pilot projects on sea food and fishery in Kisumu county with Swedish and Kenyan entrepreneurs and is a partner to set up a Craft Academy in Kisumu.

There is also a current PhD project in collaboration with RISE with a focus on sustainability issues. This project contributes with knowledge of how design can facilitate a change of linear business models to circular business models in the transportation sector. A number of doctoral students also address sustainability more broadly but not always in direction relation to the SDGs.
To what extent have societal stakeholders used these research outcomes?

BARNFILMSKOLAN (Childrens’ film school): The past years the Film unit has worked with basic pedagogic tutorials for preschool- and elementary school teachers and children on the work of film literacy. Where preschools, elementary school and other pedagogic stakeholders, such as care-homes for elderly, use a film literacy material; Camera ABC, developed by the researchers.

The infant wrapping cloths and sheets, produced with Birgitta Nordströms the INFANT WRAPPING CLOTH, have been delivered to pregnancy and childbirth clinics where the wrapping a stillborn child is an integral part of primary healthcare at a number of pregnancy and childbirth clinics. The wrapping cloths are used as the midwife finds appropriate and according to the wishes of parents.

Within STRETCHED there have been a series of public workshops bring cultural policy-makers and decision-makers into interaction with artist-organised cultural initiatives and platforms so that the research actions of knowledge production are also direct interventions within the policy formation process.

In PARKLEK the direct impact of the project was to transform both a specific local area urban densification scheme, and to change the ways in which the local authority conducted its planning and consultation processes (an impact cited by the local authority on its own website).

In BEYOND THE BASKET, the basket-weaving-machine and social and professional infrastructure developed in situ have had a direct impact on the local livelihood conditions.

Another example is how the schools use the articles to form alternative activities and teaching methods in order to attract children regardless of gender and class. One example of this is implementation of the article Jeppsson, C. & Lindgren, M. (2018). Exploring equal opportunities: Children’s experiences of the Swedish Community School of music and arts. Research Studies in Music Education. DOI: 10.1177/1321103X18773153.

A number of assignments for the Swedish National Agency for Education, The Swedish Schools Inspectorate and the Government of Sweden with faculty as experts/investigators/evaluators have been completed. Some examples; § SOU 2016:69, En inkluderande kulturskola på egen grund (ML chair of government inquiry 2015-2016); § NÄU 13, National evaluation of music in compulsory school (ML evaluator, The Swedish National Agency for Education 2012-2014); § Skolinspektionens kvalitetsgranskning av musik i grundskolan (ML, supervisor, Swedish Schools Inspectorate, 2009); § Assessment guide for music in school (OZ, National Agency for Education 2017); § Skolverkets kursplanerevidering av musik i grundskolan (ML supervisor, Swedish National Agency for Education 2008-2009); § SOU 2005:102. Utan timplan – forskning och utvärdering (ML, committee of government inquiry, Timplanedelelegationen, 2002-2005).

In what way could research relevance and impact further be improved?

Regarding the SDG’s many of our courses have been or are undergoing a sustainability marking and although much of our research are related to SDG’s in variety of ways, much could be gained from developing direct and targeted relations to the SDG’s. For instance, as part of the development of specific research projects as well as other strategic actions.
By improving our capacity to work with stakeholders outside the cultural and educational sectors in order to interact with larger parts of society and at the same time preserve our artistic and academic integrity.

**Are there any ongoing or planned initiatives?**

Ongoing and planned initiatives which directly address the goals would be educational and research-led modules oriented towards Design and Post-humanism (event at 2018 GDF) and Environmental Humanities or research trajectories addressing toxic heritage in built environment (in collaboration with Dept of Conservation and Dept of History) and in connection to CCHS.

The named Arts & Politics and Craft & Society research themes at HDK includes 9 PhD candidates currently working towards questions about societal responsibilities.

HDK participates in the recently funded *TiemS: The role of tourism in multicultural societies - adding to stereotypes or contributing to diversity?* (FORMAS 2018-2022) which explores the role of tourism in multicultural societies, in Sweden and beyond, as well as to act for the inclusion and representation of diversity in tourism development and place branding.

Another example of a present initiative is an ongoing process between The Lindblad Studio and organ researchers at HSM, Interaction Design plus two Swedish music technology companies, namely the making of an application to Vinnova for the creation of a research center for musical instruments with the Lindblad studio as the hub.

There is also a plan to establish a symmetrical partnership between schools/school teachers in music, theatre and drama and the pedagogical researchers at HSM – in order to cooperate in doing research emanating from questions and challenges within school. This is in line with the national project of practice-based school research and ULF (Utveckling, lärande, forskning. Försöksverksamhet med praktiknära forskning i skolan), financed by the Swedish Government, where GU is one of the partners.

There is also a planned project in complex dramaturgy connected to societal issues (C Lagerström ‘Complex Dramaturgy in Times of Polarisation’),

The Film unit is planning a conference together with UNESCO and Region Västra Götaland.

HDK Steneby plans to develop collaborative R&D projects with local stakeholders in Dalsland and Region Västra Götaland.

**C3.1 Undergraduate and Masters education**

**Are you currently working to strengthen links between research and teaching in order to improve student learning and research quality? If so, how?**

The key ways in which we have ensured connectivity between research and teaching (and learning) are:

1) Promoting doctoral researchers to teach content related to their own research projects.
2) Promoting doctoral researchers to teach in relation to their broader skill set and not only based on their research projects (as tutors and discussants);
3) Developing free-standing courses: “Introduction to research within the arts I” and “Introduction to research within the arts II” designed specifically to accommodate professionals and educators within the arts who want to develop research expertise;
4) Elective courses (for BA and MA students) and free-standing courses that are directly built upon current senior research (e.g. ‘Design and Heritage’ in connection to CCHS); an elective course on the question of the ‘social turn’ that builds on Public Enquiries research project; a free standing course, based on the collaboration between PARSE and GIBCA on Secularity, Introducing questions of religion, secularity and contemporary;
5) A variety of research events at the Departments where staff research presentations are integrated within all programme schedules;
6) Senior researchers making presentations on current research as guest presenters within programme courses;
7) Engagement of students in research projects and platforms;
8) Integration of researchers from international networks into the programme content. For instance, through various guest lecture programs;
9) Integration of research seminars and conferences into the education programmes where appropriate and (scheduling research conferences with this connectivity in mind). This strategy has been used in all four subjects at Valand, and is especially consistently employed by Photography and Fine Art;
10) linking Masters level programme courses to research actions. A significant example is the Business and Design program connected to Business and Design Lab.

**Strengths and weaknesses:**

*Strengths.* Links between teaching and research have been strengthened which has enhanced research competence amongst staff. Doctoral candidates are becoming an integrated teaching resource. This integrative approach maximises capacity in what is not a very large group of academics and builds complete environments and critical mass.

*Weaknesses.* Staff with research experience tend to be drafted into managerial structures where there is a lack of research experience, which leaves little time for teaching or research. Too little attention paid to the needs of emerging and early career (teaching) colleagues. Unit leaders and often heads of program lack of research experience; occasionally tension between the different research fields that exists within the research environment can encourage different educational emphasis and create confusion among students. Historically there has been a reluctance to cooperate among teaching/researching colleagues which the Faculty has now predominantly grown beyond.

**Suggestions for improvement:**

Encourage unit leaders to invite doctoral students into teaching, initiate development projects concerning the use of research outcomes and methods in BA and MA education. BA and MA students and colleagues need further encouragement to take part in the doctoral seminars, which will encourage teachers to use research outcomes in their teaching. The existing research capacity and experience amongst staff can be strengthened through internal mentoring and education combined with additional strategic recruitment.
Research competency within managerial structures would benefit the entire Faculty ecosystem, as exemplified currently by Academy Valand.

**Ongoing/planned initiatives:**

A structured planning cycle for including doctoral candidates in the educational programs is being developed with the Unit of Design (currently the largest unit within the Departments) and may serve as example for structured planning cycles at the new merged units.

HSM is currently developing an Introduction to Research course, similar to the “Introduction to Research I &II” based in HDK.

As part of the Faculty participation in the UGOT centre Sea and Society, AV takes part in the in planning, developing and teaching of the 2-year interdisciplinary master program (Master in Sea and Society) offered from fall 2019, linking research and education within the marine/maritime field.

The new Managing Editor for L ’Internationale Online will be tasked with delivering elective courses based on the research content and the research development work of L ’Internationale Online and the Our Many Europes project (2018-2022). The planning has been specifically designed so that visiting researchers will be present in Valand at key moments in the annual programme calendar.

Masters students from Valand will be actively involved in the realisation of research events at the Research Pavilion at Venice in 2019.

**C3.2 Doctoral education**

**How is doctoral education involved with research and research environments? Describe your current approach.**

The Research School is a key element in the doctoral education at the Departments of the Faculty of Fine, Applied and Performing Arts. It is a joint venture shared by HSM, HDK and AV. The Research School is responsible for the four basic courses which are mandatory for all doctoral candidates within the Research School at the three Departments, and it regularly arranges Faculty wide workshops, seminars and supervisors’ meetings. The approach is to deliver an excellent and relevant research education and to build and develop a fruitful research environment. The Research School’s structure uses a collaborative working model which aims to strengthen the transdisciplinary perspectives and praxis. It creates a critical mass of doctoral candidates, supervisors and teachers necessary for a strong research environment. There is also a CUL (Centre for Education and Teacher Research) Research School which includes GU-financed doctoral candidates from HDK and HSM within Arts education with focus on educational science. CUL focuses on the educational sector, i.e. the national school system and national higher arts education. Historically there has been a national research school for artistic research (Konstnärliga forskarskolan) as well as one for music education (HSM) and design (Designsfakulteten).
Historically, the Faculty Research School has accommodated highly individualized doctoral research projects and many of our doctoral candidates already have extensive professional careers. In recent years recruitment of doctoral candidates has begun to strategically link to research themes and groups, in-house supervision competence and educational connections to BA and MA curricula.

Our subject areas vary in size. Academy Valand has adopted one joint degree in Artistic Practice whereas HDK has three (Design, Crafts and Research on Arts Education); and HSM four (Musical Performance and Interpretation, Performance Practises, Research on Arts Education and Music Education). Some subjects host a number of doctoral students such as Design and Artistic Practice whereas many are quite small as well as new. As an example, our PhD in Crafts is unique to the Nordic region. The first Crafts PhD was Mårten Medbo’s thesis “Lerbaserad erfarenhet och språklighet” (“Clay based experience and Language-Ness”) completion in 2016.

We have also been successful in attracting external funding for doctoral students through co-funding, partnerships and projects. This includes doctoral students partly funded through partnerships with MISTRA Urban Futures, Slöjdföreningen and Röhsska Museéet, but also project-funding on a national level through RISE, Sahlgrenska Academy, Linnéuniversitet, Kungliga Musikaliska Akademien and Statens Institutions Styrelse (SIS). European funding with two ITN Networks - DESMA and TRADERS as well as international funding, for instance from Capes Foundation (Brazil). Project and partnerships has enabled broader interaction with a wider community of researchers.

At HSM two of the research subjects has been recently reviewed by the Swedish Higher Education Authority (UKÄ), both of the subjects scored high quality (Music Education 2018, and Musical Performance and Interpretation 2016). At HDK the subject of Design is currently undergoing an UKÄ review.

**Strengths and weaknesses:**

We recognize that the Doctoral candidates need to develop independence and the freedom to develop their own projects is a strength. However, the doctoral students can feel “alone”, may not benefit directly from ongoing senior research within the Faculty and can become too dependent on the supervisory relationship. The scarce recruitment of new PhD candidates means there often are too few PhD students in the same educational phase, which can compound these challenges. We recognize that research and research education are forms of inquiry that are highly dependent on collective efforts and shared interests, and can benefit from the communities created by larger research projects. However, with the exceptions of DESMA and TRADERS and the partnership with MISTRA and RISE, and recently the new national doctoral school in Visual Arts Education and Sloyd, we lack substantial research projects with external funding that could host future doctoral candidates. The focus on Artistic Research funding at Swedish Research Board combined with the 3-year limit of their grant have contributed to these challenges.

The four basic courses provided by the Research School are an important interdisciplinary platform that provides excellent overviews informed by shared agendas. In addition, HDK and HSM both run a ‘Mapping the Field’ course, with a focus on identifying and bringing into discussion the doctoral students individual research areas. AV also run four basic courses where the main aim is to introduce and develop the research practice of the artistic area and give the
candidate a deeper, broader theoretical knowledge and education in methodology. With this said, some subjects still have voiced concern that there is a lack of subject oriented courses. This is mainly due to limitations in our capacity to deliver tailored curricula to even smaller groups.

HDK and Valand offer PhD study ‘on artistic grounds’, otherwise described as practice-based. This foreground the shared importance of artistic research throughout the Faculty, but means that we lack the flexibility to have candidates on practice-based projects working alongside other models of PhD research (theory or text-based for want of better descriptions).

**Suggestions for improvement:**

The challenges are to improve the content and form of the basic courses in dialogue with PhD candidates and researchers at the three Departments, to engage more of the research community in the education, and implement ongoing research in the curriculum. This would be one way for the Research School to contribute more to the research culture of the Faculty.

The Research School invites international participants to workshops and symposiums, but there is still much to develop with international networks and collaborations with other research educations in the Nordic countries and beyond. In the future we should take a more active role in these forums and activities. Music education is a good example of how Nordic, as well as global research networks, ensure the quality of the research education within this subject.

We see the need to develop more internally and externally funded projects which include PhD candidates, as well as develop our capacity for greater range of doctoral courses which also can be offered outside the Faculty. Opening the current basic courses to the broader GU community would offer a way to share knowledge about artistic research strategies beyond our immediate Faculty, with the longer-term aspiration to have the capacity to open these courses to applicants through a PhD level Erasmus exchange.

Inspired by the work within the research school CUL, we also see that PhD candidate’s projects can be enriched through dialogue with education programmes and established research, active teachers, students and researchers. There may be lectures, supervision of students, organization of workshops and seminars, participation in research seminars and joint writing of papers and articles. This will deepen and enrich the topic discussion, create new contact areas, and potential career paths may also arise. Correspondingly, a stronger connection between the Faculty’s artistic and educational research education can contribute to opportunities. This includes working with the doctoral students within CUL in a more integrated, strategic and consistent way.

The anticipated reconfiguration of the Research School is intended to create a stronger base within the Departments and will assist in the development of the above objectives.

**Ongoing/planned initiatives:**

The Research School intends to arrange a number of international symposia and develop a publishing platform, printed and/or online, for sharing the presentations and talks. One particular subject that we would like to contribute to with a publication is the reflection on the role of supervision for creating a good environment and excellent research.

In November of 2018, funding was received for the development of a National Graduate School in Visual Art and Sloyd Education (Swedish Research Board funding). Based at the University
of Gothenburg the initiative is partnered with Stockholm University and Konstfack commencing 2019-2022.

The appointment of colleagues with international PhD supervision and examination experience will, with time, foster further international understanding of PhD standards of research, supervision and examination within the Faculty. (For example, Jessica Hemmings, PhD supervision and examination experience spans Austria, Australia, Britain, Hungary, Ireland, New Zealand, Norway and South Africa which has expanded local knowledge of PhD models at HDK.)

AV are currently working on a Marie Skłodowska-Curie Actions / Innovative Training Networks - bid for a Public Art Doctoral School together with colleagues in Dublin, Brussels, and Oslo.

Section D – Academic Culture

D1. Academic culture

How are you currently working to nurture a culture that is conducive to high quality research and renewal, with regard to intellectual interaction such as in research seminars, internal and external peer review, collegiality, creativity, ambition, scientific conduct, research integrity, research ethics?

The historical model of academic culture in higher arts education has been one of artist-educators engaging in professional artistic practice in the field, and the mentorship of students through project-based learning in the academy, in a pedagogical practice typically unanchored to explicit curriculum. The introduction of the doctorate into the creative arts and the wider project to build research cultures in higher arts education, coinciding with the Bologna process and other change processes in higher arts education, triggered a reaction among some parts of the sector to the perceived ‘academicisation’ of art. The challenge in constructing a research culture for the artistic domain then has historically been: (i) to overcome the negative connotations of “academic culture”; (ii) to diversify the educational base to create an educational process that can be both research-based and research-led (i.e., move away from an exclusive focus on individualised mentorship of project-based learning); (iii) to build a viable doctoral education model for artistic practices; (iv) to develop an understanding of research culture that recognises the doctorate as an entry level or early stage researcher qualification for research practice (i.e., not as a terminal “capstone” award) but does not reduce the question of a research culture to merely the question of the third cycle; (v) to establish a balance between attending to the specificities of research within artistic practices and establishing reciprocal relations with research in other disciplines with established mature research cultures; and (vi) to deal with the limitations of scale that the relatively small subject environments often entail in the arts. Furthermore, in building a research culture we must take account of the modest research economy and accept that senior researchers will almost always have to retain a substantial teaching load as part of their weekly workloads because of the research resource limitations in the creative arts. This is in evidence in the RED10 self-evaluation.
The challenge is considerable as evidenced in the RED10 process. The development strategies we have built since RED10 are simple and clear.

Through recruitment and staff development enhance the capacity of the teaching staff to do research. Through integration of research events and, especially, of staff research presentations within the undergraduate and graduate curriculum promote wider understanding of research among both students and colleagues. Through specific course development from research content and making opportunities for doctoral researchers to also teach, establish clear contributions to the educational base from the research activities of the Departments. Through developing clear processes for staff application for research time allocation, and linking these to clear criteria, establish a practical understanding of research processes and research quality. Through individual mentorship and focussed workshops, support staff to develop their research ambitions. Through international networking establish wider connectivity and position researchers within the Faculty to become active players in international fora and to interact with peers and gain experience of different research cultures. Through interaction locally and internationally with researchers from other disciplines promote a wider understanding of the variability and generative nature of different academic cultures. Through the development of postdoctoral opportunities, also linked to education, develop a wider understanding of research career pathways. Through networking and collaboration create critical mass in the research environment. Through a high-profile initiative such as PARSE provide exemplary intersections of academic and artistic cultures; provide staff and students with access to, and interaction with world class research leaders; and demonstrate the liveliness and multiplicity of research cultures. Through a Faculty-wide Research School, and through supervisor collegiates and cross-Faculty workshops and seminars, create a collegial framework for the development of research educators and a shared culture of research education.

In addition to these strategies there is a Faculty wide research day, and AV has run a Departmental research day for several years, where ongoing research is presented. HDK and HSM have had similar activities. There are a rich variety of conferences and symposia in connection to particular projects, some of them mentioned in earlier sections, where one prominent example is the Gothenburg Design Festival organised by HDK. HDK runs a calendar of Higher Seminars focused on introducing colleagues to current topics of research relevance organised around selected readings, methods discussion and project examples. The GUPEA reporting operated at the Department level, conducted by staff with support from the library and the internal review group, and reviewing, conducted by a review group consisting of members from the three Departments, are an instance of formal internal peer-review. The Faculty Advisory Research Committee, the creation of which is an important factor for driving a shared academic culture and shared strategies and planning, runs a higher seminar (with varied frequency) including project and application reviews and presentations as well presentation of ongoing research from staff or guests. In parallel, the Departments and units run higher seminars with varied scope to foster discussion within and in extension of subject areas and expertise. This includes presenting work developed with artistic development-funding.

**How do you handle research misconduct and other unacceptable practices?**

While experience of gross academic misconduct is rare, some international colleagues bring experience of best practice particularly regarding questions of plagiarism gained with extensive external examining experience internationally. Academic misconduct is either dealt with by the line manager or the closest academic leadership, such as supervisor, research responsible, vice-
Head for research, and if necessary, in consultation with the proper board and/or the head of Department. Cases where there is a risk of misconduct are handled according to GU rules (Dnr V 2015/832).

**How do you ensure an inclusive academic environment for all researchers, including PhD students and postdocs?**

All academic events in the Faculty, except for conferences with space limitations, are open to researchers, PhDs, teachers and Masters students, and in principle, because of the nature of art itself, to practitioners and the public. Research events are announced with public calls. The public aspect is underscored by public presentations of research based artistic productions etc.

This does not mean that all interested and invited parties feel included and participate actively. There is a multitude of events and a lack of research time. Researchers who are also teachers, and practising artists, have heavy workloads and specific artistic agendas (see above). We are working on developing collegial research support within the Departments, to catch up better with the diversity of research interests, attend to concrete needs, and at the same time include researching artists in shared discourse on research. With this in mind, we are positive about the evolution over the last years: more and more people participate and feel included.

Concrete examples include twice monthly meetings of PhD candidates with other researchers and teachers in HDK, involving PhD candidates in the PARSE conferences, supporting them to take part in international research events (e.g. PARSE symposium in Venice, Italy, 2017; PARSE symposium in Pretoria, South Africa, 2019 and conferences organized by others); and in the Camino-events in Venice 2017 concerning AR in music; and open “office hours” with individual meetings for doctorands across the Faculty, who want feedback on their project.

**How do you ensure gender equality?**

Within research we support gender equality as a qualitative strategy as far as possible ensuring gender equality in relation to groups, decision-making, recruitment, but also as an example creating initiatives such as NIFTI and the PARSE research thematic on Intersectional Engagements in Politics and Art, which hosts dialogue seminars and a reading group open to everyone at the Faculty. Additionally, we are introducing gender and intersectional approaches in doctoral coursework.

**Strengths and weaknesses:**

Many of our environments rest on a habit of working in a team, where the environment can be described as non-hierarchical and inclusive, and involving both staff in primary education and research and postgraduate education. The awareness of equal treatment is generally high within the Departments. Experiences of feedback models are widely used, and seminars and other meeting points are run with an inclusive attitude. This we particularly recognize in the smaller and medium-sized units, whereas the bigger units more easily succumb to the formation of groups and hierarchies. The upcoming HDK/AV merger, which includes fewer but larger units through a merger of smaller units, has a challenge here.

In addition, we also see that emerging and growing research culture also challenges and stresses our environments. As a partly top-down and new addition mechanisms new to the environment,
such as publishing, peer-reviewing, fund-biding and formal research exams and routines generate a sense of alienation.

Our seminar activities rely more on peer-to-peer exchange than formal peer-review (internal as well external). Besides peer-review in relation to publishing and conferences such as PARSE, the practice of presenting ongoing work and research in progress is not shared across all units. PhD-projects are obliged to present work-in-progress at seminars as part of their progression and as quality assessment. The performativity of these activities when done in public fosters criticality but not always equally important academic values such as collegiality. In addition, our research culture tends to be event-based rather than systemic, ongoing and integrated.

Language, as in English and lingo, as in “research lingo” also presents a challenge with regard to having an inclusive research environment. The lack of fluency in English (since English has become the working language, especially within a research context) and the lack of research lingo (amongst staff who have no or little formal research experience) becomes an obstacle for some colleagues.

Suggestions for improvement:
This self-evaluation is part of developing a better understanding of how and where artist-led academic culture can prosper. This includes identifying overall strength and weakness but also building more systematically on established and emerging research themes and groups to grow more robust research milieus over time.

Ongoing/planned initiatives:
All our initiatives listed in this self-evaluation have the fostering of art academic culture and high-quality research as their aim.

D2.1 Publication strategy

Describe your current publication strategy.
Publications in the artistic Departments constitute a mix of artistic research outputs, for instance exhibitions and performances as well as artistic research publications and scientific publications. We need a diversity of strategies.

In print media the Faculty publication series ArtMonitor is open to a diversity of formats, though it is publishing mainly dissertations and books, but also a journal (2007-2013). PARSE, which since 2015 has published 7 journal issues, is currently developing a hands-on strategic development of a new digital collaborative research and publication platform, better adapted to the needs of researching artists than the conventional research journal. Our researchers do and should publish outside our own publication series, with the leading Swedish publishing houses, and with art & theory publishing, as well as with foreign publishers such as MIT Press, Bloomsbury, Sternberg Press, Walter König, Koenig Books. HDK has developed its own publication series Making Narratives, which currently consists of 3 publications.

Artistic research publishing is a much wider concept. It includes all kinds of public artistic work, in concert halls, galleries, theatres etc. This kind of publications, which testify to our artistic
level and impact, are encouraged as a part of the dissemination of research. It is compensated with bibliometric points and counted for within the resource allocation strategy of the university and the Faculty. For information on these publications, please check the GUPEA publication database on artistic works from the Faculty of Fine, Applied and Performing Arts.

High quality academic research (mainly by pedagogical researchers, researchers working in the UGOTS and some academic researchers in theatre, music, crafts, photography and fine art) is well published, and expanding, though the total amount is limited.

What is at stake now in the Faculty is an effort to situate responsibility with the Departments who, in parallel with institutional development, take up the challenge, resource-wise and collegially, to support new research, by way of their new, own action plans and operational plans. The shared Faculty Research Strategy sets up a 5-10% goal for expansion of publications yearly until 2025.

In order to reach this goal, which is not set up in the name of productivism, but in the interest of dissemination of knowledge, genuine impact and forming of a larger research community in the arts, artistic research and artistic outputs need strategic support in several ways.

**How do you follow up on the development of your publication patterns?**
Publication patterns are followed up based on statistical feedback from university library, analysed within the Faculty research committee and reported to Departments and Faculty leadership.

**How do you take open access policies into account?**
We work according to FAIR principles. Diss. accessible through the GUPEA archive. In our sector there is still an unsolved problem concerning copyright and research. Researching artists who publish outputs as books, scores, movies etc do not always have the right to publish artefacts open access. These problems differ from the problems with research in open access journals and there is no global solution to them.

**Do you work with equal opportunities and gender equality in your publication strategy? If so, how?**
No, currently we do not. Also, there are no gendered statistics available. Gender equality is important in recruitment of teachers and researchers, and resource allocations and initiating new projects. We will have to begin with the data.

**Strengths and weaknesses:**
Strengths: Ongoing research, and the development of research/practise are disseminated and published in a satisfactory way. In order to expand publishing, research itself has to expand. There is a potential in the current research work to be published and presented further (conferences and publication platforms) in order to make the results better known and take part in a shared international research culture. This is also the case with doctoral research.

Weaknesses: The research culture is small and projects, as well as competent and encouraging research leaders/peers are still few within the Faculty. It is also a weakness that research projects within our Departments – and in the artistic sector – very seldom cross the borders of schools,
Departments, Faculties. Art schools are generally education heavy, the logic of teaching dominates the logic of research when resource allocations and workloads are being shaped. What we see in the Faculty research culture is a lack of peer to peer support in generating new research projects. This situation necessarily impacts the capacity and willingness to publish and exhibit, which in its turn diminishes the capacity and willingness to generate new research.

As a comment, there is a sound scepticism in our environments about the individualist ‘publish or perish’ ideology dominating universities worldwide. There are doubts that these methods foster a sustainable quality of research within our domains. The field needs platforms for collaborative research and publishing, where the distance between research and development work, i.e., practice, result and publication can be de-dramatized.

The number of publication channels – both conferences, printed journals and web journals – are certainly limited, but the pressure on them is relatively low, and today, other peer reviewed publication phora are equally interested in publishing artistic research.

**Suggestions for improvement:**

The strategy has focused on developing registrations and the level of registration of artistic publications. In this work there has been a lack of attention to gender equality, a gender approach and a general equality in publishing and research support will be included in the shared Faculty research strategy.

**Ongoing/planned initiatives:**

The implementation of the research strategy (including follow up), and of the researching / publishing possibilities within the PARSE initiative will improve the situation.

The Faculty undertakes strategic work to open the university library’s publication resources to further artistic formats (developing the current OJS-formats).

Gender statistics will be requested from the University Library for further analysis.

More shared development work on digital publishing will be undertaken with the University Library, as soon as the new PARSE publication platform is online.

We are developing our routines for registering research outputs.

**D2.2 Analysis of bibliometric data**

**Comment upon your research output based on the bibliometric data with regard to productivity, citations, publication channels and strategy?**

The GU publication databases show slight progress in publications, peer reviewed publications growing more than non-peer reviewed. Thematically, the publication lists in GUP show a strong focus on art education research, in both HDK and HSM. In HSM research traditions from creative musicology remain predominant and are successful application-wise. The design research field in HDK is rich in perspectives, with several foci on critical approaches to design, design history, design theory, urban planning, curating, heritage and business and design. This environment has a parallel in the Valand Academy environment which is also rich in critical
approaches, where the curatorial has a more central role, making a link between critical and theoretical approaches and artistic practice. We see as well how material-based research and craft research make their way forward. We also see the richness of both Valand Academy and HSM in artistic outputs, more or less organically tied to research.

Peer reviewed artistic works (outputs) are an important dimension in the publication lists. The peer review process follows strict rules and allow for the allocation of bibliometric points to excellent works, by way of metadata, as a specific form of research outputs. These registrations are important for artistic teachers when approaching a research agenda. These outputs are considered strategic for building research in the Faculty, but are admittedly conventional in their format and favour text-based research outputs.

There is a shared intention that all units in the Departments shall have publications/exhibitions, but there is no focus or constraint on individual teachers or researchers to publish.

**Noticeable change over time?**
Progression relatively stable, publications/exhibitions will grow as research grows.

**Strengths and weaknesses:**
As said above, strength or weakness is not so much a question of publications, as it is a question of the volume of research.

There is a weakness in the limited number of publication channels adapted to artistic research formats.

**Suggestions for improvement:**
Committing ourselves to better research support, to the creation of better publication channels (PARSE) and to partnerships with other development projects in the area (Research Catalogue/JAR, VIS, Ruuku etc.

**Ongoing/planned initiatives:**
The implementation of the research strategy and development of the PARSE platform.

**D3. Facilities and research infrastructure**

**How are you are currently working to maintain and develop facilities and research infrastructure in order to support high quality research and renewal?**

Our teaching is dependent on extensive and specialized, staffed production facilities, which are shared with researchers, such as Ceramic, Digital, Print, Jewelry, Model, Sloyd, Textile, Wood, Metal, Mural, Monumental, Publishing, Sound, Film, Grading, Video Editing, Photography workshops, spaces for dance, music and theatre production and performance, as well as for film production, film screenings and visual arts. Production, performance and publication facilities for education are shared with research. This points at the closeness and mutual dependence of research and education in our fields. The relationship is mutual: specific research infrastructures
will always be attractive platforms for education. Examples of this presented here are the GoArt Centre, The Lindblad Studio and PARSE.

But in the art research and education sector the infrastructural question is larger than that. The educations themselves, including students and teachers, are important for developing, criticizing and disseminating research. Art students, at least on the Masters level, are often highly qualified practising artists who can take part in collegial dialogues on artistic research issues. In this sense, education is a kind of infrastructure for research in an art school, in quite another way than in other parts of a university.

There is a shared interest among students, teachers and researchers to maintain and develop these shared infrastructures. This is currently being negotiated within the Art 2025 project and the new Faculty building project. In this process, the relevance for research is a priority.

**Does your unit participate in the development or use of common research infrastructure (local, national or international)?**

Research infrastructures in the Faculty with a looser connection to education, and more knit together with a transdisciplinary local, national and international research community are:

The Lindblad Studio is an important infrastructure resource in music technology situated at the HSM. Since its inauguration in the early 90s, it has been extensively used for a great number of artistic development projects, doctoral projects, and senior research projects based in GU, Chalmers and elsewhere. There are two tracks: a) editing, mixing, mastering, surround sound, and sound design, and b) experiment and research, e.g. sound synthesis, sampling, sound analysis, electroacoustic music composition, live-electronics, circuit bending, and computer- aided composition. The studio is equipped with modular synthesizers, samplers, multi-channel loudspeaker system and a number of non-keyboard interfaces. It is staffed with two professors/researchers/artistic leaders, one manager and one technician. The studio regularly produces concerts and meetings on and around electronic music. There is a solid list, beginning in 1993, of important music and research projects, international collaborations, festivals and conferences having the studio as their base.

The Gothenburg Organ Art Center (GoArt) was an international organ research institute based in HSM. Basic facts about the centre and its track record are found in the RED10 evaluation. The centre included the notable reconstructed Northern German church organ in Örgryte Nya Kyrka, an organ and clavichord production facility, and important research library and its own research space. GoArt has become integrated with the HSM but the important research facilities remain: the experimental church organ and the library. Both are internationally acknowledged by researchers and musicians and continue to facilitate research. Some examples: “Old” Instruments with New Affordances, Joel Speerstra (PI) A three-part project: The Duo Clavichord: a New Tool for Keyboard Ensemble and Improvisation - Joel Speerstra, Ulrika Davidsson; A Handel Claviorganum for Göteborg Baroque, Magnus Kjellson and Göteborg Baroque; The Örgryte organ as a sound lab for new music, Hans Ola Ericson (McGill University, Canada), Martin Herschenroeder (University of Siegen, Germany). Dissemination and international contacts occur within the framework of the independent GIOIA network (https://www.organacademy.se).
PARSE, Platform for artistic research Sweden (parsejournal.com, www.metapar.se) is a research publishing and conferencing platform committed to the movement back and forth between analysis and creation, meaning-making and the analytics of meaning. Over the last four years PARSE has worked as a faculty platform for internationalization and dialogue on research in the arts. Seven themed issues have been published of PARSE Journal, two international PARSE conferences have been organized in Gothenburg, with an important local and international participation. PARSE is led by the three PARSE-professors (one in each Department) and the Dean. Currently, PARSE is developing three new ‘research arcs’ (‘Intersectional Engagements in Politics and Art’, ‘Art and Migration’, ‘Art and Work’), which are active inside and outside the research profiles in Departments. At present, PARSE is being reorganized and re-anchored (within the framework of ART 2025 plan) and a new innovative, digital collaborative space for research, practice and publication is being developed, gradually replacing the paper or web journal format. Though an infrastructure, PARSE has a collegial leadership and a themed content, and this doubleness makes it a powerful tool for the internationalization of research activities and renewal of research in the Faculty.

Strengths and weaknesses:

One strength is that all three infrastructures are driving strong, specific, and in the PARSE case, scientifically and artistically urgent content which is productive for their fields. They have (in the case of Lindblad and GoArt) impressive track records.

A weakness is that the infrastructures have had difficulties in sustaining themselves, basically because they are bound to concrete academic cases, addressing specific research problems with expensive infrastructures which have larger technological and cultural interfaces and potentials then what is made use of.

Suggestions for improvement:

To begin questioning the infrastructures from the point of view of their material potential, gradually opening them up to broader research and artistic communities.

Ongoing/planned initiatives:

There is an emerging discussion on what could be understood as infrastructure within an AR context. We see that we need to further this discussion and a first step is to use KONSTEX, a national collaboration between the leadership at the national art HEIs. We also plan to further this discussion as part of Konst2025 within our research groups.

Ongoing discussions on the publication infrastructure of PARSE.

D4.1 Equal opportunities and gender equality

Please provide a brief summary of how you are working with equal opportunities and gender equality.

At the Departments equal treatment is dealt with through Equal Treatment Representatives taking part in the Working Environment Groups and the Department Councils, as well Equal Treatment Forum a few times a year. Gender equality in terms of salary and staff structure is in
general relatively balanced, although there are variations and different structural challenges from unit to unit. Gender is also an important aspect when recruiting staff and PhD candidates.

However, an identified challenge for the Departments as a whole is to improve our organisation and programs with regards to broadening participation, from an intersectional perspective, so that groups that today are underrepresented, for instance first and second-generation immigrants, participate in our programs as students and our units as staff. And in 2014 the Faculty commissioned a report with regard to broadened recruitment which points at challenges, existing initiatives and ways forward. Both AV and HSM have staff assigned to work with broadened participation.

These challenges are also a focus at the departments, were issues of gender, intersectionality and power are considered by many researchers and PhD candidates. A new intersectional network and the 2017 Parse Conference on Exclusion are just two examples. Another example is the pedagogical research on the arts where we have, investigated children’s and adult’s participation in the arts - and educational concerns - in terms of the goals of equality and sustainability.

Strengths and weaknesses:
Strengths: The gender equality the Faculty is relatively well developed and the gender perspective is addressed systematically in the development work of the units and Departments. All departments work actively on broadened recruitment of students.

Weaknesses: The demographic profile of staff is still limited. The students represent more demographic breadth than the staff. Staff issues are starting to be acknowledged but strategies beyond internationalization of staff are not yet in place, and broadened participation runs the risk of being an “issue” rather than a institutional responsibility.

Suggestions for improvement:
To build on the 2014 report and develop broadened participation strategy and actions with regard to both students and staff. Including a discussion on cultural and social perceptions of art and livelihood, cultural, social and economic support structures, intra-institutional dynamics, as well as more hardcore factors such as admission tests, qualifications and marketing strategies.

Ongoing/planned initiatives:
A direct measure is the independent preparatory course developed at AV, designed to attract a wider cohort of students and establish routes to programs. Also, the Gothenburg Design Festival: Open Week, collaborates with numerous organisations and groups, and with a public outreach program at its core, can be seen as a direct measure in this regard.

D4.2 Internationalisation

Please provide a brief summary of how you are working to increase internationalisation of your research.

Since RED10, all Departments, but primarily AV and HDK, have undergone rapid internationalisation, in terms of the staff recruitment and in particular in relation to research. The mindset of research and research leadership have become more internationally oriented and
positions and calls are now posted and marketed through international networks and platforms. English has become the working language amongst the Faculty’s researchers. PARSE has, in particular, contributed to the international branding and identity of the Faculty.

Increased internationalisation has been achieved through participation and organisation of international conferences, festivals, biennials, networks and projects, as well as other forms of international partnerships and collaborations (such as the centres) as described in earlier sections. Also, larger EU-projects such as DESMA and TRADERS and recently L’internationale, and the involvement in the GU centres and MISTRA have encouraged an international perspective. In addition, researchers take part in review-boards and peer-review processes in numerous international journals, international research councils, conferences, faculty mobility and guest researcher programs which all contribute to building an international perspective.

**Strengths and weaknesses:**
Strengths: Strong commitment amongst leadership to internationalize, aligned with research interest and educational programs.

Weaknesses: The development of international networks and collaborations are strongly linked to individual researchers and research groups. In some units, internationalization has proved more challenging due not only to language skills but also the work culture. Mobility amongst our researchers and PhD-students, with exceptions, are weak. A large proportion of commuting staff combined with temporary (5 year) contracts work poses a problem for long term stability of an international community. Limited administrative experience to support international relocation and administration around temporary international visiting researchers.

**Suggestions for improvement:**
Further systematic internationalization will allow us to consolidate the experience achieved so far through education and research actions, as well recruitment.

**Ongoing/planned initiatives:**
HDK welcomes American Fulbright Research Fellow to HDK Crafts in December 2018 for 6 months. There are also two post-doc applications in process (one MSCA-IF-GF pending and one Swedish Institute bid to be delivered in December) with colleagues inbound from the Netherlands and Turkey.

HDK is also working with the Interactive Research Platform in Kisumu, Kenya in partnership with MISTRA Urban Futures.

There is an ongoing collaboration with Center for Intercultural Dialogue and research within Region Västra Götaland by way of the Conference “Interkulturell dialog som en väg till jämställdhet” in November 2018.

The newly funded Our Many Europes’: L’Internationale Online 2018-2022, includes AV as a partner and aims to build a sustainable constellation of European museums.
Section E – Support

E1. Internal research support

How are you currently working to maintain and develop internal research support in order to promote high quality research and renewal?

If research support is an ecology built upon research time for applicants, of guidance-counselling sometimes mentoring of beginners, feedback in seminar cultures, connectivity with educations, other stakeholders, publishers/publication channels it is easy to see that we are in deficit regarding several of these components (research time for senior staff, formal research counselling, mentoring of newcomers and seminar cultures). We need to build the absent components with available resources, by expanding external funding.

Here, the research boards, and their resources for strategic research initializing, are key. Budget planning is another key. In our HP/VP:s for research, we also project research courses, including application skills, for staff and external researchers and other measures for strategic planning and resourcing of future projects.

Regular processes include the departmental resource allocation planning. As an example, at AV and HSM there is an annual budget planning process whereby the Vice-Head for Research and the Head prepare a research budget plan that takes account of existing contractual commitments. The basic principles of this plan are discussed at the Research Board, the leadership group and the Department Council, before being decided by the Head.

All Departments also have an annual application processes whereby staff can request research time and other related resources to pursue research actions. Requests are reviewed by the Research Board, and recommendations are made to the leadership group for the final decision. HDK have offered colleagues who were unsuccessful in the first round of applications for research time to be matched with a mentor to encourage further development of their applications. AV have a monthly application process, managed through the Research Board, to request minor resources. AV also have an annual research development allocation to enable a research development action within each subject area that is based on collaboration among staff teams.

Output review are done annually when auditing the GUP and GUPEA reporting at the departmental and at the Faculty level. In addition, there are regular reviews through the Departments research boards where each subject, and each major research action area is reported.

There are also internal targeted workshops and seminars on research development, with regard to project development, funding calls and bibliometric reporting, with support from FIK and the Art Library. Other initiatives include the internal research day held at AV, where all active researchers are expected to present on ongoing work; as well as a academy planning days which include seminars and workshops on research development issues.
**Strengths and weaknesses:**

Strengths: an integrated approach in terms of consistency and criteria in resource allocation and in annual review cycles are in development. Staff research time has been increased as well as the general awareness and motivation for publishing one’s own artistic work. The Art 2025 projects investments in research administration.

Weaknesses: Collegial and administrative research support are not in place in a consistent way and primarily geared towards artistic research and less toward our social-scientific research environments. The mentoring offered in connection to research time has faced capacity problems with busy academic staff. HDK lacks a research administrator, with increased administrative workload on academic colleagues as consequence. HDK Research Board is without budgetary responsibility which means that the current system lacks a way to efficiently distribute smaller funds.

**Suggestions for improvement:**

Internal research support, both collegial and administrative, needs to be further developed, structured and resourced in a feasible, sustainable and strategic way.

At HDK a Research Board operating with a budget in combination of a permanent research administration. Local areas would benefit clearer communication regarding where colleagues should apply for discretionary funds for requests such as conference travel and anticipated timing around allocation of research time. There is an ambition to address these issues as part of the AV/HDK merger.

**Ongoing/planned initiatives:**

At AV there is a planned weekly research seminar process specifically designed to promote internal communications on research activities.

AV is placing an increased emphasis on external EU bids and competency building through EACEA programme.

**Do research staff contribute to administrative support?**

At AV each subject has a colleague who is responsible for research communication who is an active agent in planning and developing research support initiatives across the Department, and supports colleagues in research reporting and project development. following the AV/HDK merger, each subject will have a colleague in this role.

Within HDK currently the research staff are the only administrative support available. At HSM, the taking care and logistics of invited researchers at seminars and conferences arranged by HSM are handled by research staff.

**If, so, on what basis are such tasks assigned?**

As example, at AV the research representative role in each subject is a task allocated by the Head of unit in discussion with the Head and Vice Head for research.
Are gender aspects taken into account? If so, how?
Gender balance within the Research Boards and among the research representatives is always considered in the planning of these roles and tasks.

E2. Faculty and University-wide support

How does your Department currently use faculty and university-wide research support?
University support in relation to larger research applications is from time to time activated by individual researchers and groups. A recent successful bid from Riksbanken gained support from FIK. Staff from the research office are also invited to give critique ongoing (and unsuccessful) research applications. As an example of support, HDK has organised two seminars led by FIK in 2017/2018 focused on the development of external funding applications.

What support functions do you believe should be handled at what level?
Smaller external funding applications and the distribution of internal budgets is more usefully held at the department level. This also builds competence within the local body of researchers. However, expertise with large external funding applications is usefully held by the Faculty and FIK. Additional capacity here with the appointment of a further colleague in late 2018 to support the arts is welcomed as some colleagues have found response times from FIK to be slow.

Strengths and weaknesses:
Strengths: The support gained from the Faculty and FIK is very useful.

Weaknesses: Individual researchers, research groups and the Departments would benefit from being in dialogue with support earlier in the processes, as well as over more extended time periods. The match-making between funding possibilities and research interest is an area to be improved.

Suggestions for improvement:
An increased dialogue with FIK in order to identify and match funding possibilities, increase FIKs understanding of the research conducted within the departments, and to develop of targeted workshops and/or programs to enhance the understanding of how and where to apply for funding shared amongst researchers.
Section F – Other Matters

F1. RED10 evaluation

The five general recommendations of RED10, presented in the RED10 final report, were the following:

- foster national and international collaboration and recruitment from outside the University of Gothenburg;
- strengthen the flux of postdoctoral and early-career scientists from and to the University;
- review Departmental and faculty-level structures and, where appropriate, reduce the number of highly specialised and under-staffed research groups;
- foster the dissemination of best practice within the University in relation to research and research planning;
- promote interdisciplinary research both within the University and in collaboration with European and international partners.

Taking into account both these general recommendations and the specific RED10 panel report for your Department – which can be found in your background materials – what relevant changes, if any, have been achieved in your unit since RED10? Have these recommendations had an impact on the leadership, academic culture, and infrastructure of your Department?

The Faculty and its Departments with staff and the Faculty leadership made the RED10 evaluation a milestone in the further development in the organization of our research. The reactions from the evaluators to the Faculty of Fine, Applied and Performing Arts were specific, though closely related to the university wide themes noted above.

Though generally positive and indicating a strong and unique potential for research, and some high-class research, the RED 10 evaluators had remarked that the Faculty needed a stronger research leadership, to follow up leadership and a shared strategic approach to artistic research.

Concrete points to address were:

- A strategy comprehending challenging aims and criterias for results, plans and milestones
- Clarification and adoption of best practice
- Transparency for funding,
- Continuous monitoring,
- Systematic research reporting.
- More productive relation of research and education.
- Focus on building environments,
- Promote more cross-disciplinary links to compensate for the lack of critical mass;
- More contracted time for research
- Clarification of the role and volume of the PhDs in the Departments and the supervisors’ responsibilities and competence;
- Integration of dissemination strategies in research planning
- The Art Monitor Journal should be developed as an international journal – to include peer review, and increased distribution to create higher impact;

After the evaluation the Faculty and the Department undertook serious strategic development work which is still going on (currently through the Art 2025 project). Much of what has taken place has already been mentioned in this document, but to summarize:

- The seven Departments which were evaluated in 2010 are currently three, and will become two from 2020. This change will give a stronger base for research strategic work.
- The Departments have systematically recruited research competent teachers and formal/informal research leaders.
- Recruitments have become more international.
- The Departments have increased its national and international collaborations since the RED10 evaluation.
- At the Department level we now have vice heads of Department for research and active Research Boards.
- At Faculty level there is Faculty Advisory Committee for research and a Research dean (pro dean).
- Since 2010 the Departments have taken up the task to build research, PhD education and an integration of the 2nd and 3rd cycles in a more systematic way.
- Resources are allocated to Departments following transparent rules (based on production, external funding and number of researchers/PhDs)
- We have a realistic and shared research strategy which is being implemented by way of the HP/VP processes. The research strategy provides a kit of measures and tools for strengthening research.
- The ArtMonitor Journal has been replaced by PARSE, an international peer reviewed publication and conference platform.
- Research reporting has become systematic and is carried out mainly through registrations in the GU publication databases.
● Staff research time has increased, but also the general awareness and motivation for publishing one’s own artistic work.

● The strengthened research platform in the Faculty is visible in the active participation of PARSE.

● Our increased interdisciplinarity is particularly visible in our involvement in a number of GU-centres.

● Our Faculty was successful in applying to VR for organizing a National Research School in visual art and sloyd education. This is proof that the work of pedagogical researchers, art education researchers, as a cross Faculty process has become more and more successful and holds a very high standard.

● The vision of ERA as a centre/platform for a research approach at the Departments should be seen as an initiative in line with the RED10 recommendation to recognize and include “traditional research as an important part of the Department’s and the Faculty’s self-descriptions and institutional identity”.

What has not been achieved – regarding the recommendations from the RED 10 evaluators – is the resource issue: there is a growing, important research potential within the Faculty, and a genuine interest in research issues, which cannot be realized because of a lack of funding particularly for research time. Our research strategy seeks to address this problem, but it is a difficult task to implement this strategy, as the resources needed for starting the process (research time and support) will appear as a consequence of the implementation of the strategy, but will not be at hand in the beginning. Nevertheless – as you will have seen at this moment of reading – there are several important bids being prepared and we hope that enthusiasm and creativity, over the coming years, will help us overcome the apparent, initial scarcity of research time.

F2. Final remarks

Please state below if there are matters of relevance to research quality and renewal that have not been covered above i.e. themes at the Departmental level that are important aspects of the conditions and processes for high quality research that are central to the Department. In addition, you may suggest changes that have to be decided upon – or made – at other levels within the University (e.g. the Faculty or the University level).
F3. Organisation of work to complete the self-evaluation

Please describe briefly how you have organised the work to complete this self-evaluation.

There was a decision made by the Dean to address the research environments at AV, HDK and HSM as one research environment rather than as three separate environments. Besides being linked to the extent of cross-Departmental activities such as PARSE and the Doctoral Schools, as well as issues of critical mass, this decision is also closely connected to the upcoming merger or HDK/Valand and the strategic work with Konst2025. The RED19 have become an exercise in trying to address the three (soon two) Departments, and the faculty, as a whole. As consequence the process of writing this self-evaluation have been driven by a work group consisting of the new Pro-Dean, the Vice-Heads of Research from each Department and the faculty research advisor as a joint process. At the first work-group meeting an overall roadmap, departing from our past (RED10), looking at an extended now (RED19) and moving towards a near future (Konst2025), was outlined. The workgroup also decided upon a shared set of deadlines.

A selection of questions, extracted from the RED19 form and decided by the work group, where forwarded by the Vice-Heads of Research to key persons identified by the Head and Vice-Head of Research at each Department. This list of people included colleagues responsible for research within subject areas, colleagues responsible for doctoral education, centre representatives as well as other key researchers. The responses where assembled and edited by the Vice-Head of Research at each Department before it was inserted into a joint document for all three Departments, either by the Vice-Head of Research or the Pro-Dean.

With most of the responses from the Departments in place the Pro-Dean and the Faculty Research Advisor initiated an editorial process with the ambition to strike a balance between shared achievements and challenges and particular traits and strengths. This in turn generated new questions back to the Vice-Heads of Research as well as other key colleagues, particularly with regard to the doctoral education and educational sciences, but also individual research leaders. The feedback was in turn integrated into the joint document, generating new questions and content as well as informing the some of the structure the content.

All members of the working group have worked directly in a shared digital document. In addition, the Pro-dean and Faculty Research Advisor have conducted separate work-session with the Vice-Heads for Research, particularly regarding the research standing of each Department.

There was an initial ambition to have a broader feedback-loop involving the majority of the key colleagues responding to first set of questions. This was not achieved due to a lack of time. However, as noted above, a range of key colleagues have been directly contacted for feedback on particular sections.

Acronyms:

Departments:
AV, Akademin Valand, Valand Academy
HDK, Högskolan för design och konsthantverk. Academy of Design and Craft
HSM, Högskolan för scen och musik, Academy of Music and Drama

Centres:
AgeCap, GU research centre on ageing and health, multidisciplinary UGOT centre.
BDL, Business and Design Lab (HDK and Department of Business Administration).
CCHS, Centre for Critical Heritage Studies, multidisciplinary UGOT centre
CGH, Centre for Global Migration, multidisciplinary UGOT centre
CFT, Centre for Tourism, multidisciplinary UGOT centre.
CIG, Centre for Interdisciplinary Gender Research),
CPCC, Centre for Person-Centered Care (Sahlgrenska),
CVA Center for Healthcare Architecture (Chalmers)
GRI Gothenburg Research Institute
SWEMARC, UGOT Centre for Sea and Society.

Programs:
B&D, Business and Design (Master education at HDK).
CCD, Child Culture Design (Master education at HDK).

Projects:
AG Academy Gallery - Vinnova funded collaboration project on representations of knowledge.
DESMA, ITN (Marie Curie FP7) in Design management.
TRADERS, ITN (Marie Curie FP7) training art and design researchers in participation in development of public space.

Other:
A-Venue - Student driven public off campus gallery project.
FIK - Grants and Innovation Office
GOART - Gothenburg Organ Art Centre, (international research centre located in HSM until 2015).
GDF - Gothenburg Design Festival (managed and funded by HDK).
PARSE - Platform for Artistic Research Sweden.