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UKÄ's Programme Evaluations

Self-evaluation of third-cycle programmes

HEI: Luleå University of Technology
Third-cycle programme subject: Musical Performance (Musikalisk gestaltning)
Degree of Licentiate: yes
Doctorate: yes

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Background information

The research education programme in Musical Performance is one of two third-cycle programmes at the Subdepartment of Music and Dance,¹ also called the School of Music, a part of the Department of Arts, Communication and Education at Luleå University of Technology (LTU). The School of Music is located at Campus Piteå.

The research education subject was established in 2003. The purpose was to create a research superstructure at the School of Music not only to the music teacher education (the doctoral programme in Music Education was introduced in 1995), but also to the artistic education programmes in music. At the initial stage, the chaired professor (*ämnesföreträdare*) of Music Education was responsible also for the new subject. In 2005 a position as a professor with overall responsibility for the subject was advertised, and the first holder of this position (= the present chaired professor) took up his duties in April 2006. Since 2011, Musical Performance receives internal funding from LTU, covering part of the costs for professors and doctoral students.

Table 1. Timeline for doctoral students in Musical Performance at LTU

Doctoral students are indicated with initials.

Grey fields indicate year of study (light grey = admitted at the University of Gothenburg). The table only gives the years in which the doctoral student was active, either full-time or part-time. Exact dates of admission and graduation are not indicated, nor are periods of leave from the studies. The year of graduation is indicated with Dr (doctor) or Lic (licentiate).

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
ÅUS					Dr									
LWE*					Dr									
FH									Lic					
DB*					Dr									
FH														Dr
JS												Dr		
DM														
KF														
DS														
TD														
TÖ														

*The doctoral student had completed parts of the third-cycle education at another university.

As can be seen in Table 1, five doctors and one licentiate have graduated in the subject. In 2010–2015 Musical Performance at Luleå University of Technology was represented by two doctoral students in the National Research School in the Arts (*Konstnärliga forskarskolan*). These doctoral students were formally admitted at the University of Gothenburg, although the admission procedure, the supervision and other parts of the education were organised by and took place at Luleå University of Technology. The reason for this arrangement was that LTU had not been granted degree-awarding powers for the artistic PhD (*konstnärlig doktor*). One of these doctoral students was later transferred to the programme leading to the general PhD degree in Musical Performance at Luleå University of Technology. In 2013, one of the senior lecturers at the department was admitted to half-time research studies in Musical Performance, with the degree of Licentiate as the goal. The recruitment of four doctoral students in 2014–15 was made possible by a

¹ The other third-cycle programme at the Subdepartment of Music and Dance is Music Education.

major strategic effort by LTU, through the Faculty of Arts, Humanities and Social Sciences, to increase research expertise in the artistic field.

Of the five doctoral students currently active within the programme, one is expected to complete his studies with a licentiate degree in 2018, whereas the others are expected to graduate as PhDs in 2020 (in one case 2021). A position as doctoral student, funded by Sparbanken Nord, with specialisation in the jazz/rock area, will be advertised in the near future (March 2018). In connection with the appointment of a new chaired professor in 2018, the subject will be given extra funding in the form of a so-called starter package, which will allow for the admission of two new doctoral students.

Demarcation

The current official description of the subject, decided by the Faculty Board, reads:

Music Performance is an artistic research subject, where research problems relevant to musical creation and performance are investigated in close association with the researcher's own musical artistic activity. Musical Performance is a border-crossing subject that includes the entire field of music, regardless of genre or forms of expression. It is situated in the spectrum between art and science, taking its point of departure in artistic work as a form of knowledge and investigative practice.

Topics studied within Musical Performance must, according to the subject description, be 'relevant to musical creation and performance'. This could be considered to apply, to some extent, to other music-related research disciplines as well, such as musicology and music education. However, a significant difference in relation to these disciplines is that research in Musical Performance is conducted 'in close association with the researcher's own musical-artistic activity'. This means

- that the research requires that the researcher possesses professional artistic skills
- that the methods used include artistic activities
- that the research results are presented, not only as text, but also in musical performances or compositions or in innovative forms integrating text and music
- that the research aims to develop artistic practice in the field of music.

Research in this subject is therefore not only research *on* music (as in musicology) and *for* music (such as, for example, certain kinds of music education research or acoustic research applied to concert halls). Rather, the subject's distinctive feature is that it is research *in and through* music (cf. Borgdorff 2012, p. 37f). It can thus be said to have an experimental character, although experiments in artistic research differ in important respects from experimental studies in science and technology.

Width

In the subject description, Musical Performance is characterised as 'border-crossing', an expression of the width of the subject that applies in several respects. As formulated in the subject description, the subject covers 'the entire field of music, regardless of genre or forms of expression'. For example, the present group of doctoral students includes specialists in baroque and renaissance music, opera, contemporary art music, improvised music and pop music.

Musical Performance is also open towards other art forms. This applies primarily to dance and choreography, a competence that has been represented in the subject itself from the very beginning. The subject also has a close connection to other performing arts: for example, the dissertation projects of two of the doctoral students involve stage productions, and, for one of them, a stage director/libretto writer has been appointed assistant supervisor.

The subject is border-crossing also in the sense that it collaborates with other research subjects within and outside the Department of Arts, Communication and Education. Joint research seminars together with Music Education are held once per semester. Musical Performance is an active partner in Innovative Art and Technology, one of LTU's Areas of Excellence in Research and Innovation. The design of the Studio Acusticum² concert hall was the result of a close collaboration between several subjects: Musical Performance, Audio Engineering, Applied Acoustics, and Construction Management & Building Technology. In ongoing research project on the influence of room acoustics on musical interpretation ('Room for Interpretation'), funded by the Swedish Research Council, the subject works jointly with Audio Engineering. Collaboration with research in robotics, both at Luleå University of Technology and other higher education institutions, has resulted in several artistic research projects in choreography. The Department of Arts, Communication and Education recently initiated and funded an extensive interdisciplinary cooperation between several research subjects within the Department, coordinated by two professors in Musical Performance and intended to result, among other things, in an application for a large-scale, long-term thematic research programme. The application will be submitted to *Riksbankens Jubileumsfond* (The Swedish Foundation for Humanities and Social Sciences) in January 2019.³

The teaching staff, including doctoral students, annually produce approximately 30 artistic works or publications that fulfil the requirements for being equal to 'peer-review publications' according to LTU's guidelines (LTU No. 175-2017). To this should be added scholarly articles, book chapters and other written publications, mainly by the two professors active as principal supervisors within the third-cycle programme in Musical Performance.⁴ The production of peer-reviewed publications exceeds that of most other subjects at LTU.

² Studio Acusticum is described below, under the heading 'Infrastructure'

³ 'Programmes' are defined by *Riksbankens Jubileumsfond* as 'joint, well-integrated research assignments in the social sciences and humanities carried out over relatively long periods (six to eight years) by groups of merited researchers who have connections with Sweden' <<https://rj.se/en/For-researchers/Programmes/>>.

⁴ Since several of the present doctoral students consider presenting their research as article-based dissertations (one such article has already been submitted), the participation of doctoral students can be expected in the future production of articles within the subject.

Prerequisites

Staff

Assessment criteria:

The number of supervisors and teachers and their combined expertise (scholarly/artistic/professional and pedagogical) are sufficient and proportional to the volume, content and implementation of the programme in the short term and long term.

Recruitment of doctoral students

Until now, doctoral student positions have been advertised without any specification of the desired specialisation. There has been a great interest in doctoral studies in Musical Performance at LTU; recently (in 2014), 40 applicants, both Swedish and international, competed for two doctoral positions (in the end, three doctoral students were admitted).⁵ Since 2010, the admission procedure has been structured according to a five-step model.

1. The Head of Department appoints a recruitment committee, led by the chaired professor, which makes a selection of the applicants (up to 10) considered to be the best qualified.
2. The recruitment committee appoints two external evaluators and designs a form for the evaluators' statements on each of the selected applicants according to a number of specified criteria, including previous education and research (for instance, a master's thesis), artistic level, the quality and realisability of the applicant's submitted plan for the doctoral research project, etc. Based on this detailed evaluation, the evaluators then make a ranking of the applicants according to the overall criterion of suitability for third-cycle studies.
3. The recruitment committee makes a selection among the most highly ranked applicants and invites the selected candidates to personal interviews.
4. The recruitment committee makes a proposal for admission based on the statements of the external evaluators and the interviews; the proposal is submitted to the Head of Department.
5. The Head of Department makes the final decision on admission.

This procedure, though somewhat time-consuming, has worked well, and it has produced a rich documentation serving as a solid basis for admission.

Traditionally, our advertisements for doctoral student positions have not specified any limitations as to area of specialisation within the subject; rather, the idea has been simply to choose the candidate with the best qualifications, i.e., the person who can be expected to complete the doctoral programme with the best result within the given time frame. This policy has turned out to be successful in that the advertisements have attracted a large number of applicants from Sweden and abroad, many of them highly qualified. However, since the applicants considered for admission as a rule have had their own artistic activity (for instance as members or leaders of ensembles) elsewhere, most of the research has had to be done in other places, which has limited the doctoral students' presence at Campus Piteå as members of the research and teaching staff. For future advertisements of doctoral positions, therefore, the Department intends to specify that the applicants' proposed projects should include the use of the facilities and musical resources connected to, or geographically close to, the Department. Especially Norrbottensmusiken, with its several high-level professional ensembles, whose facilities are adjacent to the School of Music, is an important

⁵ The most recent advertisement (in 2015), which regarded a position as doctoral student within the field of jazz or rock music, attracted 11 applicants.

collaboration partner, and future doctoral students may even be found among the members of these ensembles. In this context, it should be mentioned that a collaboration with the Piteå Chamber Opera (a part of Norrbottensmusiken) is being discussed for one of the present doctoral projects.

When selecting among applicants for third-cycle studies, the principle of giving priority to the under-represented gender in cases of equal eligibility has been followed.⁶ This has resulted in a good gender balance in the present group, with three male and two female doctoral students.

The average age of the present doctoral students is 43 years, which is high compared with doctoral students in general but normal for the artistic disciplines, the main reason being the tough competition, which favours applicants who are established artists with a substantial track record.⁷

All of the present doctoral students are Swedish.⁸ There have been, however, several foreign applicants, some of whom made it to the final selection round, though none of them was selected in the most recent admission processes. In the future, international channels, for example the EPARM (European Platform for Artistic Research in Music) and the Research Catalogue of the SAR (Society for Artistic Research), will be used to a greater extent in advertising doctoral student positions.

Requirements for language skills are specified in the General Curriculum and cited in the advertisements for doctoral positions, as follows: ‘Very good skills in oral and written communication in Swedish or English’. The present five doctoral students are all proficient in written and spoken English and present papers in English at conferences. All of them write their dissertation texts in English.

The number and competence of supervisors in relation to the content and implementation of the education

The task of principal supervisor for the individual doctoral students in Musical Performance is distributed between the two professors holding a PhD. Both of them hold full-time positions and supervise two or three doctoral students each. Both professors also have assignments as supervisors at other higher education institutions and are much in demand, in Sweden and abroad, for various academic assignments, as opponents, examiners or evaluators. Both teach at the third-cycle courses in the subject and the chaired professor has also taught at other third-cycle courses at LTU. The other professor is Deputy Scientific Manager of the LTU area of excellence Innovative Art and Technology.

Both principal supervisors have undergone education in research supervision, at the University of Gothenburg and Luleå University of Technology, respectively. The chaired professor has also participated in a course for supervisors within the framework of the National Research School in the Arts, which resulted in an anthology (Frisk et al. 2015) where the chaired professor contributed a chapter entitled ‘The Complete Artistic Supervisor: Qualifications of Supervisors in Artistic Doctoral Studies’ (Jullander 2015). The principal supervisors appear regularly in national and international contexts, as musician and choreographer, respectively, as well as at scholarly conferences and as authors of scholarly and popular science articles and book chapters.

⁶ The gender balance has varied over the years. Two of the first three doctoral students to graduate were women. On the other hand, all doctoral students active in the years 2009–2014 were men. A better balance was achieved in early 2015, when two women and one man were admitted. See also below, under the heading ‘Gender balance’.

⁷ The youngest student to have graduated as a PhD in Musical Performance at LTU was 30 years at the time of graduation, the oldest 52 years.

⁸ One of the previous doctoral students (who received his PhD in 2015) is a non-Swedish citizen.

Besides the principal supervisor, one, or in some cases two, assistant supervisors are appointed for each doctoral student. The assistant supervisors are appointed with regard to the doctoral student's needs and generally have a specialised competence close to the topic of the doctoral student's project. In most cases, they are externally recruited. Two former doctoral students and one of the current doctoral students have [had] an artistic professor⁹ at Luleå University of Technology as assistant supervisor.

The number of available supervisors is sufficient for the present number of doctoral students. However, the subject currently lacks researchers/teachers with a PhD who can participate in doctoral supervision alongside the two professors. It is the ambition of the Department to bring about a change in this situation within the next few years (for example, a senior lecturer in organ with a PhD in Musical Performance was appointed in March 2018). The four doctoral students that are expected to graduate in 2020 or 2021 can also be seen as a potential future resource for the subject's third-cycle education.

Strategies, development and follow-up of supervisor skills

Luleå University of Technology regularly organises courses for research supervisors, which include topics such as research funding, gender and diversity in postgraduate education, learning objectives and individual study plans, ethics, the supervisor's role and the relationship between supervisors and doctoral students. The language of the courses is English.

The Department of Arts, Communication and Education organises, under the direction of its Coordinator of Third-Cycle Studies (*forskarutbildningsledare*), annual meetings in the form of seminars or workshops with supervisors in third-cycle education. The purpose of the meetings is twofold: information on current issues, and exchange of experiences between supervisors in different subjects. The Coordinator also organises meetings with the Department's chaired professors on special topics related to third-cycle education.

Doctoral students in Musical Performance are being prepared in several ways for a future career as supervisor and teacher: they are encouraged to take courses in university pedagogy and are active in the first-cycle education in the subject, especially as supervisors of degree projects.

A course in supervision of degree projects at the bachelor's and master's levels, taught by the two professors and intended for artistic professors and senior lecturers, has been organised. This education can be seen as providing a basis for future engagement as assistant supervisor at the third-cycle level.

In addition to courses and activities that specifically relate to supervision, LTU has launched a three-stage course programme in university pedagogy. Teachers can apply for educational development projects from LTU's Educational Development Fund. At the Department, individual teachers/researchers can apply for funds for competence development projects, including artistic development.

The follow-up of the supervisors' competence is mainly done in career development talks and through individual development plans as described below under the heading 'Systems for evaluation and quality assurance'.

At the department, a personal development plan for each supervisor is made. The plans are part of the annual monitoring on department level; they show the sum of competences and make it easier

⁹ The term 'artistic professor' is used in this document to denote a professor appointed on the basis of artistic qualifications.

to conduct gap-analysis. When an analysis identifies challenges, the Department initiates and implements measures and activities to meet them. These activities are then followed up in the Department Steering Group (*ledningsgrupp*) and in the respective subdepartment councils (*avdelningsråd*).

In order to secure long-term strategic competences, each department at LTU is required to submit a plan for the supply of competences for the individual research subjects. The Faculty Board also annually produces statistics on the performance of each research subject, in terms of the number of qualified supervisors, the number of doctoral students, the production of scientific articles /artistic publications, the amount of external research funding etc. These figures are then compared to minimum criteria as defined by the Faculty Board. Each chaired professor may then add his/her comments. The statistics and the chaired professor's comments form the basis of biennial conversations between the Faculty Dean and Vice-Dean and each chaired professor, in order to assess the situation for the respective research subject.

Prerequisites

Third-cycle programme environment

Assessment criteria:

Research/artistic research at the HEI has sufficient quality and scale for third-cycle education to be carried out at a high scholarly/artistic level and within a good educational framework. Relevant collaboration occurs with the surrounding society, both nationally and internationally.

Infrastructure

The environment at and around the School of Music is propitious for artistic research and development. The Studio Acusticum building¹⁰ adjacent to the School of Music and used by the School to a great extent, has a concert hall (600 seats) with variable acoustics (made possible by raising and lowering the ceiling), advanced recording and playback equipment and Sweden's largest and most versatile organ. The building also houses the highly flexible Black Box, a room ideally suited to experimental musical and stage productions. In Studio Acusticum, extensive concert activities are conducted with leading musicians from Sweden and other countries, and a large number of recording productions have been performed, both with external artists and with the resources of the School of Music itself, in many cases at Studio Acusticum's own record label. Within the premises of the School of Music, the aula has been recently renovated to become more flexible and appropriate for different types of music productions and performances. The availability of practising rooms is very good, and the seminar rooms boast high-quality audio-visual equipment, including video conferencing opportunities.

The location of the regional music organisation Norrbottensmusiken at Piteå provides opportunities for collaboration with the professional ensembles Norrbotten NEO (a chamber ensemble, assigned by the Government with the task of promoting new chamber music in Sweden) and Norrbotten Big Band, and also the Piteå Chamber/Church Opera. Norrbotten NEO has been involved in education at LTU's School of Music for a long time, mainly in composition and conducting. One of the doctoral students participated in the autumn of 2017 as a soloist in a production of the Piteå Church Opera, and discussions are currently held with Norrbottensmusiken concerning a collaboration with the Piteå Chamber Opera for a music dramatic production to be included in another of the forthcoming doctoral dissertations.

Research environment

The supervisors' research activities and artistic development work have been described above under the heading 'The number and competence of supervisors...'. The artistic activities conducted by other professors are also an important and inspiring part of the environment for the doctoral students in Musical Performance (one example is the internationally praised Erik Westberg Vocal Ensemble, conducted by Professor Erik Westberg). The research environment of Musical Performance has greatly benefited from the creation of the area of excellence Innovative Art and Technology at LTU. In addition to many fruitful interdisciplinary meetings organised by this area of excellence, the initiation of a number of successful projects has been made possible by 'seed money' from Innovative Art and Technology (for example a pilot project resulting in the artistic

¹⁰ Studio Acusticum is a part of Piteå Science Park, a company owned by the municipality of Piteå. The organ in Studio Acusticum, on the other hand, is the property of Luleå University of Technology. The use of the facilities of Studio Acusticum by LTU, as well as the use of the organ for concert activities by the management of Studio Acusticum, is subject to agreement between the parties.

research project ‘Room for Interpretation’, funded by the Swedish Research Council, which has engaged many professional musicians within and outside the School of Music¹¹). In Piteå, the subject Audio Engineering is a well-established partner in research and development projects. An important collaboration partner at Campus Luleå is Applied Acoustics. At LTU there are also potential partners in other areas of art, such as theatre (the School of Theatre in Luleå), computer graphics, and light design (both at Campus Skellefteå).

Educational environment

Since 2015, Musical Performance has enjoyed a very favourable research education environment, in that the subject was then able to admit four doctoral students,¹² increasing the total number to six. This has been of great benefit to the seminar activities and has enabled the creation of subject-specific courses, tailor-made for this group. Since their ongoing artistic activities, including those that form part of their research projects, are conducted elsewhere, none of the doctoral students currently live in Piteå. Because of this situation, a model for the seminars, which includes so-called doctoral student weeks once a month, has been applied beginning in January of 2018. During these weeks, the doctoral students participate in three seminars of 3–4 hours each:

- a) the regular research seminar in which ongoing dissertation work is presented and discussed (the model for this seminar is described in detail below under the heading ‘Seminars in Musical Performance’);
- b) a work-in-progress seminar, in which all doctoral students give an oral account of the state of their dissertation work, and current problems are discussed;
- c) a literature and/or thematic seminar, for which the doctoral students prepare by reading articles or other texts on a topic relevant to the subject (the texts are provided by the supervisors, but the doctoral students are free to suggest literature or themes for discussion). The discussion at these seminars focuses on a specific, pre-determined theme of relevance to the subject, to artistic research, or more generally to doctoral education.

The three seminars take place on different days during the doctoral student week. The remaining time during the doctoral student week may be devoted to supervision, the doctoral students’ own supervision of first-cycle students, and informal contacts with the teaching faculty (during some weeks, meetings are held with the entire staff at the subdepartment [*avdelningsmöte*]).

The doctoral students also participate in interdisciplinary doctoral seminars, held alternately in Luleå and Piteå under the leadership of the Department Coordinator of Third-Cycle Studies, and in activities initiated by the Student Union’s division for doctoral students. Another point of contact with doctoral students in other disciplines is the interdisciplinary doctoral courses at LTU; most of the doctoral students in Musical Performance have participated in such courses.

External activity and networking

Doctoral students participate regularly (at least once a year) with papers or presentations in other forms at national and international conferences in the music field. For example, five of the then six doctoral students¹³ got paper proposals accepted for the national music research conference

¹¹ The main objective of this project is to study the relationship between room acoustics and musical performance; one of its necessary preconditions is the variable acoustics of Studio Acusticum.

¹² This increase was the result of two separate admission processes (in the first, three doctoral students were admitted; in the second [limited to the jazz and rock area], one doctoral student).

¹³ One of these doctoral students graduated in December 2017.

Musikforskning idag ('Music Research Today') in June 2017¹⁴. Funding for doctoral students' conference participation is budgeted annually, In addition, the individual part of LTU's remuneration to departments for peer-reviewed publications¹⁵ has in several cases made possible further conference participation by doctoral students in Musical Performance. Several of the doctoral students have also successfully applied for external funding for active participation in conferences or for artistic projects linked to their dissertation work.

The doctoral students participate in the National Network for Artistic Research in Music (NKFN), and some of them have also given presentations at the meetings of this network. Even the above-mentioned, annual conference *Musikforskning idag* can be seen as a network, offering opportunities for meetings with researchers in other music-related subjects. A network of importance for third-cycle education is *Konstex*, the national networks of HEIs and university departments for research and doctoral education in artistic disciplines. This network initiates public discussions and other activities, including contacts with the Ministry of Education, on issues related to artistic research.¹⁶ Although the doctoral students do not themselves participate in the network, it is of strategic importance for the third-cycle education. In November 2018, Luleå University of Technology will host the Swedish Research Council's annual symposium on artistic research, which will take place at Campus Piteå.

In this context, it should be emphasised that all doctoral students are well established within their respective artistic fields (see examples of this below, under the heading 'Ability to contribute to the development of society and supporting the learning of others') and have thus their own networks, which are of great importance to their research.

Collaboration with the surrounding society

The doctoral students, as well as their supervisors and other staff in the subject, continually interact with the surrounding community through their public musical activities in the form of concerts, performances and recordings; One example is the above-mentioned cooperation with Piteå Chamber Opera. Since autumn 2017, LTU conducts an outreach activity in Piteå, under the heading *Universitetet presenterar* ('The University Presents'), where artistic and research activities are presented to the general public. Until March 2018, both principal supervisors and two of the doctoral students have participated in the activities of *Universitetet presenterar*. For further examples of collaboration projects on a wider national and international scale involving doctoral students in Musical Performance, see below, under the heading 'Ability to contribute to the development of society...'

¹⁴ One of the doctoral students was at the time in Paris, on a research stay at the Swedish Institute, and therefore did not submit a proposal.

¹⁵ At LTU, the research subjects receive an amount of money from the University based on the number of peer-reviewed scientific articles or artistic publications. At the Department of Arts, Communication and Education, a minor part of the remuneration can be used by the individual researcher/artist for purposes considered to stimulate further research and publication activity, e.g. participation in conferences.

¹⁶ Luleå University of Technology is represented in *Konstex* by the Dean of the Faculty of Arts, Humanities and Social Sciences, together with the Chair of the Faculty's Committee for the Arts.

Achievement of qualitative targets

This section is introduced by overviews of the third-cycle study programme in Musical Performance in the form of two tables. Table 2 summarises the progression of the forms of teaching and other activities throughout the duration of the programme. Table 3 shows how the qualitative targets are achieved in seminars, courses and other activities.

TABLE 2. Progression of forms of teaching and other activities

Activity	Part of doctoral education programme completed			
	0–25%	25–50%	50–75%	75–100%
Courses	Subject-specific course 1 Individual literature courses General courses given at LTU Courses at other artistic HEIs or departments	Subject-specific course 2 Individual literature courses General courses given at LTU Courses at other artistic HEIs or departments Artistic project courses (individual)	Courses at other artistic HEIs or departments Artistic project courses (individual) Courses preparing for post-doctoral academic activity (university pedagogy, supervision)	Courses preparing for post-doctoral academic activity (university pedagogy, supervision)
Presentations at research seminars in MP (monthly)	Plans Methods	Plans Methods Results (e.g. from pilot projects)	Methods Results	Results
Participation at conferences	Successively less supervisor involvement in preparation of contributions. Successively more international conference participation.			
Seminars with external discussant		50% seminar: preliminary (partial) results, part of artistic production, planning for completed dissertation (incl. complete table of contents)		90% seminar: discussion of preliminary version of completed dissertation (including artistic production) Public defence (4–6 months after 90% seminar)

Table 3. Achievement of qualitative targets through different educational activities

SEMINARS

	Knowledge and understanding	Competence and skills	Judgment and approach
Research seminars	Learning about other students' projects within the subject	Producing and delivering materials and responses at fixed deadlines Conducting a scholarly discussion	Evaluating others' submissions (in written and oral statements) Giving advice to fellow doctoral students
Work-in-progress seminars	Learning about other students' projects within the subject	Summarising one's own progress	Giving advice to fellow doctoral students
Thematic/literature seminars	Acquiring knowledge of various aspects of the research field	Conducting a scholarly discussion	Critical reading of published scholarly texts
Interdisciplinary seminars (department level)	Learning about other students' projects, also in other subjects	Describing one's project to colleagues in other subjects	Giving advice to fellow doctoral students
Seminars with external discussant	Learning from senior researchers' experience	Motivating one's choices of method, theory, organisation, etc.	Handling criticism in a constructive way

COURSES

Subject-specific course 1	Acquiring general knowledge of artistic research	Engaging in critical discussions, as 'opponent' to others' and 'defender' of one's own submissions	Assessing other students' course work
Subject-specific course 2	Acquiring knowledge of practices, methods and theory within the subject		Discussing and taking a stand on ethical issues
General courses at LTU	Acquiring broad general knowledge of research, academic teaching and supervision	Acquiring practical skills relevant to research	
Courses at other HEIs	Acquiring knowledge of practices, methods and theory within artistic research		
Individual reading courses	Acquiring specialised knowledge relevant to one's own dissertation project		
Artistic project courses		Conducting, documenting, describing and reflecting on one's own independent artistic projects	Making independent artistic decisions

OTHER

Supervision	Learning from senior researchers' experience	Discussing one's choices of method, organisation, etc.	Handling criticism in a constructive way
Conference participation and presentation	Acquiring broad knowledge from other researchers' presentations	Delivering a brief written statement including all important aspects of the topic (abstract) Preparing and conducting a succinct [audio-visual] presentation, understandable to an audience not previously acquainted with the project Conducting a scholarly discussion in an international context	Dealing with comments and suggestions constructively and critically. Taking part in critical discussions on other presenters' contributions
Outreach activities		Presenting one's research (in words and music) to non-academics in an accessible and interesting manner	
External artistic assignments		Contributing to musical and artistic life and learning	
Teaching /supervising		Communicating knowledge in an organised and comprehensible way Guiding students in formulating, developing and finishing their degree projects	
Public defence	The knowledge and skills acquired and developed in the course of the third-cycle study programme, as they appear in the dissertation and are accounted for in the defence, are examined by the opponent[s] and judged by the examination committee.		

The following three subsections are each devoted to one of the three criteria for the achievement of qualitative targets: Knowledge and understanding; Competence and skills; and Judgment and approach.

NB. The teaching activities are described in detail under the first criterion ('knowledge and understanding'). As can be seen in Table 3, they are, however, to a great extent also relevant to the qualitative targets within the two other criteria and are frequently referred to in the respective subsections.

Design, implementation and outcomes

Achievement of qualitative targets for “Knowledge and understanding”

Assessment criteria:

The programme facilitates, through its design and implementation and ensures through examination that doctoral students who have been awarded their degrees can show broad knowledge and understanding both within their third-cycle subject area and of the scientific methodology/artistic research methodology in the third-cycle subject area.

The doctoral students’ achievement of the qualitative targets for knowledge and understanding is ensured, in addition to individual artistic projects forming part of the research work, through *seminars* of several different kinds, *supervision* and *courses*.

Seminars in Musical Performance

The *research seminar* is central to the third-cycle education in Musical Performance. It is held once a month during the academic year (4 seminars in autumn, 5 in spring). Once per semester, the research seminar is held jointly by the two subjects Musical Performance and Music Education. In the seminar, doctoral students present parts (drafts of articles or chapters) of their coming dissertations, or drafts of conference papers. The presentations invariably include text but often audio or video material as well, depending on the current stage of the dissertation work. It also happens that one of the senior researchers (= the two principal supervisors) presents a text. The duration of the research seminar is three hours, which allows for two presentations per seminar, thus 8–10 per semester. At the beginning of each semester, each doctoral student signs up for 1–2 research seminars.

The research seminar is organised according the ‘response model’ (‘response’ in the sense of written comments submitted in advance to the seminar participants). The seminars are continually evaluated and modified according to the needs of the subject and the group of participants. A brief chronological description of the response model is given below:

1. The person due to present (here called the ‘presenter’) sends his/her contribution to all participants (doctoral students and principal supervisors) 8–10 days in advance of the seminar.
2. The contribution is accompanied by a reading instruction, where the presenter indicates the level of completeness and finish of the text, and also specifies the issues which he/she especially wishes the readers to comment on. In doing so, the presenter may (but is not required to) indicate the status of the text as well as the level of detail of the desired comments by using a colour coding system, where (to simplify) *green* represents a mere draft, which may be incomplete (comments on general ideas, methods, use of theory, etc.); *red* stands for a more advanced stage (comments on the internal organization of sections and paragraphs, the relationship between text and artistic part, etc.); and *black* a version which is almost finished (comments on details of information, references, grammar, spelling, etc.). The colour scheme may also be used to indicate intermediate stages, such as ‘green with patches of red’, or ‘reddish black’.
3. When sending the contribution, the presenter also gives a deadline (at least one week after the contribution has been received) for the submission of the written response.

4. The other participants read/listen to/view the contribution and send a response of 1–2 A4 pages, based on the reading instruction (though other comments may be added).
5.
 - a. The presenter prepares for the seminar by reading the responses and choosing the main topics that he/she wants to be discussed in the seminar.
 - b. The other participants prepare for the seminar by reading each other's responses.
6. In the seminar, each presenter has one hour at his/her disposal. The presenter decides the main topics to be discussed, but the discussion may be chaired by another person, usually one of the doctoral students.

The contributions and the responses are submitted to the learning platform used by LTU (Canvas).

The response model works well, especially since it is being continually evaluated and adjusted by the participants; recent modifications include the appointing of a chair (other than the presenter) for each one-hour sessions, and the specified requirement for the presenter to submit the material one week before the deadline for the response.

The monthly research seminar was until 2017 the only internal meeting-place for the group of doctoral students in Musical Performance (except for the subject-specific courses, see below). For reasons stated above (see under the heading 'Educational Environment'), the subject has introduced two additional monthly half-day seminars.

- The *work-in-progress seminar*, where each doctoral student in turn gives an oral account of the general situation and the progress of the dissertation work, followed by questions and comments from the other participants. This type of seminar is different from the response seminar in that it is informal, based exclusively on oral accounts and requires only a minimum of preparation from the presenter. It requires each doctoral student to give an account of his/her progress and problems in the research, and offers the opportunity to get feedback from the other participants.
- The *literature or thematic seminar*, where a text relevant to the subject is discussed. Alternatively, the seminar discussion may depart from a theme, relevant to the subject, with or without an accompanying text. The text or theme is normally agreed upon at the previous literature seminar. All participants prepare for the seminar by reading and reflecting on the text. No written response is required.

Seminars with external discussant

The response model, in which the author (the doctoral student) decides what to be discussed, needs to be complemented by other kinds of scrutiny of the work in progress. Evaluations of individual dissertation projects are organised in the form of seminars twice during the course of the study: after approximately two or two and a half years into the study (half-way or 50% seminar) and when the dissertation exists in a preliminary, complete form (final or 90% seminar). In these seminars the doctoral work in progress is examined by an external senior researcher. The 50% and 90% seminars are both essential parts of the doctoral education and also, especially the latter, an excellent preparation for the public defence of the finished (and published) dissertation.

Seminars common to all doctoral students at the Department

Through seminars led by the Coordinator of Third-Cycle Studies, the doctoral students are given an opportunity to present and discuss their work in a multidisciplinary context. This also contributes to widening their knowledge about the academic context and other, more or less related, subjects. In these seminars the doctoral students are also informed about current developments and events within the third-cycle education. They also participate in cross-disciplinary activities, such as continued education on publication, and are informed of activities at LTU and the Department as well as aspects of doctoral students' health and well-being, etc. The Department also organises social activities, including lunches and dinners. These seminars take place once or twice each semester. The duration of each seminar may be a whole day or include an overnight stay.

Supervision

All doctoral students meet their principal supervisor at least once per month. Meetings with assistant supervisors take place with varying frequency, depending on need. For some doctoral students, supervisory meetings with both supervisors present are held when deemed necessary. Before each meeting, the doctoral student sends material from the ongoing dissertation work (text, audio, video) to the supervisor for consideration. The meeting is, however, not confined to the submitted material but typically also concerns other aspects of the studies, such as the planning and completion of courses, participation at conferences and seminars, following up of the previous meeting, updating of the individual study plan (ISP), etc.¹⁷

Courses

The amount of course credits required for a degree is flexible; the General Curriculum specifies an interval of 60 to 120 credits (for the degree of licentiate, 30 to 60 credits). For most doctoral students, the courses correspond to 60–80 credits (30–40 credits for the degree of licentiate), depending on the individual needs of the doctoral students, with regard to their previous studies and the requirements of their research projects.

The courses taken by the doctoral students are of different kinds, as regards content, location and organisation. They fall into five main categories: subject-specific courses at Luleå University of Technology; other courses at LTU; courses at other universities; individual reading courses; and individual artistic project courses.

1. Subject-specific courses in Musical Performance at Luleå University of Technology

The almost simultaneous admission of four doctoral students in 2015 (three of them beginning their studies in the spring, one in the autumn), made it possible for the first time to develop courses specifically for doctoral students in Musical Performance at Luleå University of Technology. Two such courses of 7.5 credits each were given in 2015/16 and 2016/17, respectively with the chaired professor as course leader and both professors as teachers.

The first course, 'Musikalisk gestaltning och konstnärlig forskning' ['Musical performance and artistic research'], comprises five three-hour seminars and, in addition, an evaluation session. The course provides an orientation in artistic research, both generally and in the field of music. The course material consists of articles and book chapters specified in the course plan, and in addition two individually chosen artistic doctoral dissertations, in music and in another artistic subject, respectively. The examination is based on the students' participation in the discussions, critical

¹⁷ The ISP is a central document in third-cycle education; its contents and use are described in several places below, especially under the heading 'Systems for evaluation and quality assurance...'

written essays (three for individual course parts and one covering the course content as a whole), and oral responses (oppositions) to another student's final essay.

The second course, 'Att vara forskare i musik' ['Being a researcher in music'], comprises seven three-hour seminars, including an evaluation session as part of the last seminar. The goal of the course is formulated as follows:¹⁸

'Upon completing the course, the doctoral student shall demonstrate knowledge about and skills in certain parts of the craft of doing research, both general skills and skills in artistic research in music, with an emphasis on publication, use of language, formal aspects, research ethics, applications for research funding and certain aspects of research method'.

The final parts of the course are devoted to phenomenology and hermeneutics as theoretical and methodological options in artistic research. As a whole, this course is more diverse in content and more practical in character than the first course; when given for the first time, it was to a great extent based on the doctoral students' own wishes and perceived needs. Apart from articles and book chapters, the assignments include more practical tasks, such as finding suitable journals for publishing their articles and creating a 'Prisma profile' at the Swedish Research Council.

2. Other courses at Luleå University of Technology

Luleå University of Technology offers a number of third-cycle courses of a general or multi-disciplinary character. Members of the present group of doctoral students in Musical Performance have completed courses at LTU in multidimensional perspectives on qualitative research, information retrieval & reference management, and university pedagogy (the latter a course that all doctoral students are encouraged to take, as a preparation for a possible career in academic teaching).

3. Courses at other HEIs

In some cases, doctoral students have followed courses at other universities on subjects that are relevant to their project while not offered at LTU. This especially applies to courses on topics relevant to artistic research [in music]. Doctoral students in the subject have participated in such courses at the universities of Gothenburg, Stockholm, Uppsala and Lund, as well as at Konstfack (University College of Arts, Crafts and Design), Stockholm. Between 2010 and 2015, courses were given by the National Research School in the Arts (now discontinued), in which two of the now graduated doctoral students participated

4. Individual reading courses

In addition to the courses mentioned above, individual reading courses are also organised in order to satisfy the doctoral students' needs for deepened specialised knowledge on topics related to the individual doctoral project. All members of the present group of doctoral students, and most of the previous doctoral students, have completed such courses. In preparing for these courses the student and the supervisor (normally the principal supervisor) set a theme for the course and agree on a list of literature to be read. The course is examined by the supervisor in two ways: the doctoral student submits a critical commentary (review) on the literature, which is followed up in an oral examination.

¹⁸ Quotations from the course curricula of the subject-specific courses are translated from the Swedish original.

5. Artistic projects

Under certain conditions, an individual course can take the form of an artistic project performed by the doctoral student. For such a course to be approved, the artistic project should be relevant to the doctoral student's dissertation project, and a documentation of the project, together with a summarising description of the project's content must be submitted for examination.

Examination of the progress of the dissertation

A very important part of the doctoral programme consists of seminars, more or less modelled on the final public defence, where the dissertation work in progress is examined by an external evaluator (a senior researcher) acting as 'opponent' or 'discussant': the 50% and 90% seminars mentioned above. The task of the opponent is not limited to comments on the work performed at the respective stage but also includes giving advice for the continuation of the dissertation work.

It could be argued that more frequent external evaluations, complementing the two present seminars by similar evaluations at 25% and 75% level, respectively, would be in order to further ensure the successful progress of the studies. This has also been applied in some cases, at the express wish of the doctoral student, but is not yet a general rule.

Final examination

The final examination of the doctoral dissertation is organised according to the regulations in the Swedish Higher Education Ordinance (*Högskoleförordningen*) and according to the more detailed regulations in LTU's *Handbook for Third-Cycle Studies*. (see

<https://www.ltu.se/research/Utbildning-pa-forskarniva/Handbok/12-Licentiatexamen-1.57432?l=en> for the degree of licentiate, and <https://www.ltu.se/research/Utbildning-pa-forskarniva/Handbok/13-Doktorsexamen-1.57433?l=en> for the degree of doctor.

Design, implementation and outcomes

Achievement of qualitative targets for “competence and skills”

Assessment criteria:

The programme facilitates through its design and implementation, and also ensures through examination that doctoral students who have been awarded their degrees can demonstrate the ability to plan and use appropriate methods to conduct research and other qualified (artistic) tasks within predetermined time frames, and in both the national and international context, in speech, in writing and authoritatively, can present and discuss research and research findings in dialogue with the academic community and society in general. Doctoral students are able to contribute to the development of society and support the learning of others within both research and education and in other qualified professional contexts.

Ability to plan and conduct research etc. within predetermined time frames...

As has been described above (especially in the subsection ‘Criterion Achievement of qualitative targets for knowledge and understanding’), the doctoral student is obliged to present his/her research regularly in different contexts throughout the entire period of the third-cycle study. At the *research seminars*, doctoral students are continually trained in presenting their research within predetermined time frames (deadlines). The doctoral student is responsible for planning the seminar, based on the written responses from the other participants, and leading the discussion on his/her submitted material. Something similar can be said about the *work-in-progress seminars*, although at these there is no material submitted in advance. Before each *supervisory meeting*, the doctoral student is required to submit his/her material to the supervisor[s] according to a deadline decided by the supervisor. In the *subject-specific courses*, specified assignments have to be completed, as written text to be submitted one week before each course meeting, or as prepared oral presentations to be delivered at the course meeting (depending on the nature of the assignment); other courses are organised in similar ways. In the *seminars with an external discussant* (50% and 90% seminars), more extensive parts of the dissertations (text + artistic work documented in audio and/or video) are submitted by the doctoral student, normally three weeks in advance. Before the final *public defence*, several different deadlines for various submissions and other tasks apply, as specified in LTU’s *Handbook for Third-Cycle Studies*.

The doctoral students are, furthermore, encouraged (in the context of seminars and supervisory meetings) to apply for funding for expenses in connection with their research work, which includes the keeping of deadlines. The same applies to the submission of abstracts for conferences. Finally, it should be emphasised that the artistic activity of all doctoral students, as performers (within or outside the actual doctoral research), is governed by strict time frames, for instance, rehearsal schedules, concert dates and the planning of tours.

In cases where the doctoral student’s work lags behind the plan, this is noted in the ISP by the doctoral student and the supervisor, and a plan for remedial measures to be taken is formulated, which then, together with the ISP as a whole, is approved by the Head of Department through the Coordinator of Third-Cycle Studies.¹⁹ The progress of the doctoral students is also followed by the Head of Subdepartment (the doctoral students’ immediate superior as an employee) and is regularly followed up in individual development talks.

¹⁹ For a thorough description of the ISP, see below, under the heading ‘Systems for evaluation and quality assurance’.

...using appropriate methods

The doctoral student's choice of research methods, and their application to the particular topic of the dissertation is a constantly recurring topic in the discussions within the research seminars, the work-in-progress seminars, and possibly, depending on the theme chosen, the literature/thematic seminars as well. The choice and application of methods is, furthermore, discussed in depth in the supervising sessions. Methods, especially in artistic research, are also a part of the subject-specific courses, as well as some of the courses that the students attend at other universities.

Ability to present and discuss research and research findings in dialogue with the academic community and society in general

All of the doctoral students participate at least once – not infrequently twice – every year actively in national and international conferences. Examples of conferences where members of the present group of doctoral students have participated with accepted papers or recital-lectures are

- 'Musikforskning idag' ('Music research today'), the Swedish annual national conference for all kinds of music research (several places)
- EPARM, the annual conference of the European Platform for Artistic Research in Music (Antwerp, 2017)
- The Art of Record Production, annual conference (several places)

In spring 2018, doctoral students have got paper proposals accepted for the following international conferences:

- Together in Music: Expression, Performance and Communication in Ensembles (University of York)
- Music and Gender in Balance (Tromsø University)

Several of the doctoral students have presented (or are scheduled to present) their research and artistic activities within the LTU outreach initiative *Universitetet presenterar* (see above, under the heading 'Collaboration with the surrounding society').

Ability to contribute to the development of society and supporting the learning of others

All of the doctoral students in Musical Performance are experienced professional musicians, continually active, in Sweden and internationally, in musical life in concerts and other performance activities. Below follow examples of artistic activities by which the doctoral students contribute to musical and cultural life, to society, and to learning in a broad perspective.

Examples of artistic activities of doctoral students in Musical Performance (one activity per doctoral student):

DM: *Flykten till framtiden* (film)

Roles of the doctoral student: composer, performer

Film music “Spellbound”, featured on *Flykten till framtiden* (‘Escape to the Future’; original motion picture soundtrack), a Swedish full-length motion picture from 2016, directed by Jaana Fomin and Ulf Malmros. The film was nominated to five *Guldbaggar* (‘Gold Scarabs’; the most prestigious film award in Sweden).

DS: *Acqua Alta* (concerts and CD)

Roles of the doctoral student: initiator of the production, ensemble leader, musician

Acqua Alta (Italian for ‘high water’) specifically refers to Venice, a city flooded more and more frequently and with higher water levels from the rising sea. This production takes a global perspective of the condition of our planet. The music ranges from the 16th century to works by contemporary composers, specifically written for the production.

KF: *Shakespeare – mer än ord* (film commissioned by and broadcast by SVT (the Swedish national public service television company)

Roles of the doctoral student: in charge of the selection of music, musician

Most of William Shakespeare’s plays include numerous dances and other music. *Shakespeare – mer än ord* (‘Shakespeare – more than words’), directed by Ditte Feuk and featuring the British-Swedish ensemble The Players and dancers from the Royal Ballet, the original music and dances to the plays are presented.

TD: *Così fan tutte* (opera, stage production)

Role of the doctoral student: singer in leading role (Dorabella)

The opera, by W.A. Mozart, was produced and performed in Formigine, Italy, by Spira Mirabilis, an international orchestra mainly based in Italy, describing itself as ‘a group of committed and passionate professional musicians who want to study music together – “a musical laboratory”’.

TÖ: *Flykten* (radio play)

Role of the doctoral student: composer of music to the play

The play, drawing parallels between the refugee situation during the 1939/40 war in Finland and today’s Syria, was commissioned and broadcast by the Swedish Radio in connection with the celebration of the centenary of Finland’s independence. It was broadcast through P4 Norrbotten and Sisu Radio in two versions, in Swedish and Finnish / Meänkieli, respectively.

Many of the doctoral students have been active in teaching related to their respective specialties, and all of them are active within the department as supervisors of 1–2 bachelor students’ degree projects. In addition, each doctoral student presents his/her ongoing research once a year at a seminar for the students in the Master’s programme.

Design, implementation and outcomes

Achievement of qualitative targets for “judgement and approach”

Assessment criteria:

The programme facilitates through its design and implementation, and also ensures through examination that doctoral students who have been awarded their degrees can demonstrate intellectual autonomy, (artistic integrity), and scientific probity/disciplinary rectitude as well as the ability to make assessments of research ethics. The doctoral student also has a broader understanding of the science's/art's capabilities and limitations, its role in society and human responsibility for how it is used.

Intellectual independence and artistic integrity

The nature of the artistic projects within the research education, and the students' role in these projects, as composer, ensemble/project leader or soloist, require them to develop their projects and take artistic decisions independently.

In the response model used in the research seminars (see detailed description above, under the heading ‘Seminars in Musical Performance’), the doctoral students are required to submit in advance written comments on the texts and/or musical dissertation parts presented by other participants. They are thereby continually trained in assessing each other's research, and in communicating their judgments in a constructive and helpful manner. The same can be said about the discussions at the seminar itself. Furthermore, in the literature/thematic seminars, texts relevant to the discipline are discussed, which includes critical evaluation and motivation of one's own stand. In the subject-specific courses (and to a certain extent, other courses as well), the doctoral students are required to make critical assessments of the course literature, and in one of the courses, the final paper is not only examined by the course leader, but each of the participants in the course is also charged with acting as ‘opponent’ to another doctoral student's paper.

Ability to make research ethics assessments

Research ethics is part of one of the subject-specific courses (these courses have been completed by all present doctoral students). The basic question as formulated in the course curriculum is: what is relevant research ethics in the context of artistic research [in music]. The specific assignment concerning research ethics is formulated as follows:

Problems of research ethics may relate to,
either the handling of previous research or source material
or persons who have participated in research projects without being researchers themselves.
 Give an account of a problem or set of problems of research ethics that you have found (or which may potentially be found) in your own, or someone else's, work. What do[es] the problem[s] consist in? How do you intend to deal with it, *or* how has the author dealt with it?

The assignment was examined at one of the course meetings in the second subject-specific course, where each doctoral student made an oral presentation, followed by a discussion.

In addition, since much of the research requires the participation of others, non-researchers, first and foremost other musicians, and since all of the dissertation projects involve audio and video recordings, some of which are intended to form part of the dissertation, ethical questions relating, for instance, to publishing video recordings with others made in non-public contexts, such as rehearsals, quite naturally come to the fore in the discussions at the research seminars. The doctoral students are generally much engaged in these matters and aware of possible ethical dilemmas in connection with their research.

Doctoral projects may, if necessary, be submitted for consideration to *Etiska prövningsnämnden* (Committee for Ethical Vetting) for north Sweden, located at Umeå. This is not a common procedure for projects in Musical Performance.

Understanding of the science's/Fine Art's capabilities and limitations, its role in society and human responsibility for how it is used

Artistic research, to which a subject like Musical Performance is naturally affiliated, is a relatively new actor in academia. Different views on the place in academia and society of this kind of research have been put forward and, over the years, engendered a lively and many-faceted debate, conducted within the universities, in various networks, and in books, articles and other international fora. In view of this situation, it was decided to devote the first of the two subject-specific courses to the situation of artistic research and the various attempts to develop a theoretical foundation for it and to define the societal needs that it can be expected to meet – both on a general level and with a focus specifically on music and related performing arts. Even after the course, questions related to these topics have often come to the fore in research seminars and literature seminars.

Below an example of an assignment (one of several on this theme) in the first subject-specific course:

To Course Seminar no 4, the participants shall

- choose two doctoral dissertations as above [an artistic doctoral dissertation in music *and* an artistic doctoral dissertation in another subject] (inform the course leader of your choice no later than *October 28* [2015])
- write a critically reflective text of ca 15,000 characters on each of the dissertations and their themes (choice of research topic, theoretical aspects, issues of methodology, the role of the artistic production in relation to the text, etc.); should be sent to the course teachers and the other participants no later than a week before the course seminar
- prepare questions and comments to two of the texts by other doctoral students (information on whose texts have been assigned to whom is found in the document ‘Doctoral course, choice of doctoral dissertations’)

Design, implementation and outcomes

Gender equality

Assessment criteria:

A gender-equality perspective is taken into account, communicated and supported by the content, design and implementation of the programme.

Gender balance

The gender balance within the subject is good, both in the group of doctoral students (three men and two women), and among the professors acting as principal supervisors (one man, one woman). On the other hand, the four artistic professors (one of whom is the assistant supervisor of a doctoral student) are all men.

Although the gender balance is good as regards the doctoral students, the individual projects provide aspects that may give rise to some reflection. All of the doctoral projects, with one exception, are centred around ensembles (in the project on song-writing in pop music, ‘co-writers’). The composition of these ensembles presents somewhat different pictures with respect to gender balance, perhaps mirroring the reality of the respective genres. Two of the male doctoral students (both in genres within the pop/rock area) conduct their research-related musical activities in all-male contexts, whereas the remaining two, a man and a woman (both in Western art music) work with ensembles consisting of both men and women. In addition, one of the doctoral projects is centred around gender issues in opera performance; the project is described as ‘norm-creative’. Such circumstances relating to the individual projects give food for discussions on topics such as ‘gender distribution’, ‘equal opportunity’ and diversity and pluralism’ as formulated in LTU’s follow-up questions (see below).

Gender equality monitoring

The University’s systematic process for quality assurance applies to and is aimed at defining, monitoring and improving gender equality perspectives. Furthermore, the gender perspective is integrated into the university’s balance control. This means that there are a number of policy documents intended to implement the gender perspective at all levels, and especially to ensure that the third-cycle education meets the gender equality policies of equal rights and obligations. For example, LTU’s Admission Rules for Post-Graduate Education state that ‘[i]n cases of equal eligibility, the under-represented gender shall be given priority’(cf. the application of this directive in the recruitment of doctoral students in Musical Performance above, under the heading ‘Recruitment of doctoral students’).²⁰

The employer policy documents provide a framework for monitoring and control measures, by providing supplemented checklists on quality assurance activities and internal training. There is statistics generated three times per year, grouped by gender where possible for monitoring and control measures. The follow-up includes that the head of the department provides comments and suggestions on actions / activities. The following questions are included:

- What is the age distribution and gender distribution within individual subjects?
- Do our actions support equal opportunity and gender equality for students and employees?
- Do our actions meet the objectives of the university’s recruitment targets for female professors?

²⁰ Other policy documents that address gender equality include ‘Policy for Increased Student Influence (LTU 90-2001; in Swedish only)’, ‘Equal Rights and Opportunities’ (LTU 503-2010; in Swedish only), and ‘Guidelines for Recruitment of Teachers’ (LTU 763-2017; in Swedish and English).

- Do we promote diversity in recruitment processes?
- Do we ensure that measures taken do not constitute a direct or indirect discrimination from a gender and equality perspective?

Design, implementation and outcomes

Follow-up, measures and feedback

Assessment criteria:

The content, design, implementation and examinations are systematically followed up. The outcomes of the follow-up are translated, when necessary, into actions for quality improvement, and feedback is given to relevant stakeholders. The HEI works for the doctoral student to carry out the programme within the planned period of study.

Follow-up and quality assurance at subject and department level

The third-cycle education in Musical Performance is followed up in several ways.

The *Individual Study Plan* (ISP), which is central in the education process of doctoral students at Luleå University of Technology, has a key role in following up the doctoral students' performance and ensuring that the studies can be finished within the planned timespan. The ISP is structured according to the required outcomes of the Higher Education Ordinance and is periodically updated with evidence and new learning activities to meet these outcomes. The ISP is discussed between student and supervisors regularly, and updated at least twice a year. Here, the scholarly and artistic activities of the doctoral students in conferences and public events are listed according to the respective learning objectives. Every ISP includes statements by the supervisor and the doctoral student on whether or not the studies have progressed according to plan, and how the supervising sessions have been followed up. For each semester, the planned activities can be compared with what was actually done, and deviations can be commented on. When agreed upon by the supervisors and the doctoral student, the ISP is further followed up by the Coordinator of Third-Cycle Studies, who also, by delegation from the Head of Department, finally approves it.

The *General Curriculum* of the subject, which includes a description of the subject, is followed up, when needed, at the initiative of the department or the Faculty Board, and is always revised by the Faculty Board when a new chaired professor is appointed.

The *subject-specific courses* include a thorough evaluation, written (individually) and/or oral (discussed in the group).

The research education environment is further followed up

- in connection with the seminars during the monthly 'doctoral student weeks' for the subject
- in frequent (though not formalised) discussions between the principal supervisors within the subject
- in formalised individual development dialogues between the Head of Department and the chaired professor
- in the Subdepartment Council for Music and Dance, where both chaired professors within the subdepartment are members
- in connection with supervisory meetings (when called for)

Systems for evaluation and quality assurance of third-cycle education at university level

- At Luleå University of Technology, there is a generic model for evaluation of research subjects and research educations. All subjects are monitored and evaluated by the Faculty Boards in two-year cycles, using statistics and surveys producing updated strategic plans. The evaluation per subject includes quantitative measures (e.g., on funding, competence profile, staff/supervisors, doctoral students, publications, graduations), a template-based self-assessment by the chaired professor (ämnesföreträdare), and an identification (performed by the faculty board) of needed actions. The outcome of the evaluation is communicated to the Head of Department by the Faculty Board.
- Then the Head of Department considers the strategic plan for the department and has a dialogue with each chaired professor in order to decide, fund, and lead actions to improve the research and research education. Actions stemming from this evaluation include revisions of research subject descriptions, replacement of chaired professors, and recruitments funded by the department and/or external sources (for an example of changes resulting from such a dialogue, see the new policy for the recruitment of doctoral students in Musical Performance described above, under the heading ‘Recruitment of doctoral students’). The current strategic plan is for the period 2017–2018 (LTU dnr 5-2017), where the specific plan for the Department is included as Appendix 1.3 (LTU dnr 5-2017-2.4).
- The input to the university and department strategic plans is both bottom-up and top-down. Top-down input is, for example, given by the research subject evaluation, university risk assessment, and specific strategic areas/actions. Bottom-up input is collected from (i) the joint two-day strategy meeting held every two years at Luleå University of Technology with all deans and vice-deans, faculty board members, chaired professors, and line managers; (ii) meetings with the teaching and research staff of the Faculty of Arts, Humanities and Social Sciences held a least twice a year; (iii) annual two-day meetings with the staff of the Department; (iv) monthly meetings of the staff of each subdepartment at the Department.
- At the Department, supervisors of doctoral students meet 1–2 times a year, under the direction of the Coordinator of Third-Cycle Studies. These meetings are a forum for information and discussion, with the primary objective of improving the quality of the doctoral education at the department. The Coordinator feeds back to the Head of Department and to the doctoral student representative.
- At the Department, doctoral students from all subjects meet regularly with the Coordinator of Third-Cycle Studies for information and discussion on the participants’ projects and other relevant issues.
- Annual individual career development dialogues are carried out by the heads of the respective subdepartments (for professors, by the Head of Department), where the performance of the previous year is assessed, and an individual development plan for the next year is set up and agreed upon. These meetings are held with all personnel, including doctoral students and supervisors.
- Individual supervisory meetings with each doctoral student are held by the principal supervisor approximately once per month. A few days in advance of these meetings, the doctoral student submits [part of] their ongoing work (written chapters, audio and/or video material) to the supervisor[s] for discussion. In addition, the doctoral student’s progress and plans in terms of courses are discussed in relation to the individual study plan (see below).

- The Individual Study Plan (ISP) is central in the education process of doctoral students at Luleå University of Technology. The ISP is structured according to the required outcomes of the Higher Education Ordinance and is revised at least twice a year. In Musical Performance, the revisions are drafted jointly by the doctoral student and the principal supervisor, and then sent to the assistant supervisor[s] for consideration before being submitted to the department Coordinator of Third-Cycle Studies for feedback. Following approval by the Coordinator, the ISP is then signed by the doctoral student and his/her supervisors and finally submitted to the Coordinator, who in turn signs it on behalf of the Head of Department.

Along with the top-down process for defining and monitoring the quality criteria, there is a bottom-up process for identifying issues, taking actions, and transferring feedback regarding resolutions. The objective is to resolve issues in the immediate contact between students and supervisors, as a part of the supervisory meetings. There is a hierarchic order where the next upper level is appealed to for resolving problems that could not be resolved by supervisory meetings. Issues identified by students (e.g., on supervision, doctoral environment, personal development) are first raised directly in the supervisory meetings, for discussion and resolution. If the problem cannot be resolved, the student can bring the issue to the head of the sub-department. This can be done at any time, but at the minimum the student has the annual career development meeting with the head of the subdepartment where he/she is explicitly asked to provide information on any issues regarding their doctoral education. In case of problems that may benefit from being handled outside the subject and the subdepartment, for instance related to supervision, the doctoral student may contact the Department Coordinator of Doctoral Studies, who is responsible for the quality assurance work concerning third-cycle education at the Department and can decide on a change of supervisor, if required. The doctoral student can also contact LTU's Ombudsman for Doctoral Students (*doktorandombud*) for assistance.

Difficulties in the third-cycle studies identified by supervisors are communicated to the Head of Department/Subdepartment and further followed up, if necessary, in a dialogue between the Head of Department, the chaired professor, the principal supervisor and the doctoral student.

As mentioned above, the Faculty Board regularly evaluates the quality of the subject, including the third-cycle programme. Should the performance of the subject be considered unsatisfactory in terms of output or quality, improvement work is initiated by the Faculty Board (represented by the Dean) and performed at the department under the direction of the Head of Department.

Involvement of external (non-academic) stakeholders

Apart from the presence of external members in the Faculty Board, there is no explicit involvement of external stakeholders in the systematic evaluation of the doctoral education in Musical Performance as described above. However, the nature of the doctoral projects in many cases necessitates frequent contacts and collaboration with external institutions, such as Norrbottensmusiken and Studio Acusticum. Ideas for a more regular collaboration with Norrbottensmusiken regarding third-cycle education are currently being discussed (see above, under the heading 'Recruitment of doctoral students').

External peer review

The result of the doctoral student's research, in the form of a dissertation, is subjected to external peer review by senior researchers both as work in progress and as finished product

- in the mid-point (50%) seminar
- in the final (90%) seminar

- [if in the form of a compilation thesis] by editors and anonymous reviewers appointed by research journals, before publication
- in the public defence by one or two opponents
- immediately after the public defence by the examination committee (who alone decides on approval)
- in reviews in scholarly journals

The members of the examination committee are appointed by the Dean, by delegation from the Vice-Chancellor, following a proposal by the Head of Department, prepared by the principal supervisor.

Doctoral student perspective

Assessment criteria:

Doctoral students are given the opportunity to take an active role in the work to improve the content and implementation of the programme.

The programme ensures a good physical and psycho-social work environment for the doctoral student.

Doctoral students' participation in the improvement of the programme

The influence of the doctoral students in Musical Performance on the programme, both as individuals and as a group, is considerable.

- The group of doctoral students in Musical Performance is relatively small, which facilitates an ongoing direct and informal dialogue between the doctoral students and their supervisors, in the context of the seminars and otherwise
- The ISP, which is the most important document concerning the individual doctoral student's studies, is prepared jointly by the doctoral student and his/her supervisor[s]
- The doctoral student is free to choose the courses he/she feels necessary, in consultation with the supervisor (there are no mandatory courses in the subject, though all doctoral students followed the two subject-specific courses held in 2015/16 and 2016/17, respectively)
- The subject-specific courses, especially the second course, were partly based on the wishes and suggestions of the doctoral students (the later parts of the course were deliberately not planned in detail in advance, in order to give more room for input from the doctoral students)
- As part of the response model for research seminars, each seminar should end with a short evaluation by all those present.

At the department level the doctoral students can influence decisions by contacting:

- the doctoral student representative in the Department Steering Group
- the Department Coordinator of Third-Cycle Studies.

In the overall university context, the doctoral students can exert influence through

- their representative in the Faculty Board (two of the Board's committees, the Research Strategy Committee, and the Committee for the Arts, also include a representative of the doctoral students)
- the doctoral student section of the Students' Union
- the doctoral student representative in the University Board, and
- if necessary, contacting LTU's Ombudsman for Doctoral Students

Ensuring a good physical and psychosocial working environment

The Head of the subdepartment Music and Dance is responsible for the doctoral students' physical and psychosocial working environment. Each doctoral student has an individual workplace (either an office of their own or an office shared with another doctoral student). At the University level, the doctoral student perspective is accounted for regarding quality work and environment (physical and psychosocial) in several ways. The doctoral student section of the Student Union at LTU works to safeguard the doctoral students' interests and participate in the development of third-cycle education. Each department is represented by a doctoral student in the section's board. The representative summons the doctoral students at their department to several yearly meetings to discuss, and then feed back to the Department Steering Group, issues of importance. There are also two Ombudsmen for Doctoral Students, who are professors, assigned to deal with issues raised by or relating to individual doctoral students.

The physical and psychosocial working environment for doctoral students in Musical Performance can generally be described as good.

Working life and collaboration

Assessment criteria:

The programme is designed and implemented in such a way that it is useful and develops doctoral students' preparedness to meet changes in working life, both within and beyond academia.

Outside the academy

Doctoral students in Musical Performance almost invariably have plenty of experience of professional life as musicians and, in many cases, as teachers as well, which certainly includes knowledge and experience of the vicissitude of working in the cultural sector. Moreover, the research within the programme presupposes continued musical activity in public contexts by the doctoral students; such activities are regularly listed in the ISP. This means that the doctoral students a) have experience from working life when admitted; b) continue their public musical work after admission, as a natural and necessary part of their research; and c) therefore, upon graduating, are fully prepared for a continuation of their work as professional musicians.

Within the academy

The doctoral students are prepared for a career within the academy in the following ways:

- They are encouraged to take courses in university pedagogy and in supervision as part of their studies
- They are engaged in teaching and [especially] supervision of bachelor students, in some cases also in the organisation of courses
- They are encouraged to apply for research funding on a small scale during their studies (courses in writing research applications, especially suited for doctoral students approaching the end of their studies, are also offered by LTU).

References

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