



MALMÖ ACADEMY OF MUSIC  
Lund University

## **Self-evaluation of 3d Cycle program in Music: Malmö Academy of Music, Lund University**

1. Background information	2
1.1 Artistic Research in Music	2
1.2 Aims and points of departure	2
1.3 Organization and structure	3
2. Prerequisites	5
2.1 Staff (supervisors and other researchers)	5
2.2 Third Cycle Environment	5
2.3 Other resources	6
2.4 Research activities and profile	6
2.5 National and international networks	7
2.6 Seminars for supervisors	7
3. Design, implementation and outcomes	8
3.1 Structure of the Doctoral Programme	8
3.1.1 Supervision	8
3.1.2 PhD Seminars	8
3.1.3 Interference Lab	8
3.1.4 Courses	9
3.1.5 Part Time Seminars	10
3.1.6 Conferences and research networks	10
3.1.7 Docent Seminars	11
3.1.8 Higher Research Seminars	11
3.2 Achievement of qualitative targets	11
3.2.1 Knowledge and understanding	11
3.2.2 Competence and skills	12
3.2.3 Judgement and approach	13
3.3 Gender equality	13
3.4 Follow-up, measures and feedback	14
4. Doctoral student perspective	16
4.1 General perspectives from student survey	16
5. Working life and collaboration	18
5.1 Relations to music institutions	18
5.2 Institutional service	18
6. Summary and final evaluation	19
6.1 Strengths	19
6.2 Weaknesses	19
6.3 Opportunities	20
6.4 Threats	20
7. References	21
8. Appendices	22

# 1. Background information

## 1.1 Artistic Research in Music

Artistic research (Swedish: Konstnärlig forskning) is a young discipline in Sweden: The artistic Degree Ordinance was introduced in the Higher Education Ordinance in 2009. Before this, ‘artistic development work’ (Swedish: Konstnärligt utvecklingsarbete) was introduced in 1977 as a parallel to research in artistic higher education institutions.

In connection with the Swedish reform of higher education in 1977, Malmö Academy of Music (MAM) became part of Lund University. At that time, MAM offered music teacher education, the performing musician’s programme and the church music programme. Already in 1996, MAM initiated the research programme in Music Education, which until now has resulted in some 20 PhDs and 7 licentiates.

During the 1990’s, background work was carried out. This led to artistic research being established at Lund University in the year 2000 and the first students were admitted in 2001. The first PhDs in Fine Arts at Lund University graduated in 2006, and in Music in 2008. The Faculty of Fine and Performing Arts was established in 2010.

Artistic research has by now been established in legal structures as well as in educational practice in Sweden. The rationale for the formation of the new discipline has been described in the following terms by Håkan Lundström (2013), former dean of the Faculty of Fine and Performing Arts:

- To create the opportunity for third-cycle studies in artistic higher education
- To further develop the knowledge base created by artistic development work
- To educate reflective artists with a high competence
- To position Sweden in the international field of artistic research
- To motivate governmental funding of artistic research, directly to institutions as well as to specific projects
- To establish faculties of fine arts at the universities
- To create an artistic research domain (Swedish: vetenskapsområde)
- To start an artistic graduate school on a national level.

A Research Circle on Fine and Performing Arts (*Konstnärligt forskarkollegium*), supported by the Swedish Research Council (Swedish: Vetenskapsrådet, VR), was an essential factor for developing the third cycle studies during the first ten years. This was a network of institutions (Malmö, Göteborg and Umeå) where seminars could be arranged and questions that related to research and to doctoral courses could be developed.

Starting in 2010, this function was taken over and broadened in a research school (*Konstnärliga forskarskolan*) with support from the Swedish Research Council (VR). It was formally placed at Lund University but was in fact a joint activity that included all twelve universities and university colleges in the country that at the time had degree-awarding powers for second-cycle courses and study programmes. Until its termination in 2015 it organized courses, workshops and supervisor courses and housed totally about 30 doctoral students. A majority of these students were formally tied to the Faculty of Fine and Performing Arts in Malmö, that had degree-awarding powers, third-cycle courses and study programmes, a practice that has continued in several cases.

## 1.2 Aims and points of departure

The programme for a Doctoral Degree in Music contains courses as well as individual work and is carried out during four years of full-time studies (240 higher education credits). This includes course work and

literature studies/seminars of 60 higher education credits and a thesis/artistic project of 180 higher education credits.

The General Syllabus for Third Cycle Studies in Music leading to a Degree of Doctor of Philosophy in Fine Arts describes the following aims:

The objective of the third cycle programme in music is to train students to become independent and critical researchers equipped with broad subject knowledge, methodological skills and the ability to independently conduct research projects. A further objective is to provide students with a broad scholarly training, enabling them to assume professional roles in which research in the arts is of value. The focus of the programme is on independent artistic work. Third cycle studies in music lead to a degree of *Doctor of Philosophy in Fine Arts* or, as an intermediate exit point, a degree of *Licentiate in Fine Arts*.

For a degree of Doctor of Philosophy in Fine Arts in Music the third-cycle student shall develop

#### **Knowledge and understanding**

- demonstrate broad knowledge and systematic understanding of the research field as well as advanced and up-to-date specialised knowledge in his or her artistic field, and
- demonstrate familiarity with artistic research methodology in general and the methods of the specific field of research in particular.

#### **Competence and skills**

- demonstrate creative capacity in the field of music
- demonstrate the capacity for artistic analysis and synthesis as well as the ability to review and assess new and complex phenomena, issues and situations autonomously and critically
- demonstrate the ability to identify and formulate artistic issues with scholarly precision critically, autonomously and creatively, and to plan and use appropriate methods to undertake research and other qualified artistic tasks within predetermined time frames
- demonstrate through a documented artistic research project the ability to make a significant contribution to the formation of knowledge through his or her own research
- demonstrate the ability in both national and international contexts to present and discuss research and research findings with artistic legitimacy and well-supported arguments in speech and writing and in dialogue with the music community, academic disciplines and society in general
- demonstrate the ability to identify the need for further knowledge, and
- demonstrate the capacity to contribute to social development and support the learning of others both through research and education and in some other qualified professional capacity.

#### **Judgement and approach**

- demonstrate intellectual autonomy, artistic integrity and disciplinary rectitude as well as the ability to make assessments of research ethics, and
- demonstrate specialised insight into the possibilities and limitations of art, its role in society and the responsibility of the individual for how it is used.

#### **Specific outcomes**

In addition to the outcomes stated in the Higher Education Ordinance, the following outcomes apply to the third cycle programme in music at Lund University.

For a degree of Doctor in the Fine Arts specialising in Music, the research student shall be able to

- develop research within his or her musical practice
- contribute to an expanded field of knowledge in the subject, and
- contribute to artistic development in the field and to development of education in artistic research in music.

A degree of Doctor is awarded after the third-cycle student has completed a study programme of 240 credits including a defended and passed artistic research project comprising at least 180 credits.

### **1.3 Organization and structure**

The Faculty of Fine and Performing Arts in Malmö is one of Lund University's eight faculties. It comprises the Art Academy, the Academy of Music and the Theatre Academy. These three institutions offer

Bachelor's and Master's programmes in Fine Art, Music and Theatre, a Music Teachers' Training Programme, and third-cycle programmes in Fine art, Music, Music Education and Theatre.

The Faculty is led by the Faculty Board (Swedish: *Fakultetsstyrelsen*, KFS), which in turn reports to The Board of Lund University (Swedish: *Universitetsstyrelsen*). Besides KFS, The Faculty Committee (Swedish: *Konstnärliga Fakultetsrådet*, KFR), responsible for research matters and research studies on the faculty level, the Academic Appointments Board (Swedish: *Läraryörelsen*), which processes appointments to senior academic positions, The Gender Equality and Equal Opportunities Committee (Swedish: *Jämlikhetsgruppen*), and The Health, Safety and Environment Committee (Swedish: *Gruppen för hälsa, miljö och säkerhet*) all report to KFS.

The Faculty Office is led by a dean, a pro-dean, a head of the faculty office and an administrative staff. The Art Academy, the Academy of Music and the Theatre Academy are each led by a department board and a rector.

KFR consists of the directors of the PhD programmes in the four research disciplines represented in the faculty, the director of the Inter Arts Center and three PhD candidates. This board is responsible for the continuous review of the Individual Study Plans, and for the assessment of project applications to the Inter Arts Center (IAC). As a resource for artistic research, this center was established in 2010 as a boundary-crossing meeting place for different art forms, for researchers and artists, for art and modern technology.

## 2. Prerequisites

### 2.1 Staff (supervisors and other researchers)

The research environment at MAM is constituted by researchers and teachers but also includes assistant supervisors from the Theatre Academy, from the Department of Psychology at Lund University and in some cases also from abroad. It is essential to acknowledge the fact that any teacher at MAM has research time accommodated in their assignment. A senior lecturer has 30% and a professor 50% research time. Currently, Stefan Östersjö, who is director of the program and associate professor of artistic research is first supervisor of three PhD candidates: Halla Steinunn Stefansdottir, Katt Hernandez and Francisca Skoogh. Henrik Frisk, who is associate professor of artistic research at the Royal College of Music in Stockholm (but with a long term association with MAM) is second supervisor of Katt Hernandez and Francisca Skoogh. Kent Olofsson is second supervisor of Halla Stefansdottir, but also has an important function for all students through his role as instructor at the Inter Arts Center. Associate professor of psychology, Per Johnsson, is also advisor of Francisca Skoogh, thereby providing important input on the music psychology strands in her project. Professor Håkan Lundström is first supervisor of Nguyen Thanh Thuy, whereby his substantial experience working as a music ethnologist in Vietnam constitutes an essential factor. Her second supervisor is the theatre director and playwright Jörgen Dahlgqvist, who is senior lecturer at the Theatre Academy. He contributes expertise directed towards the cross-disciplinary and often scenic works that constitute the artistic output of her project. Out of the three PhD students who have been awarded a PhD since 2014, Peter Spissky was supervised by Stefan Östersjö (1st supervisor) and professor Hans Hellsten. Sara Wilén was supervised by Karin Johansson (1st supervisor), Stefan Östersjö and Henrik Frisk. Earlier in this project, also Kent Sjöström, associate professor of artistic research in theatre, was Wilén's second supervisor. Bruno Faria was supervised by professor Anders Ljungar-Chapelon, with Dr. Antônio Carlos Guimarães as external supervisor from Brazil (in accordance with the special agreements connected to the external funding for his PhD).

As can be seen in detail in the Individual Study Plans, many of the doctoral students have shifted supervisors a good number of times throughout their projects. There are clear routines for how such shifts are carried out, building on a dialogue between student, supervisors and the programme director, but each shift shall be motivated in a form addressed to KFR and eventually approved by the Dean of the faculty. This process has been developed in order to secure a continuous quality of the supervision.

A number of other senior researchers contribute to the environment, most importantly professor Sven Kristersson (who holds a PhD in artistic research in music), Eva Saether, who is head of programme and professor of Music Education. Eva collaborates with Östersjö, Frisk and Dahlgqvist on research on migration through music and theatre. Within that sphere, the environment will be enhanced by the guest professorship of David Hebert (professor of music at University of Bergen), funded for three years by a Wallenberg research grant in a project headed by Stefan Östersjö. Further, professor emeritus of Music Education, Göran Folkestad, is still active in the environment, as is (although intermittently) also professor Marcel Cobussen, from University of Leiden, who supervised several PhDs in the earlier days and participated in the international artistic research project *(re)thinking improvisation* (2009-2011). Similarly, associate professor Erik Rynell at the Theatre Academy participated in the research project *Ögonblickets anatomi* (Anatomy of the moment) together with Jörgen Dahlgqvist and Kent Olofsson. Anna Houmann, senior lecturer in Music Education was active in Sara Wilén's part project *Opera Nova*. Hence, all the above mentioned researchers contribute in various ways to joint research projects, to PhD seminars and to projects taking place at the Inter Arts Center.

### 2.2 Third Cycle Environment

The Inter Arts Center (IAC) is an important hub in the work of all PhD candidates in music. IAC is an infrastructure that provides artistic research with flexible localities and technology that facilitates the use of experimental methods and interdisciplinary activities.

The center is a resource for the creation of artistic work, both through the audio and video studios and the project rooms, in which entire productions can be developed. Also, the Inter Arts Center has been the venue for the recurring *Interference Laboratories* (and similar events under different headings), which form a central part of the curriculum. Here, each PhD student is given space to present ongoing work, in a dialogical setting which seeks to be centered around the musical practice rather than in a theoretical framework. Each Interference Lab will have visiting researchers, and at least one of these guests - who in the past two years have been professor Deniz Peters from the Kunstuniversität Graz, Austria (KUG), associate professor Bennett Hogg from University of Newcastle, associate professor David Gorton from Royal Academy of Music (RAM) in London and professor Mieko Kanno from the Sibelius Academy in Helsinki - will be specifically invited to also provide supervision for the PhD candidates. Many of the above mentioned senior researchers (see 2.1) also develop their work at the IAC, which in turn may create options for more spontaneous conversations of each other's projects.

### 2.3 Other resources

As mentioned in 2.1, in some projects, staff from the Theatre Academy have been engaged as supervisors in PhD projects at MAM. Furthermore, the PhD programmes in Theatre and Music allow for a wider context within which the students at MAM, and in particular through IAC, can have access to a wider and interdisciplinary community.

### 2.4 Research activities and profile

Artistic research in Music at the Malmö Academy of Music has a focus towards performative knowledge, and explores a wide range of expressions in composition, improvisation and musical interpretation. As stated in the General Study Plan: 'The aim of artistic research is to explore in depth, creatively challenge and critically highlight traditional forms of musical creation and practice from the perspective of active music practitioners and through innovative and often experimental projects.'

These interests are reflected in the individual PhD projects and in the senior research projects situated at the research department. Some examples of senior research projects are given below.

Two senior research projects funded by the Swedish Research Council, *(re)thinking Improvisation* (2009-2011) and *Music in Movement* (2012-2015, Stefan Östersjö, PI) were directed towards the creation of more robust knowledge concerning the impact of globalization and migration on musical creativity in contemporary society. Here, interdisciplinary approaches brought researchers together, not only from artistic and educational practices, but from a wider research field through international networks. Within the academy, specialized competence on intercultural perspectives are a central contribution to these research approaches. One example of this engagement can be seen in professor Håkan Lundström's participation in the international research project *Sustainable futures for music cultures Towards an ecology of musical diversity* headed by Huib Schippers at Griffith University, Australia (see further, Wettermark, & Lundström, 2016). Further, starting in July 2018, the renewal of traditional music in intercultural settings will be explored in *Musical Transformations* - a three-year project funded by a Wallenberg grant. The PI of this project is Stefan Östersjö, and as part of its research team (also including Nguyen Thanh Thuy and Henrik Frisk), the American ethnomusicologist David Hebert has been hired as guest professor at MAM.

The cross-disciplinary research project *Discourses of Academization and the Music Profession in Higher Music Education* (DAPHME), funded by Riksbankens Jubileumsfond, investigates how processes of academization affect performing musician programmes across Europe, with case studies in Norway, Sweden and Germany.

The project *Musical rhetoric in contemporary rituals*, funded by Krapperupsstiftelsen, aims at articulating and exploring the tacit dimensions and structural relationships enacted and embodied in musical practice, with a special focus on the collaborative relationship between composers and musicians (in this case an organist). The project is led by a senior researcher (prof. Karin Johansson), with the participation and contribution of two PhD candidates (composers) and involves common documentations, presentations and publications.

Direct interactions between first, second and third cycle education are worked into the curriculum. At MAM, a course in artistic research methods is taught on both bachelor and masters level, and applied in the bachelor and master theses. Hence, research results are continuously implemented in the higher education of music at Bachelor and Master levels, and shared in the international research community. An example of this is the presentation and performance of three PhD candidates together with one of their supervisors of their ongoing PhD projects at the Swedish Research Council conference *Från konstnärlig högskola till universitet* (From Art Academy to University) in Borås, 2014 and at the Guildhall School of Music and Drama conference *The Reflective Conservatoire* in 2015. These and other similar occasions provide valuable feedback also for the development of the programme.

PhD candidates commonly teach in 1st and 2nd cycle courses and supervise thesis work. This forms an important part of the development of a research based, not only research related, undergraduate/postgraduate education.

## **2.5 National and international networks**

In 2015, a national network for artistic research in Music (NKFM) was created, as the outcome of a seminar at the Inter Arts Center, to which PhD candidates and senior researchers were invited. The most recent network meeting was organized in February 2018 at the Inter Arts Center, in the form of an *Interference* Laboratory. Within these annual network meetings, PhD students and senior researchers can share ongoing projects and discuss methods and results. The aim is to increase this collaboration over the next-coming years in order to organize courses and seminars on a national level, joining the artistic research programmes in Piteå, Stockholm, Gothenburg and Malmö.

Since 2016, a collaboration between the Malmö Academy of Music, Kunstuniversität Graz (KUG) and DocArtes (BE/NL) has been under development. Senior researchers have visited other institutions to give lectures and provide supervision to PhD students. The most active exchange has been between MAM and KUG, with frequent exchanges between Stefan Östersjö and Deniz Peters (professor of artistic research and head of programme at KUG). Stefan Östersjö has since 2009 been a research fellow at the Orpheus Institute and this connection constitutes an important connection to research in Music in other European countries and the environment at MAM.

## **2.6 Seminars for supervisors**

At MAM, supervisors meet on a regular basis in connection with the supervision situations and PhD seminars. Furthermore, the Higher Research Seminars (see 3.1.7) partly function as a platform and a starting point for the discussion of issues of supervision that transcend disciplinary borders.

During the *Konstnärliga Forskarskolan* 2010-2015, a supervision seminar which included a Higher Education Development course was held on a national level for active supervisors in all partaking disciplines. Several of the supervisors in MAM took part in this course, which was an important step in the development of a discussion of questions concerning supervision that are specific for the discipline of artistic research and resulted in an edited book publication (Frisk, Johansson & Lindberg-Sand, 2015). This experience has inspired the continuation of discussions on supervision as depending 'not only on personal capacities and initiatives of individual supervisors and PhD candidates, but on strategic efforts and investments at a university level' (Johansson, 2015, p. 89).



### **3. Design, implementation and outcomes**

#### **3.1 Structure of the Doctoral Programme**

Most of the PhD candidates study part time throughout the programme, which means that the total individual trajectory might be at the most eight years (since the minimum study speed allowed is 50%). This is common in several artistic research programmes, and is related to the fact that the PhD candidates simultaneously need to uphold their artistic careers. The individual artistic practice is also a general prerequisite for carrying out the research. Since the implementation of the programme at MAM, six candidates have completed the programme, and only one has quit, not due to issues with the project or the supervision, but due to other commitments within the faculty. The experience from these completed projects is that the sometimes slow study pace is not problematic *per se*. A possible risk embedded in the extended study periods is that the scope of the artistic output becomes overwhelming, but also, that there is a risk of creating ‘double doctorates’ when extensive theoretical study is combined with artistic results that in themselves could motivate the degree.

##### **3.1.1 Supervision**

Each PhD project is centered around each student’s individual artistic practice. Therefore, the individual supervision is a backbone in the program. Further, the ‘foundation courses’, the series of PhD seminars and the *Interference Lab* constitute important components in the development of each individual project, but also for the entire environment. Each PhD project is assessed through a series of part time seminars (at 25, 50 and 75%) with external examiners or ‘opponents’. In this assessment, attention is given to the quality of the artwork as well as to the scientific rigor in the theory and methods, but importantly also to the relation between the two.

As stated in the GSP:

‘At least two supervisors shall be appointed for each doctoral student, both of whom are to be responsible for the programme of study and artistic project in accordance with an allocation of duties decided by the Faculty Board. The principal supervisor is to be affiliated with the department employing the student and have the qualifications of an associate professor. The assistant supervisor should have an expertise that complements that of the principal supervisor. The principal supervisor, in consultation with the doctoral student, is responsible for specifying the role and duties of the supervisor, and for maintaining a dialogue about the studies and artistic project between the doctoral student, principal supervisor and assistant supervisor. The doctoral student is entitled to supervision to an extent deemed necessary for a programme of 240 credits (four years of full-time study). Supervision can take place individually or in groups. The maximum allocation of hours for four years of supervision is 340 for principal supervisors (5 percent of total working hours for four years) and 204 for assistant supervisors (3 per cent).

The supervision provided is to assist the student in defining a field of study and to support the progress of the artistic work. The supervisors are appointed by the Faculty Board. The doctoral student is entitled to change supervisor if a sufficiently qualified candidate is available at the department. A change of supervisor has to be approved by the Faculty Board (see the regulations on supervision of third cycle students).’

##### **3.1.2 PhD Seminars**

Regular PhD seminars are part of the curriculum, and are organized at an average of every second week throughout the term. Here, much focus is given to sub-projects within each PhD project, but, they can also be thematically structured, or be centered around a guest lecturer.

##### **3.1.3 Interference Lab**

A central factor in the structure of the curriculum is the idea of the laboratory as a site for the development of artistic knowledge. An important attempt in this direction was the 2005 *Knowledge Lab* at *Haus Der Kulturen der Welt* in Berlin. It brought together artists and researchers from a wide range of disciplines in an event curated by Sarat Maharaj with the intention of unpacking artistic practice, to see how it ticks from the inside, but in a format where the interactions were guided by the presentation and creation of theatre, choreography, music and visual art.

The idea is to take this ‘embodied knowledge’— rather than any readymade body of ‘abstract theorization’— as our starting point. The issue is to begin by immersing ourselves in the performative experience — looking , listening, acting out, saying, showing — responding to and interacting with the image-sound-movement sequences presented by the various artist-contributors-respondents. (Maharaj 2005, p. 1)

Festival- and conference formats built from the concept of the lab have been developed in Malmö headed by Stefan Östersjö, starting with the first Connect festival in 2006. Through the following editions up to 2009 and the further refinement of this model in the first Interference event at the Inter Arts Center in 2010, we have consistently worked towards a format where artistic practice can be addressed from multiple perspectives. In September 2016, *Interference* was introduced as regular feature of the artistic doctoral programme in music, and has currently resulted in two-three editions each academic year. Here, a discourse is created around each PhD project which emerges from the materiality and performativity of the practice (see further, Östersjö, 2017) and a dialogue, first between the presenters and gradually expanding to all participators, is created. This dialogue then, can be understood as not unlike the conversations that take place between collaborating artists and thereby tends to be more directly in line with the evolving artistic practice in question. These perspectives are discussed in Johansson & Östersjö (2014).

### 3.1.4 Courses

As stated in the General Study Plan (GSP), the PhD programme in Music includes 60 higher education credits for course work and 180 credits for the thesis/artistic project. Of the 60 course credits, 30 are to be used for ‘foundation courses’, as exemplified in the GSP. The remaining 30 credits are distributed in order to fit the requirements of the individual project. Since the PhD projects vary in their design, the need for courses vary accordingly, and the ‘foundation courses’ are not compulsory but may be decided upon in a dialogue between the principal supervisor and the PhD candidate.

At the outset of the artistic PhD in 2010, it was common that GSP:s did not specify any formalised course work. This was motivated by the view that the emphasis should be on the artists’ own work and process. During the last decade however, at MAM we have increasingly structured the course part of the programme, partly in response to requests from the PhD candidates, partly due to our experiences from organising and working with the programme. The courses offer a starting point for discussions, a stable framework and common references for individual PhD candidates as well as for course leaders. By now, artistic research is an established field with a number of completed projects and a common knowledge base. The ‘literary review’ in traditional science corresponds in artistic research to an overview of this field, both in general and in the specific subject chosen in individual projects.

Apart from courses given at MAM, PhD candidates may take courses at other institutions or universities. The 30 credits for ‘foundation courses’ are organised as follows:

During their first year, students will most often follow the Introduction Course, which provides an outline of the research field and gives concrete examples of PhD work in Scandinavia and around Europe. The course Method Development in Artistic Research in Music is the next important component, which, through a display of mainly qualitative methods, aims to enable the candidates to design methods for their individual projects, in ways in which artistic creation, documentation and analysis can interact. The content and structure of the ‘foundation courses’ mentioned in the GSP are continuously developed, based on course evaluations by both PhD candidates and course leaders. An example of such a process is given in 4.2; as a direct result of the evaluation of the assignments in the very first method course that was given, a course in academic writing was developed, Academic Writing in Artistic Research in Music.

For the remaining 30 credits of the course part, students may decide upon suitable courses and activities in dialogue with their supervisors. Many reading courses have been designed to meet specific needs in the individual projects, sometimes also with external lecturers. An example of this is the course *Analysis of musical gesture* (7,5 credits) in which Alexander Refsum-Jensenius, a leading musicologist in the field of gesture studies, was guest lecturer.

### 3.1.5 Part Time Seminars

The continuous evaluation of individual projects is an important part of the quality assurance process not only for the individual PhD candidate but for the institution, the university, and the discipline – not the least in recently established research disciplines such as artistic research.

Throughout every PhD project in Music at MAM, the main responsibility for continual evaluation and feedback lies with the supervisors. This is carried out in closer sessions with individual candidates and in PhD seminars. These are regularly occurring and provide the opportunity to present ongoing projects and receive comments from peer doctoral students and other senior researchers at MAM.

The research department of Music at MAM is relatively small and yet plays an important role on the international arena of artistic research. Therefore, external contributions are seen as important parts of the evaluation process in the PhD programme. All emerging PhD projects are evaluated at three evenly distributed part time seminars, organised when approximately 25%, 50% and 75% of the time has passed. External opponents, chosen in line with the particular needs of each project, are invited to these seminars which are public events, announced by the Faculty. They are most often conducted over two days, with a performance in the evening and a seminar the following day.

Over the years, this combination of ongoing, everyday feedback and highlighted public events that resemble the final dissertation act have proved to be a valuable preparation for the PhD candidates, psychologically as well as academically. In several instances, the external comments given at part time seminars have influenced and changed the project direction considerably. The external opponent at the 75% seminar is usually one of the three members of the committee at the dissertation, and can thus also evaluate how the PhD candidate has responded to and treated comments given at this final stage of the work.

The emphasis differs between the part time seminars: from a focus on the project plan and content in the 25% seminar, over preliminary results in the 50% seminar, to a nearly complete thesis in the 75% seminar.

The PhD projects sometimes illustrate precisely this type of progression, but the occurrence of other routes towards completion are common.

The concentration on explorative, sometimes experimental, artistic work in combination with reflection and analysis is the cornerstone of the artistic PhD, and every project is in some sense unique. One of the challenges in the formation and development of artistic research as a discipline concerns the balance between, on the one hand, establishing a common body of knowledge and letting new PhD projects build on this in the application of methodology and theory, and, on the other hand, offering the space for every artistic project to develop on its own terms. In this perspective, the external evaluations provided in the part time seminars are invaluable both to PhD candidates, supervisors and the institution.

### 3.1.6 Conferences and research networks

In addition to the series of artistic research laboratories at the Inter Arts Center, several larger conferences have been organized. Most notably, *(re)thinking Improvisation* (2011), which combined seven laboratories on different topics with 19 public concerts<sup>1</sup>, *Tacit or Loud* (2014), an interdisciplinary event which was similar in scope but different in content. Here, each set of presentations in the lab was framed by an invited keynote speaker (Sally-Jane Norman, Trinh T. Minh-ha, Leena Rouhiainen, Bertha Bermúdez Pascual and Marc Leman)<sup>2</sup>.

In addition, recurring platforms in which the PhD candidates present artistic work at the Inter Arts Center are the festivals *Transistor* (twice a year) and *Intonal*.

Since 2015, when the collaboration with KUG was officially launched, at least one PhD candidate will be invited to the yearly *Artikulationen* conference and festival in Graz. The PhD candidates in the programme have been accepted for presentations in the later editions of the conference *European Platform for Artistic Research in Music* (EPARM), the Orpheus Doctoral conference, and at the Guildhall School of Music.

---

<sup>1</sup> See further the multimedia publication with the same title which comprises a book (edited by Frisk & Östersjö, 2013b), a DVD and two CDs.

<sup>2</sup> <http://www.teatrweimar.se/tacitorloud/symposium.htm>

The Faculty of Fine and Performing Arts is part of the network Scandinavian Academy for Artistic Research (SAAR), and thereby organizes a summer academy for artistic research, which takes place every August, either in Sweden, Norway or Finland. In August 2018, SAAR is organized by Stefan Östersjö at the Inter Arts Center. This academy constitutes an important opportunity for PhD candidates to present and discuss their work in a Scandinavian context of artistic PhDs and supervisors from a wide range of disciplines.

### **3.1.7 Docent Seminars**

In 2009, the docent seminar was introduced in Music Education as part of the development of a formalised post-doc path, from the PhD dissertation to the docent qualification. Since this is not common at other Higher Education Institutions (HEIs), the seminar has welcomed participants from other Swedish institutions, e.g. Stockholm, Karlstad, and Kristianstad. The seminar functions as a support for post-doc researchers and as a meeting place for discussions, also on a national level, about disciplinary development – in Music Education and gradually also in Music. The first three PhD candidates in Music graduated in 2008, after which two achieved post-doc positions. The docent seminar has consequently been widened to include the two disciplines, and two researchers from MAM have so far been awarded the docent degree in artistic research in Music. This development has stimulated discussions about, for instance, methodological questions, formats for publication of research projects and the role of researchers in social and political contexts. One illustrative example concerns the issue of ‘independent research’, which is one of the quality criteria described in the Faculty’s *Guidelines for docent qualification*<sup>3</sup>. Many artistic research projects are collaborative and especially explore aspects of collaborative artistic interaction. How can ‘independent research’ be seen and evaluated in the documentation and publication of such projects? Discussions about this and other related questions enrich both disciplines.

### **3.1.8 Higher Research Seminars**

The roots of the higher research seminar can be traced to the Music Education seminar initiated at MAM in the 1980’s, in order to strengthen pedagogical as well as artistic developmental work and research at the institution. It is also connected to the *ForMuLär* seminar (*Forum för Musikaliskt Lärande*; Forum for Musical Learning and Teaching), that started in 2005 as a setting for the presentation and discussion of HME teachers’ artistic developmental work, and as a publication series documenting artistic and pedagogical knowledge building processes in MAM.

With today’s two PhD programmes, the Higher Research Seminar is a forum for cross-disciplinary discussion and exchange of ideas between knowledge traditions. An external guest lecturer, often from another discipline, is usually invited to introduce a discussion that connects to in-house research projects. It is open to all teachers and students at MAM as well as to professional musicians and teachers from outside the institution. The seminar can form part of the course content of PhD candidates in Music.

In 2017, a seminar specifically focusing senior research in both Music and Music Education at MAM started. Senior researchers are often caught up in a daily routine of supervision, teaching and administration, and this seminar aims at providing a space for inspiration through detailed, in-depth peer discussions of on-going postdoc projects. PhD candidates are invited to these seminars, which also include e.g. discussions of external research applications and publication issues.

## **3.2 Achievement of qualitative targets**

The qualitative targets defined in the General study plan (GSP) are listed above in section 1.2. They can be referred to as a further specification of how these targets are met in the design of the program, and in sections 3.2.1 to 3.2.3, specific reference will be made to some of these goals.

### **3.2.1 Knowledge and understanding**

The programme underlines the necessity of each PhD candidate’s situatedness in musical communities external to academia. It is assumed that studies in artistic research in Music should be designed to respond

---

3

[https://performingarts.prodwebb.lu.se/sites/performingarts.lu.se/files/docentkriterier\\_vid\\_konstnarliga\\_fakulteten\\_ny\\_version\\_170531.pdf](https://performingarts.prodwebb.lu.se/sites/performingarts.lu.se/files/docentkriterier_vid_konstnarliga_fakulteten_ny_version_170531.pdf)

to artistic challenges and possibilities, through analytical and artistic means. The first means for the development of knowledge and understanding is the continuous process of designing and evaluating the individual project through the ISP. A central element in the interaction between PhD candidates,, supervisors and other researchers in the environment is the *Interference Laboratory*, in which artistic projects in progress are presented and discussed ‘on the floor’. Further, regular text analysis seminars allow for a dialogue on the development of discursive knowledge. The design of methods in an artistic PhD must be responsive to the artistic practice as it develops, and should be designed to create direct interactions between analysis and the artistic output (Frisk & Östersjö, 2013a).

A concrete example of such development can be found in Peter Spissky’s PhD project *Ups and Downs* (2017). When Spissky launched this project, concerned with historically informed performance, he was concertmaster of *Concerto Copenhagen*, a leading baroque ensemble in Scandinavia. Through a study of how gesture can inform the interpretation of early music, and qualitative analysis of video documentation from individual practice, rehearsals and concert performances, Spissky has not only contributed to a better understanding of the performer’s role in musical creativity, but also, his career as a soloist took off in the later years, launched by his exploration of the relation between ‘the soundist virtuoso’ and HIP<sup>4</sup> in performances of Vivaldi’s Four Seasons. Hence, a manifestation of increasing an ‘advanced and up-to-date specialised knowledge’ in the artistic field in which he was working. This process of artistic and conceptual development was based on the design of the project, with the relation between artistic production, the continuous documentation and analysis of this practice, methods that were assessed and developed through the method course and a series of courses of gesture analysis which were carried out also through guest lectures/tuition with Alexander Refsum-Jensenius and visits with Rolf-Inge Godøy in Oslo. He eventually concludes that ‘if the recognition and realization phases rather clearly express a point of departure, in being an interpretation of something – a score, a dance pattern, and so on – the rehearsals and performances bring a new perspective to the process: the interaction in performance.’ Here, he argues that ‘the gestures and dance movements are enacted, coordinated, and reshaped. Such musical negotiations, both verbal and those happening in direct musical dialogue, express the breadth of the actions (and indeed perceptions) that form an embodied interpretation’ (Spissky, 2017, n.p.). In the method development in Spissky’s project, ‘broad knowledge and systematic understanding of the research field’ are combined with a specialised employment of ‘the methods of the specific field of research in particular’, achieved largely through the courses in gesture analysis which were designed specifically for his project. In this respect, every PhD project presents very particular challenges in terms of design and method, which in turn puts high demands on broad competence and skills in the research environment. Here, the size of the environment and the limited number of senior researchers is a weakness, which in a short term perspective can only be addressed through further national and international collaboration.

### 3.2.2 Competence and skills

As discussed above in section 3.1.3, the Introduction and Method courses are central to the earlier stages in the development of a PhD project in the programme. As can be seen also in 3.2.1 above, individual courses are designed within each project to further develop the methods used. Through the seminar series, the ability to communicate research findings, and to create a translation from embodied and artistic knowledge into the discursive domain is developed. Conference presentations are regularly discussed and rehearsed in the PhD seminars in order to further develop each candidate’s ability to communicate knowledge from these domains.

An example of how new knowledge can be created through the application of research methods and the application of analytical frameworks, and how this knowledge may be communicated through academic writing as well as artistic production can be found in the ongoing PhD project of Nguyen Thanh Thuy. Through a gender analysis of the performance of traditional music in TV-shows in Vietnam, she has developed a series of conceptual artistic productions which address these issues from different perspectives. She has discussed these in a series of peer-reviewed articles and book chapters during her PhD (her 75% seminar was held June 8, 2018) but also presented artistic productions in Vietnam, on tour in Europe and the US. The installation/performance *Inside/Outside* was exhibited between 2015 and 2018, first at the

---

<sup>4</sup> See further Spissky’s thesis (2017): <http://www.upsanddowns.se/v3ct1.htmls>

Museum of World Cultures in the 'Playground' exhibition<sup>5</sup>, which met thousands of visitors until it moved to the Ethnographic museum in Stockholm in 2017.

In a performance of *Arrival Cities: Hanoi* (another production in her thesis, produced within the senior research project *Music in Movement* headed by Stefan Östersjö) in Berlin at the *Turbulenzen* Festival of intercultural music in December 2017, Andreas Engström wrote in a review: 'Here we could arguably encounter a future world-culture, where the participators, with their deep insights and competences in their respective art forms - contemporary western and Vietnamese art music, postdramatic theatre and northern Vietnamese theatre, had created a work, the genre of which was never defined, and which could be presented in a wide range of contexts' (Engström, 2017, n.p.).

In addition to artistic production and academic publications, the results of the project have also been communicated in conferences and public talks in Vietnam, Europe (in Malta, Ghent, London, Lund, Stockholm) and the US. Similarly, all PhD candidates make regular presentations in international conferences, at an average one or two per academic year.

Taken together, it may be argued that the above achievements can be said to 'demonstrate the ability in both national and international contexts to present and discuss research and research findings with artistic legitimacy and well-supported arguments in speech and writing and in dialogue with the music community, academic disciplines and society in general', just as stated in the GSP (see further section 1.2). But this project had the advantage of being part of an externally funded research project, which provided substantial funding for the artistic work, and thereby also contributed to the international presence of the productions.

A weakness in the structure of the program at MAM is the lack of formalized collaborations with music institutions in the region and elsewhere. This is a concern which is being looked at at the faculty level and is also addressed through the development of IAC. A network with institutions in the field of theatre is under development and music institutions should be the next target. These issues are further discussed also in the report from the interviews with PhD candidates in section 4.

### 3.2.3 Judgement and approach

An important aim of the design of the courses and seminars is to provide tools for the PhD candidate to develop an articulated understanding of one's artistic practice, regarded from a societal and political perspective. In the GSP, this is defined as the ability to 'demonstrate specialised insight into the possibilities and limitations of art, its role in society and the responsibility of the individual for how it is used'. To meet this goal, courses related to gender analysis, ecology, music psychology and other perspectives have been created, either internally or externally. Hereby, the PhD candidate is provided with further tools with which to situate their practice and develop independent relations to the field of practice as well as a creative interaction with a wider society. One example of such engagement is found in the work of Sara Wilén, who, as part of her PhD, staged a series of public discussions of gender and power in opera, which launched an extensive discussion in public media (Wilén 2017, pp 214-15). Similar societal impact can be seen in Nguyen Thanh Thuy's PhD, as discussed above in section 3.2.2.

## 3.3 Gender equality

MAM welcomes students from all backgrounds, and holds an intersectional rather than gender-only perspective on student admission. Among the current and most recent PhD candidates a wide field of nationalities and different backgrounds are represented, with a leading Vietnamese dan tranh player, an American free improviser, one Icelandic and one Slovenian Baroque performer, and finally three musicians from classical western music, a classical pianist, a singer from Sweden and a flautist from Brazil. As stated in the GSP, the activities of PhD candidates in Music '...are to be conducted in forms that enable each and every student to develop in accordance with their personal circumstances and unaffected by irrelevant considerations of gender, ethnic or social background, religion or other belief, sexual orientation or disability. The Faculty of Fine and Performing Arts has a zero tolerance policy towards all forms of

---

<sup>5</sup>[http://www.varldskulturmuseerna.se/varldskulturmuseet/aktuella-utstallningar/utstallningsarkiv/playground1/vietnamndelen\\_us/](http://www.varldskulturmuseerna.se/varldskulturmuseet/aktuella-utstallningar/utstallningsarkiv/playground1/vietnamndelen_us/)

discrimination.’ MAM has been increasingly active in this development over the past few years, also through its participation in the university group for intersectional questions.

At present (spring 2018) all four PhD candidates are female. This is related to a focus on individual quality in the assessment of applications more than to a strategy concerning gender equality. In the latest round of PhD candidate admissions, two applicants out of 80 were appointed, both female. The third and fourth applicants on the ranking list were male and would have been accepted if university funding of the programme had been more extensive. The present all-female group can be seen as balancing the first group of three PhD candidates in Music, admitted in 2003, who were all male. If all PhD candidates since the start of the programme at MAM are taken into account, the gender balance is now equal (5 male and 5 female students).

In the field of artistic research in Music nationally, the majority of appointed PhDs since the degree was introduced in 2009 are male, which is reflected in an imbalance when it comes to senior researchers. In MAM, the programme has been headed by a female professor since 2009 (until 2015, as senior lecturer) and the two central research positions are now held by the same female and one male senior lecturer. However, all secondary supervisors are male.

We find this situation both problematic and difficult to adjust at the moment, due to the lack of senior research competence. Even though a change will probably occur in a few years when more women have completed their PhDs, this issue is also connected to the question of postdoc funding. PhD candidates need supervisors with experience of senior research in their own field, and the opportunities for postdoc positions at MAM are at the moment scarce. The situation with only female PhD candidates and mostly male supervisors can in certain projects be balanced through the strategic choice of external opponents for the part time seminars. These opponents are by necessity often from nearby disciplines; one example is the input given by a sociologist, who is also a video artist and dancer, at the 50%-seminar of the project *The choreography of gender in traditional Vietnamese music*.

Several PhD projects at MAM focus on gender issues, and a reading course in gender analysis (*Music and Gender*, 7,5 credits, KOMU023) has been given since 2012.

### **3.4 Follow-up, measures and feedback**

There is a course evaluation connected to each PhD course given at MAM. This is seen partly as a way of measuring how the course has corresponded to the stated aims, and partly as an important step in the continual development and improvement of the programme. The format of evaluations vary from group discussions to written responses, or a combination of both of these. A concrete example of how an evaluation may be enacted and its consequences is given below.

The example is taken from one of the ‘foundation courses’ at MAM in 2013-2014 and illustrates how both the course and programme development may benefit from the evaluation processes. The course *Method development in artistic research* (7,5 credits) departs from the notion that there is a field of tension and interaction between artistic methods and methods for artistic research, and that the chosen research methods consequently influence and affect the artistic methods and the artistic outcome of projects. In the course syllabus, questions such as the following are focused:

- Can the artistic process be both object and method?
  - Do the qualitative research methods afford approaches to situating the artist’s subjectivity in the research?
  - What is the function of experimentation in artistic research?
  - What kinds of knowledge is produced in the artistic research process and how can it be communicated?

The learning outcomes stated that the students should:

- demonstrate a fundamental understanding concerning research terminology.
- demonstrate knowledge about the general aims and functions of method in artistic research.
- demonstrate the ability to formulate relevant research questions.
- articulate a working research method for their own projects or for a part of their projects in text as well as in an oral/practice based presentation.

The first time the course was given (2013), it was organised as intense seminars running over a couple of days and examined through the doctoral students' presentations and discussions. The course material consisted of common as well as individually chosen methodological literature/material. In the ensuing course evaluation, all students answered 'yes' to statements such as 'My knowledge and understanding of methodology in artistic research has increased during the course' and 'The course has provided me with tools and knowledge for my continued PhD project', but also commented extensively and critically, especially concerning the examination task that they perceived as too vague. For example: 'It turned out that it was a bit unclear what the expectation was for the final assignment [...] perhaps shorter assignments along the course could shape better and make clearer what would be expected in the final examination'.

In addition, the comments also concerned the general organisation of the programme, for instance: 'The role of the education is to provide a framework for the individual work and development. But the education cannot be more flexible than the individual projects, because then there is no foundation for the PhD students to relate to, and the learning outcomes of the education become very different for every PhD student [...] it is of great importance to have the text seminars that are discussed as part of the education during the spring.'

Based on the discussions of this course and the evaluation, the next Method course plan (2016) was redesigned and the time schedule expanded. Furthermore, the experiences from this course resulted in the initiation of the course *Academic writing in artistic research in music*, focusing on the use of text in artistic research.



## 4. Doctoral student perspective

The viewpoints and influence of doctoral candidates are seen as crucial in the implementation and development of the research programmes at MAM. They have the opportunity to influence the organisation and development of their education, both on a general and on an individual level.

Throughout their studies, PhD candidates participate in decision-making organs such as The Research Committee (Swedish: *Forskarutbildningsnämnden*, FUN) and The Faculty Committee (Swedish: *Konstnärliga Fakultetsrådet*, KFR), which are working bodies for matters concerning research and research studies at the institutional level and faculty level, respectively. Doctoral students are also represented in The Board of Directors (Swedish: *Institutionsstyrelsen*), which is the highest decision-making body at MAM, and in The Gender Equality & Equal Opportunities Committee (Swedish: *Jämgruppen*).

The Individual Study Plan (ISP) is seen as an instrument in the ongoing discussion between the PhD candidate and the supervisors/the institution. It is articulated in relation to the General Study Plan (GSP) in order to assure that the learning outcomes are achieved in every individual project. Since the PhD projects in Music evolve in accordance with their specific artistic trajectories, the design of the ISPs vary and these are continuously updated in line with the development of the projects.

In order to promote a continuous dialogue departing from the points of view of the doctoral students, they have yearly evaluation meetings with the director as well as with the rector of MAM. These meetings have a focus on the students' psycho-social contexts and needs rather than on their artistic/academic achievements. They may provide individual students with the space for discussing issues that are otherwise neglected, such as work planning and stress-related problems.

It is our experience that the different forms for evaluations give teachers and programme directors the possibility to respond to problems at an early stage, and that they also contribute with suggestions for improvements at all levels.

### 4.1 General perspectives from student survey

The PhD candidates jointly emphasize the need to have supervisors within the institution who are PhDs and also have research experience within the field of artistic research in Music. In that respect, they find that the environment has had sufficient but not extraordinary resources, but the environment has gradually been drained of such competence. The PhD candidates underline that when a new director of the programme is hired, it is essential that this person is recruited internationally, to secure the above competence. Obviously, the committee assessing the applications must be comprised of scholars with competence in the field of artistic research and not in other disciplines.

The *Interference Lab* is brought out as an important platform for PhD candidates to get training for making academic presentations that are connected to the artwork. Also, it has created a structure, situated at the IAC within works artistic output can be created. Third, it has allowed for presenting this ongoing work also to researchers and artists from outside of the institution.

The PhD candidates voice that they find it imperative that the new director needs to have a strong international network to continue building international networks and collaborations, at the level of what has been emerging up to now. Also, a stronger collaboration between MAM and the professional music institutions is important and currently lacking. Therefore, they feel that they do not have a sufficient connection to the local community, although they all are carrying out international careers as performers and composers. The lack of project funding for individual PhD projects at MAM is a grave situation that must be resolved (for a further discussion see below in section 6.2). They also point to the fact, that although Lund University is a large research university, the possibilities for collaboration across institutions are currently lacking. This is a problem which has to do with the funding structure within the university, hence, it is an issue that must be dealt with on a central level within the university. On the other hand, it is important that the nature of each individual discipline within for instance MAM are also clear cut, since only then can interdisciplinary work happen.

As discussed above, the PhD candidates do have confidence in the current structure of the programme to provide the scholarly and artistic knowledge to carry out their projects. However, they express that, given the lack of connection between the research programme and the institution at large, the possibilities for a PhD candidate in Music to contribute to a positive development in society is very limited. What first needs to be achieved is an integration of artistic research into the institution, through teaching and coaching activities and development of the curriculum also in 1st and 2nd cycle, but also through an expanded presence in the musical community of the artistic research outputs, as well as through lectures. These issues are not particular to MAM but rather reflect issues within HEIs in music in Europe. However, the PhD candidates point to the lack of structural means for IAC to professionally communicate and market its activities as one specific reason for this lack in the local environment.

The PhD candidates find that a gender-equality perspective characterizes the structure and content of the programme. They also point to how the international constellation of candidates is enriching and contributes to the inclusive environment. They find that the programme has been managed in a democratic and interactive manner, in which the needs and initiatives of individual candidates are integrated. Also, the KFR allows PhD candidates to have a real say in discussions of the structure and content of the PhD programmes within the faculty.

The PhD candidates underline that the current work-spaces at MAM are insufficient and inappropriate for the span of artistic and scholarly work that is demanded from them. Work-spaces need to allow for practising and other music making, hence studios for both audio- and video-editing are essential to this work. These facilities exist at the IAC and it would be beneficial if individual work-spaces could be created for each student here instead. They also point to the fact that, even though the IAC is an essential, and unique, resource for artistic research, the gear has not been upgraded since the creation of the center in 2010, which at the present point is becoming an increasingly severe problem. New investments in upgraded technology will be essential.

Also, since IAC is struggling with the workload for technicians employed only part time, it has at times been difficult for PhD candidates to find their way into the environment. Further, they refer to a situation which caused problems in the psycho-social work environment a couple of years back, when two researchers were sacked due to lack of funding. The structural support for the programme is currently stable so this situation is however not a current issue for the students.

The PhD candidates point to how artistic research is empowering for the individual artist and has become an arena for them to expand and change their own practice, with the aim of furthering their professional work in the musical community, in academia and beyond.

## **5. Working life and collaboration**

### **5.1 Relations to music institutions**

As mentioned above, it is an essential criterion in the assessment of a PhD proposal that the candidate has a practice which is firmly situated in a professional context. The structure of the programme aims to enable the student to further develop, as well as to question, these relations. Hence, the programme also has the aim of having direct impact on developments in music institutions and contexts outside of academia. The Inter Arts Center is another important resource with respect to this goal. By way of its twofold mission of providing a space for the production of artistic research and of constituting a direct interface to the art world, it also offers a space for PhD candidates to develop their work in relation to local and international communities.

An interesting challenge for institutions as well as for individual PhDs concerns questions about the future for artistic doctors. What are the future possibilities for a Doctor in Music? At MAM, we see several options such as, for example, working as artists, working with projects based at institutions, postdoctoral positions, and senior research/teaching positions. This again relates to the development of what might be called a 4th cycle, which apart from providing opportunities for senior research, may function as a state of transition between professional music institutions and HME. The fact that the PhD candidates appointed at MAM most often are experienced professionals is seen both as an asset and as a prerequisite for a successful doctoral education.

### **5.2 Institutional service**

PhD candidates in artistic research in Music often act in different roles in the system of cycles: High ranking professionals in musical life; teachers in HME; supervisors of bachelor and master theses; PhD candidates.

As PhD candidates, they are encouraged to engage in institutional services, most commonly through the supervision of Bachelor theses. Hereby, further connections between 1st and 3d cycle programmes are developed and the PhD candidates have the opportunity to develop pedagogical skills that will be useful for work in music institutions beyond their PhD. Through supervision, they also take part in the ongoing method development for thesis writing at bachelor and master levels.

PhD candidates take an active part in committee work at MAM, for example as members of FUN, IS and KFR.

It is common that PhD candidates teach in 1st and 2nd cycle courses, which we see as a positive and necessary step both in the development of the individual candidate's professional profile and in the gradual transformation of the academy from being "institutions of education" to that of being "institutions of education and research" (Lundström, 2013, p. 136).

In this process, we see it as an opportunity and challenge to develop the contact and dialogue between the 1st, 2nd and 3d cycles. PhD candidates play an important part in this process, where they have the option to, for example, (i) initiate the questioning of established forms, orders and structures, (ii) expand the epistemological and creative space for individuals and institutions, and (iii) develop theories and methodologies in the field.

These processes may result in issues that are disturbing and uncomfortable, but also essential ingredients in what Brodin & Frick (2011) state as a possible result of a PhD education: 'critical creativity'.

## 6. Summary and final evaluation

### 6.1 Strengths

First, we find that the programme has a firm foundation in artistic practice, and efforts have been put into developing a curriculum that allows the PhD candidates to address artistic challenges through a wide range of methodologies and theoretical perspectives. Within the environment, a format for seminars has been developed as well as a form for how research methods can be applied in projects designed for a direct interaction between embodied, artistic and discursive forms of knowledge (see further Östersjö, 2017). The Interference Lab constitutes an important reference for this work.

Second, the structure of PhD seminars, the Interference Lab, courses and part time seminars provide a solid but flexible framework for a great variety of PhD projects. While the environment itself is small, there are many connections to other institutions, through networks with researchers and institutions both in Sweden through NKFM and in Europe through partnership with KUG (AU) and DocArtes (NL/BE). Also senior researchers from the UK have been recurring guests, both from RAM in London and University of Newcastle. Within the environment, a series of senior research projects have provided a wider senior research context and a specific development of methods, for instance through *(re)thinking Improvisation* (2009-2011), *Music in Movement* (2012-15), both funded by the Swedish research Council, as well as *Ögonblickets Anatomi* (2012-14), headed by Jörgen Dahlqvist at the Theatre Academy.

Third, we see a strength in how the central researchers in the environment have been engaged in joint artistic research projects since 2009. This creates a foundation for supervision, through a joint understanding of the practice. Within this framework, a number of joint artistic research projects have been carried out in collaboration between senior researchers and PhD candidates.

### 6.2 Weaknesses

It is a weakness in the environment that MAM has not been able to fund any postdoc positions since Henrik Frisk and Stefan Östersjö made their postdocs 2009-2010. Still today, these two researchers are the only PhDs in Music who have obtained docent competence in this discipline (see further section 3.1.6). At MAM, this risks making the environment fragile and diminishes the possibilities for attracting larger research grants. Nationally, it points to a serious problem within artistic research in Music in Sweden: not a single post doc position has been created since the programmes for artistic research were started. Several attempts at raising external funding have been made at MAM over the past three years, through national and international funding bodies, none of which has so far been successful. However, an internally funded postdoc will now be created for Kent Olofsson (who defended a thesis in artistic research in March 2018), starting in January 2019. This will allow for Olofsson to apply for docent competence at the completion of the project and thereby a first step towards resolving this competence issue will have been taken. The intention is to make this a model for further postdoc positions to come, in addition to other attempts at raising external funding. Cf 3.3 on gender equality issues for a brief discussion of postdoc positions from a gender perspective.

In the strategic plan of the faculty of 2015<sup>6</sup>, it is stated that ‘the aim, that each research programme should consist of at least six PhD candidates, is not within reach with the current resources’. At present, MAM has not been able to appoint new PhD candidates since 2015. Clearly, four PhD candidates (who all three are part time) is not enough to sustain a vital environment. We discuss above in 3.1.6 how this issue is being addressed through national and international networks. It is a general concern in artistic research in Sweden, that the postdoctoral positions have continued to be very few, and this is also discussed in the strategic plan of the Faculty of Fine and Performing Arts.

Another weakness in the structure is the lack of individual project funding for the PhD candidates. Up to 2015, this was compensated by the funding offered by ‘Konstnärliga forskarskolan’ and the two candidates who still remain from that time still also have access to some extra funding. However, since 2015, the

---

6

[https://www.performingarts.lu.se/sites/performingarts.lu.se/files/strategisk\\_plan\\_for\\_forskning\\_och\\_forska\\_rutbildning\\_2015-02-11\\_0.pdf](https://www.performingarts.lu.se/sites/performingarts.lu.se/files/strategisk_plan_for_forskning_och_forska_rutbildning_2015-02-11_0.pdf)

budget for the programme has gradually decreased, and today there is no individual funding available for candidates. A first step to address this issue is that the two PhD candidates who do not dispose of means from 'Konstnärliga Forskarskolan' have been allowed 20 000 SEK each for the present academic year. This can be compared to the Theatre and Fine Arts Academies in which each PhD candidate has 30 000 SEK at their own disposal each year. It should be pointed out that the lack of funding for the PhD programme at MAM is directly related to a lack of central support from Lund University. Further, due to the way in which the faculty research funding is distributed between the three institutions, MAM suffers from having a proportionally greater number of teachers in the the 1st and 2nd cycle education, and thereby greater costs for the research time of each teacher. Accordingly, the faculty funding for research is proportionally less for MAM than the other two institutions.

### **6.3 Opportunities**

We see several possibilities to be explored in the near future. One is the growing collaboration with KUG and Doc Artes. Through this collaboration the aim is to create seminars on topics of specific interest for a select number of students from the three environments, thereby allowing for much more specialised discussion. Further, the circulation of supervisors within the network will also provide wider input for students within the network. Similarly, the presence of NKFM, the Swedish network for artistic research, has lead to the discussion of direct collaboration on courses and joint seminars, with increased exchange between the four academies that currently offer a PhD in artistic research in Music. Moving from the current yearly joint seminars, the immediate plan is to have implemented a first version of such a collaboration within the next two years.

Further, we see possibilities for artistic research to engage in interdisciplinary research within the framework of Lund University, for a start, and second, through international research collaboration. We are currently working on a bid for a Horizon 2020 application with exactly this ambitions, for a research project on migration and music.

### **6.4 Threats**

The most apparent threats to the continued quality development of the MAM research programme in Music can be summarized as follows:

- If the situation with no available postdoc positions continues, newly examined PhDs will have no opportunities to develop senior research skills, and consequently no opportunities to become experienced supervisors, which is needed both in the institution and in the field of artistic research in Music in general.
- If new PhD positions are not announced regularly in the future so that the group at any given point of time consists of at least six PhD candidates, the quality of the entire research programme will be affected. The research environment is already small and with even fewer students, the otherwise positive effects of the relative proximity will disappear. A few examples: courses require a certain number of participants in order to be meaningful to the students, and need to be given at the right time during the PhD process; with several years' gap between PhD candidate appointments, the seminar activity will be difficult to uphold. The docent seminar has been much appreciated, both inside and outside MAM. However, the quality of the docent seminar is related to the participants, and its value for the individual docent applicant depends on the presence of peers and seniors.
- If the steady reduction of faculty means for the research programme and for individual PhD projects continues, this will risk the quality of (i) the education as such, since means for courses, conferences and projects are lacking, and (ii) the final artistic research theses, since these often require technical and other resources in production and performance.

## 7. References

- Brodin, E., & Frick, L. (2011). Conceptualizing and encouraging critical creativity in doctoral education. *International journal for researcher development*, 2(2), 133-151.
- Frisk, H., Johansson, K., & Lindberg-Sand, Å. (Eds.). (2015). *Acts of creation. Thoughts on artistic research supervision*. Höör: Brutus Östlings bokförlag Symposion.
- Frisk, H. & Östersjö, S. (2013a). Beyond Validity: claiming the legacy of the artist-researcher. *Swedish Journal of Musicology* Vol. 95, pp. 41–63.
- Frisk, H. & Östersjö, S. (Eds) (2013b). *(re)thinking Improvisation: artistic explorations and conceptual writing* Malmö: Malmö Academy of Music
- Johansson, K. (2015). *Towards a shared image: supervision in artistic research as acts of collaborative knowledge creation*. In H. Frisk, K. Johansson & Å. Lindberg-Sand (Eds.), *Acts of creation. Thoughts on supervision in artistic research* (pp. 73-89). Höör: Brutus Östlings bokförlag Symposion.
- Johansson, K. & Östersjö, S (2014). Att tänka i musik: ett samtal om ordens möjligheter och begränsningar i samspelet mellan musiker. [Thinking in music], In S. Östersjö (Ed.), *Spår av musik [Traces of music]* (pp. 46-59). Malmö: Malmö Academy of Music.
- Lundström, H. (2013). Artistic research and the transformation of art educational institutions. *Swedish Journal of Musicology*, Vol. 95, pp. 131-137.
- Östersjö, S. (2017). Thinking-through-Music: On Knowledge Production, Materiality, Subjectivity and Embodiment in Artistic Research. In: *Artistic Research in Music: Discipline and Resistance* edited by Jonathan Impett. Leuven: Leuven University Press
- Wettermark, E. & Lundström, H. (2016) Ca Trù: The Revival and Repositioning of a Vietnamese Music Tradition. in Schippers, H. *Sustainable Futures for Music Cultures: An Ecological Perspective*, Oxford: Oxford University Press

## 8. Appendices

### Appendix 1: Questions for doctoral students

Please comment on each of these criteria taken from the instructions for the self-evaluation:

Assessment criteria:

- 1) 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.
- 2) 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.
- 3) 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.
- 4) A gender-equality perspective is taken into account, communicated and supported by the content, design and implementation of the programme.
- 5) 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.
- 6) Doctoral students are given the opportunity to take an active role in the work to improve the content and implementation of the programme.
- 7) The programme ensures a good physical and psycho-social work environment for the doctoral student.
- 8) 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.