



MALMÖ ACADEMY OF MUSIC
Lund University

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

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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 Dahlqvist, 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 Dahlqvist 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 Dahlqvist 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 concerts¹, *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)².

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.

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

² <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*³. 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

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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 HIP⁴ 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

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

Museum of World Cultures in the 'Playground' exhibition⁵, 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

⁵http://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 2015⁶, 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

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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 led 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.

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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.

Assessment panel's report on the evaluation of third-cycle programmes in music

Assessment panel's task

The Swedish Higher Education Authority (UKÄ) tasked us with reviewing programmes leading to degree of licentiate and degree of doctor in music. Annex 1 presents our assessments with the related justifications and a proposed overall assessment for each programme reviewed.

We hereby submit our report to UKÄ.

Assessment panel's composition

The assessment panel included the following members:

- Professor Gerhard Eckel, University of Music and Performing Arts Graz and KTH Royal Institute of Technology (chairperson and subject expert)
- Docent Franziska Schröder, Queen's University Belfast (subject expert)
- Anne Piirainen, Sibelius Academy, University of the Arts, Helsinki (doctoral student representative)
- Anders Engström, Business Manager at Playground Music Scandinavia AB and Svenska Oberoende Musikproducenter (employer and working life representative)

See annex 2 for circumstances regarding conflicts of interest.

Assessment panel's work

The evaluation is based on the requirements laid out in the Higher Education Act (1992:1434) and the Higher Education Ordinance (1993:100). In cases in which the higher education institution offers both licentiate and doctoral degrees in music, they were evaluated as one unit. Assessment material consists of the higher education institutions' self-evaluation, including annexes formulated based on *Guidelines for the evaluation of third-cycle programmes*, Swedish Higher Education Authority 2016, revised 2018, general and individual study plans, interviews with representatives of the reviewed programme and doctoral students, and other material provided by UKÄ. This material is presented in annex 3.

Assessment process

From the material, we have assessed the quality of the programmes based on the following assessment areas and assessment criteria.

- preconditions
- design, implementation and outcomes (including gender equality and follow-up, measures and feedback)
- doctoral student perspective
- working life and collaboration

The assessment panel's preliminary report per programme was sent to the relevant higher education institution for review, so the higher education institution was able to point out any factual errors. The review period was three weeks. The responses from the higher education institutions are presented in annex 4. We have reviewed the higher education institutions' responses, and in cases in which we assessed them to be relevant, changes were made in the reports.

The assessment panel's reflections

Generally the assessment panel was impressed with the quality of the third-cycle programmes in music in Sweden. Despite their small number and scale, they offer well-structured research education and compelling contexts to conduct artistic and scholarly research in music. The interviews with students and staff confirmed that there is a high degree of satisfaction and commitment, as well as an awareness of the necessities and opportunities to further develop the programmes.

The assessment panel was impressed by the generous allocation of supervision time and the high level of qualification of the supervisory staff in both programmes. Nevertheless, with respect to supervisor training, the assessment panel suggests that all supervisors should receive specific supervisor training, which currently is not the case. The assessment panel notes that efforts are being made to maintain and further develop the productive and inspiring research environments and suggests increasing the numbers of doctoral students and post-doctoral researchers for further enhancement of the research environments.

Despite many efforts in creating international collaboration, the assessment panel has found little evidence of research communication at international conferences and symposia. The assessment panel suggests obliging the doctoral students to present their work to the international research community in talks and publications and to provide the necessary funding where it is not yet available.

With respect to the design and implementation of the programmes the assessment panel noted that course plans were very well-structured with a wide spectrum of courses and seminars that the doctoral students can choose from. Some of the established structures may need to be adapted though, should the number of doctoral students increase, which would be highly desirable. In order to increase the coherence among the doctoral students, the assessment panel suggests making a number of courses compulsory.

The assessment panel notes that one of the reviewed programmes is formally a scholarly programme, although it is run as an artistic research programme. The assessment panel is concerned about this ambiguity and suggests that the discrepancy, with respect to the general orientation of the programme, should be addressed in order to establish more coherency among the third-cycle programmes in music on a national level.

With respect to the outcome of the programs the assessment panel notes that the intellectual autonomy and artistic integrity of the doctoral students are well trained in the

regular research seminars. The tool of the individual study plan is applied with varying rigor and the assessment panel suggests using it to better monitor the progress of the research project and the intellectual development of the student. The assessment panel has found little evidence of how the doctoral students contribute to the development of society, particularly at a national level.

With the exception of the staff in one programme, the gender balance in the research environments is good in the long run and the assessment panel notes a generally good awareness of gender issues.

The assessment panel notes the good opportunities the doctoral students have to influence the content and implementation of their programmes and their opportunities to supervise Bachelor's and Master's student project. Doctoral students have a wide choice of courses and seminars that address their individual needs, both within and outside the institution. The interviews showed that –with a few exceptions– the general work conditions for doctoral students are good. The assessment panel noted that in one programme the doctoral students spend very little time on campus, which has a negative influence on the research environment.

The assessment panel noted that most doctoral students in the reviewed programmes are experienced professionals who are well integrated into work life and can be expected to continue their careers after their studies. Their third-cycle studies provide them with additional academic training, preparing them well to work as post-docs as well as senior research and teaching staff.

In conclusion, the assessment panel is grateful to the staff and doctoral students of the evaluated programs for their enthusiastic engagement in the assessment process. The assessment panel members wish the higher education institutions well for the continuing the successful development of their third-cycle programmes in music.

On behalf of the assessment panel

Gerhard Eckel
Chairperson

Annex 1

Assessment panel's assessments and justifications

Luleå tekniska universitet

Higher education institution	Third-cycle subject area	ID no.
Luleå tekniska universitet	Musikalisk gestaltning - licentiat- och doktorsexamen	A-2018-02-4435
<p>Assessment area: Preconditions</p> <p>Assessment criteria: Staff</p> <p>Assessment with justifications: <i>The number of supervisors and teachers and their combined expertise, scholarly and pedagogical, are sufficient and proportional to the volume, content and implementation of the programme in the short term and long term.</i></p> <p>At time of assessment, there were two main and seven assistant supervisors available for five doctoral students. The main supervisors are well qualified, connected researchers who have received supervision training. The principal supervisors have 80 hours per year and assistant supervisors have 40 hours per year allocated in their contract for supervision. A recruitment system ensures a good match between doctoral students and supervisors. At times, two assistant supervisors with specialised knowledge are assigned to each doctoral student. The assessment panel considers this good practice.</p> <p>In terms of staff ratio, there is not much room for a change in supervisor if desired, and three out of five doctoral students were with the same senior supervisor. Should the programme grow in volume, more supervisors will have to be appointed. Supervision is carried out regularly with the necessary flexibility according to the current needs of the student.</p> <p>The higher education institution offers courses in research supervision and organises an annual meeting of research supervisors. Personal development plans for supervisors are part of the annual monitoring on the department level. Research progress is monitored at faculty level.</p> <p>The senior supervisors show good competence and experience as their list of publications is extensive. The assistant supervisors also show expertise in their field. The number of supervisors and teachers and their combined expertise - scholarly, artistic, professional and pedagogical - are sufficient and proportional to the content and implementation of the programme in the short and long term.</p> <p>In line with the requirements by the higher education institution, all the principal supervisors have at least associate professor (docent) qualifications. The assessment panel noted that both principal supervisors have undergone education in research supervision, at the University of Gothenburg and at Luleå University of Technology. Furthermore, the higher education institution regularly organises courses for research supervisors, including courses on 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.</p>		

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The interviews revealed an enthusiastic commitment by senior management staff to invest in the programme and to support new ideas; in particular, the new 'Vision2020' has a strong technical and artistic practice component and the faculties seem to work closely together, with plans being made to appoint a new professor and to keep recruiting new staff.

Assessment area: Preconditions**Assessment criteria: Third-cycle programme environment**

Assessment with justifications: *Research at the higher education institution has quality and scale for third-cycle education to be carried out at a high scholarly level and within a good educational framework. Relevant collaboration occurs with the surrounding society, both nationally and internationally.*

Recently, there has been an increased interest in the higher education institution's doctoral programme - 40 applicants (both Swedish and international) have applied for only two doctoral positions. The higher education institution has a five-step admission process for prioritising and admitting students. Although time consuming, the staff believe this process is worthwhile. Indeed, the assessment panel found the process to be rigorous.

The higher education institution has an outstanding infrastructure, such as the Studio Acusticum building, which includes a 600-seat concert hall, advanced recording and playback equipment, and a highly flexible Black Box suitable for experimental musical and stage productions. In addition, Studio Acusticum has practice and seminar rooms and its own record label.

There is potential to collaborate with external organisations such as locally funded ensembles dedicated to and jazz. Currently, a doctoral studentship is being designed that will support collaboration between one doctoral student and the Piteå Chamber Opera. In addition, there is a potential for student collaborations with other organisations such as Norrbotten NEO and Norrbotten Big Band. Such collaborations will certainly increase the quality of the research environment as current doctoral students do not spend much time on campus (only one week/month). The interviews revealed that plans are in place to collaborate more closely with Norrbotten NEO, an organisation that has provided funding for one doctoral student. There are also plans for a new post-doc and potentially for a new course in contemporary music performance. The assessment panel sees these plans as another way to keep improving opportunities for doctoral students as they are tied to local ensembles closer to the school.

In the self-evaluation it was pointed out that a research area with a focus on 'Innovative Art and Technology' was created at the higher education institution, and it would seem that this sign of excellence, in addition to the existing relationship with Applied Acoustics, should be used in better ways as so far to attract a larger, and indeed, an international doctoral student cohort. The interviews confirmed that the research area 'Innovative Art and Technology' benefits from small amounts of funding for collaborations, such as using sensor technologies.

The assessment panel recommends that other collaboration partners such as the School of Theatre in Luleå and research areas in computer graphics and lighting design at Campus Skellefteå should be pursued and offered as future collaborative studentships. In addition, the assessment panel believes students would benefit from collaboration with the sound engineering department.

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The assessment panel notes with some concern that none of the doctoral students live in Piteå. A serious question arises about the doctoral student community in the field of Musical performance at the institution. The assessment panel understands that all of the doctoral students have a professional career, but the fact that doctoral students do not reside in Piteå negatively impacts the research environment. The assessment panel notes the efforts that are being made in creating future doctoral positions through collaborations with local institutions, which link to the facilities and musical resources at the higher education institution, and the assessment panel finds that the excellent resources at the higher education institution must be used for advertising such positions at national and international level. In terms of post-doctoral positions, the higher education institution will have to seek external funding (e.g., EU funding) and possible cross-faculty posts.

The assessment panel notes that the higher education institution established a doctoral student week, where every month all doctoral students meet for three seminars (research, work-in-progress, literature/thematic) and supervision. Interdisciplinary meetings in the context of the 'Innovative Art and Technology' at the higher education institution also take place during this week. Doctoral students participate in the National Network for Artistic Research in Music (NKFN) and a funding scheme for conference participation is in place. The assessment panel notes that a real effort seems to be made in order to create a good research environment, despite the absence of many of the doctoral students. The assessment panel suggests that the physical presence of all researchers (doctoral students and supervisors) on campus would create a more fruitful and sustainable research environment.

The interviews confirmed that doctoral students attend the doctoral student weeks and that they engage in seminars, supervision meetings and doctoral seminars. The students seem well-prepared for their seminars. Also, the students confirmed that the overall atmosphere was very good and that during periods where they did not meet they exchange ideas and engage in group chats.

There is a lack of international presentations by doctoral students; this shortcoming will need to be addressed. Furthermore, the assessment panel recommends that the supervisory teams and the doctoral students plan for a minimum number of international presentations, especially since funding has been made available to doctoral students.

It was noted with great praise that Luleå University of Technology hosted the Swedish Research Council's annual symposium on artistic research (November 2018). Such activities increase the visibility and showcase the higher education institution's excellent infrastructure to an international audience. The assessment panel recommends that such highly visible events be regularly conducted. Currently, there is no detailed description of an in-house forum for presentations and discussions of research (apart from the standard research seminars) or a visiting speaker programme. As such, the assessment panel recommends that the programme develop an invited speaker series with national and international speakers/artists.

Overall assessment of the assessment area preconditions**Assessment with justifications:** *Satisfactory*

The assessment panel notes that the supervisory capacity is sufficient due to the low number of doctoral students. When more students and a wider range of research topics are in place, additional

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supervisors and/or senior staff will need to be recruited. The interviews confirmed that plans are in place for further recruitments.

Although the assessment panel commends the higher education institution's breadth and depth of collaborations, we recommend that other national and international networks be more actively pursued and implemented (e.g., through EU funding). A flourishing research community consists of doctoral and post-doctoral students and the assessment panel recommends that attracting post-doctoral students should be one of the strategic priorities.

The assessment panel specifically noted a lack of international presentations by doctoral students, which will need to be addressed and a minimum amount of international presentations be agreed between the supervisory team and the doctoral student, especially seeing that funding has been made available to students.

The assessment panel notes with some concern that the doctoral students are not present at Campus Piteå and that this has an impact on the research environment. The assessment panel notes the efforts that are being made in integrating future doctoral positions, which link to the facilities and musical resources at the higher education institution and the assessment panel finds that the excellent resources at the higher education institution must be used for advertising such positions at national and international level.

The assessment panel confirmed during interviews that staff and doctoral students spoke with pride of the excellent facilities and that the infrastructure is considered as very good. An effort to collaborate with the sound engineering department should be pursued.

Assessment area: Design, implementation and outcomes

Assessment criteria: Achievement of qualitative targets for 'knowledge and understanding'

Assessment with justifications: *The programme facilitates through its design and implementation and ensures through examination that doctoral students who have been awarded their degrees show broad knowledge and understanding both within their third-cycle subject area and of the scientific methodology in the third-cycle subject area.*

The self-evaluation illustrates that the higher education institution ensures the doctoral students have a broad knowledge and understanding in Musical performance through supervision, courses on research methodology, qualitative research, information retrieval and reference management, and university pedagogy. As an example of good practice, the dissertations of the two students who have been awarded their degrees during the last five years clearly show a broad knowledge and understanding within their subject and respective methodology.

The assessment panel notes that the doctoral programme is formally a scholarly programme, although it is run as an artistic research programme. The assessment panel is concerned about this ambiguity and suggests that the discrepancy with respect to the general orientation of the programme be addressed as a matter of priority. Currently, students are mainly trained in artistic research in two subject-specific courses (Musical performance and artistic research and Being a researcher in music). These courses also cover scholarly methodologies, such as phenomenology and hermeneutics, but not to an extent typical for a scholarly programme.

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The research seminars are well-organised, are regularly held, and efficiently present content on many levels. Every semester, all doctoral students participate in one or two common departmental seminars to foster interdisciplinary collaboration and distribute general information about third-cycle education. Doctoral students meet their principal supervisors at least once per month and their assistant supervisors whenever needed. The doctoral students prepare material for the meeting (text and documentation) and share it with their supervisors. During the research seminars, the doctoral students are required to submit an advance summary of their presentations or their full presentations. Furthermore, the doctoral students receive feedback on their presentations before and during their actual presentations.

This seems an excellent way of providing further training to the overall doctoral student cohort (having to comment on another area of research); however, with an increased number of doctoral students such a system is unlikely to be workable as it would put a lot of time pressure on already highly busy doctoral students. A different system, in which one or two responders are identified, might need to be implemented if the number of doctoral students was to significantly increase. The chairing of the seminars by a doctoral student is an example of good teaching/learning practice. The assessment panel also positively noted that all responses of the seminars are logged onto the higher education institution's learning platform accessed through its website.

It was noted, as an example of good practice, that the 50 per cent seminar and the final 90 per cent seminar are evaluated by an external senior researcher. The assessment panel would like to be assured that these external evaluators are independent of the doctoral students work. The assessment panel recommend that such an evaluator be recruited from an international or national cohort of experts. The assessment panel suggests that an invited speaker series could be established, which would allow the 50 per cent and 90 per cent seminars to be combined with an assessment by an invited expert.

The assessment panel notes that there are no criteria mentioned regarding how artistic work (especially concerts) are evaluated with respect to their role in a scholarly research process. The individual study plans do not show clearly the project description nor a good record of the academic and intellectual progress of the doctoral student. The assessment panel recommends that individual study plans should be used more efficiently by better tracing the development of the doctoral project.

It became evident from the self-evaluation that 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. There seems to be a wide range of courses offered. The doctoral students complete various courses at the higher education institution, including subject-specific courses, courses on qualitative research, information retrieval and reference management, and university pedagogy, but they are also given the flexibility to take courses elsewhere when a subject relevant to their project is not offered at the higher education institution.

Individual reading courses are defined by the supervisor and doctoral student depending on the needs of the particular project. Individual courses may also take the form of an artistic project. Two subject-specific courses in Musical performance, on 7,5 credits each, were given in 2015/16 and

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2016/17. The first course Musical performance and artistic research 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 doctoral students' participation in the discussions, critical written essays (three for individual course parts and one covering the course content as a whole), and oppositions to another doctoral student's final essay. The second course, Being a researcher in music, comprises seven three-hour seminars, including an evaluation session as part of the last seminar.

The assessment panel was concerned that none of the courses are compulsory. Although doctoral students are encouraged to take courses to train them for a future career as supervisors and teachers (e.g., a course in university pedagogy), there does not seem to be any requirement for any professional training apart from the three monthly seminars, which are three to four hours each. The assessment panel strongly suggests that some compulsory courses be introduced.

Assessment area: Design, implementation and outcomes**Assessment criteria: Achievement of qualitative targets for 'competence and skills'**

Assessment with justifications: *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 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.*

The ability to plan and conduct research, including reflection on the choice of methods, is trained well and followed up regularly. Appropriate methods to ensure that doctoral students prepare in accordance with the requirements (e.g., for seminars) is in place and notes are kept in the individual study plan by the doctoral students and their supervisors.

Doctoral students are prepared to teach at Bachelor's and Master's level courses and supervise Bachelor theses. The opportunities for the students to teach and supervise within the department are excellent. Although their teaching activities would even further profit from the doctoral students spending more time at the higher education institution campus.

The measures to ensure reaching the target knowledge and understanding are tailored towards achieving competence and skills to plan and conduct research in a timely fashion. If doctoral students fall behind the time plan, this is recorded in the individual study plan and a system is in place for remedial measures. This is scrutinised by the head of department through the Coordinator of Third-Cycle Studies. The progress of the doctoral students is also followed by the head of sub-department. The assessment panel finds this system to be very robust.

Doctoral students are introduced to research methods in the subject specific courses and methodological questions are systematically discussed in supervisory sessions. Although the self-evaluation report states that doctoral students regularly participate actively in national and international conferences, there is little evidence in the individual study plans that this is indeed the

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case. The statement that in 2018 doctoral students had paper proposals accepted for different international conferences was not evident from the students' publication list, apart from one paper presentation in Tromsø, Norway. Therefore, if funding is in place, a minimum attendance at international events should be agreed upon at the outset of the student's study.

Publication lists from the doctoral students indicate a focus on practice-based outputs (performances, recordings and compositions). Each doctoral student has a good track record based on the time they are allocated. Few doctoral students participate in international conferences and no doctoral student has published a monograph or a journal article, which is very untypical for a scholarly programme. This lack of student publications and/or presentations at international events needs to be addressed.

Outreach activities include doctoral students presenting their research to the public (as seminars, concerts and other performance activities), although a more focused effort on social engagement might need to be pursued. Furthermore, the assessment panel would like to see how artistic research might develop a theoretical foundation in its relation to scholarly research and how it might define societal need. Initiatives such as 'communicating your research' or 'popular art/science presentation', which ask doctoral students to present their work to a non-specialist audience, should be more thoroughly encouraged.

Assessment area: Design, implementation and outcomes**Assessment criteria: Achievement of qualitative targets for 'judgement and approach'**

Assessment with justifications: *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 and scientific probity as well as the ability to make assessments of research ethics. The doctoral student also has a broader understanding of the science's capabilities and limitations, its role in society and human responsibility for how it is used.*

Intellectual autonomy and scholarly probity are trained in the regular research seminars, for which the doctoral students have to prepare in writing and assess each other's research projects. The response model of the research seminars ensures that the doctoral students can demonstrate and defend their intellectual, scholarly and artistic choices.

Questions of ethics in research are addressed in the subject-specific course Being a researcher in music. Typical questions relate to publishing recordings of rehearsals and performances as part of a dissertation project. The interviews confirmed that questions about artistic research are subject of debate and that doctoral students take courses at University of Gothenburg with a focus on artistic research. The assessment panel was concerned that none of the courses are compulsory and strongly suggests that some compulsory courses be introduced.

Questions concerning the capabilities and limitations of science and art are also addressed in both subject-specific courses (Musical performance and artistic research and Being a researcher in music) and are frequently treated in seminar discussions.

Assessment area: Design, implementation and outcomes**Assessment criteria: Gender equality**

Assessment with justifications: *A gender equality perspective is taken into account, communicated, and supported by the content, design and implementation of the programme.*

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The current gender balance is good with close to equal numbers of male and female doctoral students and with a similar balance in the supervisory team. The assessment panel positively notes that several of the research projects indeed tackle gender within their projects (such as gender issues in opera performance).

The assessment panel also notes that the higher education institution has measures in place, including policy documents intended to implement gender perspective at all levels, to ensure that gender equality policies are met. Gender equality monitoring processes are in place.

The fact that students are not working as a cohort on site (i.e., some work outside of the university context, some in isolation, and some in smaller groups) could potentially lead to a non-awareness of gender issues. The assessment panel encourages an ongoing programme and research environment where exchanges (also with other schools and research groups) might counteract such tendencies.

Assessment area: Design, implementation and outcomes

Assessment criteria: Follow-up, measures and feedback

Assessment with justifications: *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 individual study plan as the main tool to follow-up the doctoral students' academic performance is updated and revised at least twice a year. The doctoral students and their supervisors agree on the contents of the individual study plan throughout the doctoral students' education. The agreements are followed up by the Coordinator of Third-Cycle Studies.

The assessment panel notes that the individual study plans are difficult to understand and should be redesigned to allow for incremental updating. This would help in assessing the development of the research. The assessment panel suggests that the individual study plan should contain an abstract of the project, which should also be updated once a year.

The interviews revealed that some doctoral students saw the individual study plan as an extra layer of bureaucracy to deal with, although most found that the individual study plan helped them see a structure to their work. However, all agreed that the individual study plans are generally not well connected to their research. The department/faculty might want to look into how the individual study plans could be improved to better support the students and not simply to provide an unwanted layer of extra work to deal with at the end of each semester.

The assessment panel notes that progress is also followed up in formalised individual development dialogues between the department head and the chaired professors. 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. The general curriculum is revised when needed and when a new chaired professor is appointed. The subject-specific courses are evaluated periodically.

The generic model for evaluation of research subjects and research educations at Luleå University of Technology is applied. Top-down processes are complemented by bottom-up processes for

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identifying issues. The general curriculum is revised on demand and when a new chaired professor is appointed. The subject-specific courses are evaluated periodically. External peer review takes place at the mid-point in the doctoral student's studies and during the final seminar.

The assessment panel sees potential areas of improvement in developing and maintaining contact with alumni and feeding their knowledge and experiences back into the programme.

The higher education institution acts to ensure that the doctoral students carry out the programme within the planned period of study.

It is not possible for the assessment panel to comment on completion rates, as the last cohort of doctoral students only commenced in 2015 and none of the doctoral students have completed their degree at the time of this assessment.

Overall assessment of the assessment area design, implementation and outcomes

Assessment with justifications: *Satisfactory*

The assessment panel notes that the target knowledge and understanding is well addressed by the research seminars, which are held regularly and efficiently. The format of the seminars stimulates the engagement of the doctoral students and their responses are shared on the higher education institution's learning platform accessed through its website, which is very positive. As the current system does not scale well, an alternative system may have to be installed if the number of students were to significantly increase. The assessment panel notes that there is a wide range of courses available for the doctoral students to pick from according to their projects and individual needs, but none of them are compulsory. The assessment panel strongly suggests compulsory courses be introduced, especially to train students as future supervisors and teachers. The assessment panel notes that the doctoral programme is formally a scholarly programme, although it is run as an artistic research programme. The assessment panel is concerned about this ambiguity and suggests that the discrepancy with respect to the general orientation of the programme be addressed immediately.

With respect to developing competence and skills, the assessment panel notes that students are well trained to plan and conduct research in a timely fashion and that there is a robust system in place for remedial measures should they be required. Research methods and methodological questions are addressed systematically and students are encouraged to participate in international conferences through a funding scheme. The assessment panel has found little evidence of conference presentations in the individual study plans and suggests that a minimum number of attendances should be introduced and agreed with the students at the outset of the study. The opportunities for the students to teach and supervise within the department are excellent, and could be further improved by an increased presence of the students at the campus of the higher education institution. The assessment panel could not find evidence of how doctoral students contribute to the development of society at large and suggests that they should be encouraged to present their work to a non-specialist audience.

With respect to the target judgment and approach, the assessment panel notes that the doctoral students' intellectual autonomy and artistic integrity are well-trained in the regular research seminars. Questions of research ethics are addressed in courses and may also be assessed by a special committee at university level if required.

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With respect to gender equality, the assessment panel notes a good balance among doctoral students and supervisory team. Policies and measures are in place that monitor and maintain gender equality. To mitigate the ignorance of gender issues that might be the result of a lack of student interaction, the assessment panel suggests more exchanges be established within the research environment and with other schools or research groups.

The assessment panel notes that besides the individual study plan as the main tool to follow-up the doctoral students' performance, progress is monitored in formalised dialogues between the chaired professors and the head of department, which the assessment panel deems as a very positive arrangement. The assessment panel is concerned about the fact that no criteria seem to be in place to evaluate artistic work. The assessment panel recommends that a clear project description be added to the individual study plans and that these project descriptions be updated regularly in order to track the intellectual and academic development of the doctoral students.

Assessment area: Doctoral student perspective

Assessment criteria: Doctoral student perspective

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

Doctoral students have good opportunities to actively influence content and implementation of the programme, both formally and informally. Through the regularly revised individual study plan, each doctoral student has the opportunity to influence the offered supervision and discuss the contents of the programme. Suggestions, wishes, and experiences of the doctoral students are considered when redesigning courses and seminars. If necessary, supervision is revised.

The self-evaluation indicates that doctoral students have a sufficient amount of qualified supervision, both on the individual level and in form of seminars and courses. Doctoral students have a wide choice of courses and seminars that meet their individual needs both within and outside the institution. There are no compulsory courses, which the assessment panel finds can be somewhat confusing for the students, especially at the beginning of the studies. The assessment panel suggests that some compulsory introduction courses would be a positive addition to the course offer.

The doctoral students have good opportunities to participate in decision processes on department and university level as they are represented in the Student Union's doctoral section and participate regularly in the section meetings.

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

As the self-evaluation shows, the doctoral students have good working conditions. Doctoral students are offered their own workspace and possibilities for using the excellent infrastructure, such as the concert venues and high-end technical facilities in the Studio Acusticum. The possibilities for collaboration with local ensembles (e.g., Norbotten NEO) are an example of good practice. The assessment panel recognises the significant efforts have been made to broaden the collaboration with further local ensembles in the near future.

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The current doctoral student group is very small. The assessment panel notes with concern the fact that none of the five doctoral students live near the campus. Exchange and communication within the doctoral student group happen mainly through online platforms and during the one doctoral student week per month. The recent efforts to create new doctoral student positions and the new requirement of students to be on campus more often (at least one week per month) are seen as very positive. There are currently no post-doc researchers, but efforts are ongoing to enlarge the senior research environment with one new post-doc position starting in the near future.

The workload of the doctoral students tends to be very high as it combines research, ongoing artistic work, teaching duties, and frequent travel.

The interviews confirmed that the doctoral students feel listened to and valued and that their tailor-made individual study plan, agreed upon between students and supervisors, is useful, although some doctoral students were concerned that in their first year they were unsure what needed to be achieved. Therefore, the assessment panel recommends that setting clearer goals and aims for incoming doctoral students should be made a priority.

The opportunities for the doctoral students to teach and supervise within the department are excellent, and could be further improved by an increased presence of the doctoral students at the campus. National collaboration is stated as very active in the self-evaluation. The assessment panel recommends that the programme develop opportunities for students to interact with international researchers and doctoral students by, for example, requiring them to present their research at international conferences. Better communication with beginning doctoral students about the working conditions, such as the use of work computers and more transparent information on available project funding, are potential areas of improvement. Also, clear evaluation parameters for the artistic work within the doctoral research project needs to be developed further.

In the university, there are two doctoral ombudsmen and psychological services are available for doctoral students. On university level clear procedures for an eventual change of supervisor exist, but there is currently not much room for a change in supervisor if needed, as three out of the five students are with the same senior supervisor.

Overall assessment of the assessment area doctoral student perspective

Assessment with justifications: *Satisfactory*

Doctoral students have good opportunities to influence content and implementation of the programme. The programme offers adequate supervision for the doctoral students to develop their knowledge and skills in order to accomplish their studies successfully. The individual study plans are tailor-made according to the student's project and are discussed regularly. Doctoral students have a wide choice of courses and seminars that address their individual needs, both within and outside the institution. Viewpoints and experiences of the doctoral students are discussed regularly and the feedback is considered when making improvements to the programme. Apart from the consequences of the doctoral students spending little time at the campus of the higher education institution, the working conditions are good due to individual working space and excellent infrastructure with artistic and technical facilities. The integration of doctoral students in the Bachelor's and Master's programmes is good through teaching and supervising students. The assessment panel believes the

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quality of the programme will improve when more students are admitted, the students have a greater presence on campus, and a larger post-doc research environment is established.

Assessment area: Working life and collaboration**Assessment criteria: Working life and collaboration**

Assessment with justifications: *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.*

The programme offers enough breadth to allow doctoral students to sufficiently prepare themselves for both an academic career and a career outside academia.

It became evident from the self-evaluation that doctoral students in Musical performance almost always have plenty of experience with professional life as musicians and, in many cases, as teachers. Moreover, the research within the programme presupposes continued musical activity in public contexts by the doctoral students. This means that the doctoral students bring experience from working life when admitted and continue their public musical work after admission, as a natural and necessary part of their research. These experiences prepare the doctoral students to continue their work as professional musicians after graduation.

The doctoral students are also prepared for a career within the academy since courses in university pedagogy and in supervision are part of their studies. The doctoral students are also engaged in teaching and supervision of students from the Bachelor's programme, and in some cases, in the organisation of courses. Furthermore, the doctoral students are encouraged to apply for research funding on a small scale during their studies.

Annual individual career development dialogues are carried out by the heads of the respective sub-departments, where the performance of the previous year is assessed, and an individual development plan for the next year is agreed upon.

The assessment panel praises the fact that the individual study plans include a tentative plan about the doctoral students' future working life. The self-evaluation showed that there are also several good possibilities to use the Studio Acusticum as a hub for collaborations and concerts. The higher education institution shows a positive attitude towards creating connections towards both the academic and music industry environments.

There has been a great change in the way music listeners consume music. This change affects not only the music industry but also how music is composed, arranged and recorded. In order for doctoral students to be closer to the recorded music industry, the assessment panel suggests that topics about current and future music consumption be included in the course offerings when relevant. As mentioned above, the assessment panel suggests the department develop a speaker series with national and international speakers and artists as well as international music business professionals.

Overall assessment of the assessment area working life and collaboration

Assessment with justifications: *Satisfactory*

It became evident from the self-evaluation that doctoral students in Musical performance almost always have a great deal of experience of professional life as musicians and, in many cases, as teachers. Moreover, the research within the program presupposes continued musical activity in public

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contexts by the doctoral students. This means that the doctoral students bring experience from working life when admitted and continue their public musical work after admission, as a natural and necessary part of their research. This gives the doctoral students a preparedness for a continuation of their work as professional musicians after graduation.

The doctoral students are also prepared for a career within the academy since courses in university pedagogy and in supervision are part of their studies. The doctoral students are also engaged in teaching and supervision of students from the Bachelor's programme, and in some cases, also in the organisation of courses.

It was noted that the higher education institution reaches out to interact with many local institutions, but there is also an ambitious plan to connect with other Swedish universities to broaden knowledge and share experiences in a wider context. In addition there are also a number of international contacts taken.

Overall assessment: High quality

Assessment with justifications: *In conclusion, the programme is assessed as maintaining high quality.*

The assessment panel notes that although the present supervisor capacity is sufficient, additional supervisors will need to be recruited when/if the number of doctoral students and the range of topics increase. The assessment panel acknowledges the good collaborations within the higher education institution, but recommends the programme to engage more in national and international networks. Doctoral students should present more at international conferences and a post-doctoral programme should be installed to attract international researchers. The assessment panel notes with concern that the doctoral students, despite the excellent infrastructure, are rarely on Campus Piteå (only one week/month), which can have a negative impact on the research environment.

The assessment panel notes that the target knowledge and understanding is well addressed by the research seminars, which are held regularly and efficiently. However, the assessment panel is concerned about the fact that no criteria seem to be in place to evaluate artistic work and it suggests a clear project description be added to the individual study plan. The assessment panel acknowledges the wide range of available courses and suggests, that some should be made compulsory. With respect to developing competence and skills, the assessment panel notes that students are well trained to plan and conduct research in a timely fashion and that there is a robust system in place for remedial measures should they be required. The students' intellectual autonomy and artistic integrity are also well-trained in the regular research seminars. With respect to gender equality the assessment panel notes a good balance among students and supervisory team. 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. The assessment panel sees potential areas of improvement in developing and maintaining contact with alumni and feeding their knowledge and experiences back into the programme.

The assessment panel notes that doctoral students have good opportunities to influence content and implementation of the programme. Doctoral students can choose from wide range of courses and seminars according that address their needs, both within and outside the institution. The working

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conditions are good due to the excellent infrastructure. The integration of doctoral students in the Bachelor's and Master's programmes is supported through teaching and supervision.

The programme offers enough breadth to allow doctoral students sufficiently to prepare themselves for both an academic career and a career outside academia. It became evident from the self-evaluation that doctoral students in Musical performance almost always have considerable experience as professional musicians and, in many cases, as teachers. Moreover, the research within the program presupposes continued musical activity in public contexts by the doctoral students. This means that the doctoral students bring experience from working life when admitted and continue their public musical work after admission, as a natural and necessary part of their research. The doctoral students are also prepared for a career within the academy since courses in university pedagogy and in supervision are part of their studies.

Lunds universitet

<p>Higher education institution Lunds universitet</p>	<p>Third-cycle subject area Musik - konstnärlig licentiat- och doktorsexamen</p>	<p>ID no. A-2018-02-4434</p>
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Assessment area: Preconditions

Assessment criteria: Staff

Assessment with justifications: *The number of supervisors and teachers and their combined expertise, artistic and pedagogical, are sufficient and proportional to the volume, content and implementation of the programme in the short term and long term.*

The assessment panel notes that the programme has good supervisory capacity. In Spring 2018 there were two senior supervisors (one a professor, both with doctoral degrees) and four assistant supervisors for four doctoral students out of a supervisor team of 11 persons, of which there is only one female. Per the requirements of the higher education institution, all the principal supervisors have at least an associate professor (docent) qualification and all have a doctoral degree. One of the assistant supervisors was without a doctoral degree and only three were employed at 100 per cent at the higher education institution. Supervisors meet regularly in supervisor seminars to discuss supervision related questions.

Supervision is provided by a minimum of two supervisors and each doctoral student is provided a minimum of two supervisors (a principal and an assistant supervisor) who provide up to 340 hours of supervision over four years. This amount of supervision is generous and exceeds many national and international doctoral programmes.

The supervisory capacity extends from music/musicology specialists to music education, psychology and theatre. Supervisors are chosen from a field of expertise according to the needs of the doctoral student. This means that a member of staff is allocated to each doctoral student as well as an assistant supervisor from the Theatre Academy, from the Department of Psychology and in some cases from abroad.

The assessment panel notes that supervisors meet on a regular basis and in doctoral seminars, but there is no mention of any specific training requirements for the supervisors. The assessment panel suggests that a compulsory course in supervisor training be implemented.

The principal supervisors are well qualified and connected researchers themselves, running several funded research projects of artistic research. The supervisors have research time allocated as part of their contracts which is good practice.

The doctoral students are given the opportunity to change supervisors throughout their education. Clear routines have been established for how such changes are carried out, starting with a dialogue between doctoral student, supervisors, and the programme director. A change in supervisors must be approved by The Faculty Committee (Konstnärliga Fakultetsrådet) and by the Dean of the Faculty.

The assessment panel notes that for the currently only four doctoral students studying (one working at 50 per cent), the staff/doctoral student ratio is very generous. The assessment panel believes that

with such an excellent team of supervisors an effort could be made to recruit more doctoral students in the long term.

During the interviews, the assessment panel noted that a major change is taking place as the department is in the process of replacing a professor who intends to leave. Until the new professor is appointed, the announcement for two new doctoral student positions, which should have been six months ago, is delayed. The recruitment for these two positions now needs to be a matter of utmost priority so as not to negatively influence the overall research environment.

Assessment area: Preconditions**Assessment criteria: Third-cycle programme environment**

Assessment with justifications: *Artistic research at the higher education institution has sufficient quality and scale for third-cycle education to be carried out at a high artistic level and within a good educational framework. Relevant collaboration occurs with the surrounding society, both nationally and internationally.*

The assessment panel notes that the higher education institution makes use of the Inter Arts Center (IAC), a music hub for doctoral students. IAC provides flexible localities and technology such as audio and video editing studios and project rooms. IAC has been the venue for the recurring Interference Laboratories, where each doctoral student is allocated space to present ongoing work. The programme has received invitations from several international researchers. Doctoral students also have access to a wider interdisciplinary community at the Theatre Academy. In short, the IAC provides a healthy research environment for artistic research.

Some supervisors have established an excellent network of research collaborations through grants from the Swedish Research Council and ongoing research funded by the Wallenberg Foundations, the Riksbankens Jubileumsfond, and the Krapperup Foundation. The project funded by the Krapperup Foundation includes contributions from two doctoral students.

The assessment panel also notes the very good staff exchanges between Malmö Academy of Music (Malmö, Sweden), Kunstuniversität Graz (Graz, Austria), and DocArtes (Ghent, Belgium). Researchers from these institutions provide lectures and supervision for doctoral students. Overall, the contributions of international senior researchers have helped develop a highly positive research environment.

Ongoing research networks, including the 2015 National Network for Artistic Research in Music (NKFM) and the 2018 Interference Laboratories, are being actively pursued to increase future collaboration and organisation of courses and seminars at the national level. The IAC is home to several funded artistic research projects run by supervisors who also involve doctoral students. The research environment is well-connected nationally (e.g., NKFM) and internationally (e.g., DocArtes). The research environment is shared with other programmes (e.g., theatre), fostering interdisciplinary exchange.

The higher education institution wants to increase the number of doctoral students, including through the use of competitive EU bids. The assessment panel commends this effort and considers an increase in doctoral students essential and achievable.

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As there is no allocated funding for doctoral students to attend international conferences and events, the assessment panel strongly recommends that this lack of funding to be addressed. Without a minimal amount of funding the doctoral students are not encouraged to present their work at international events, and this in turn, can also lead to a non-awareness of the Malmö Academy of Music's excellent work at an international level.

The interviews confirmed that plans are under way for a new campus in the next five to six years. This new campus will be the home for music, arts, theatre and the IAC. This project seems to have the appropriate funding. The assessment panel sees this plan as a highly positive development as the centre will strengthen the links between disciplines, contribute to a better research environment, and connect researchers with the Bachelor's and Master's programmes.

Overall assessment of the assessment area preconditions**Assessment with justifications:** *Satisfactory*

At least two supervisors, a principal and secondary supervisor, are assigned to each doctoral student and these supervisors provide up to 340 hours of supervision over four years. This is a generous allocation. The assessment panel notes that the supervisors meet on a regular basis and in doctoral seminars, although supervisors do not receive any specific training in supervision. The assessment panel suggests that a compulsory course in supervisor training should be implemented.

The assessment panel notes that the higher education institution makes use of the Inter Arts Center (IAC), a hub for doctoral students in music. IAC provides flexible localities and technology such as audio and video editing studios and project rooms and each doctoral student is allocated space to present ongoing work at the Interference Laboratories. Overall, the higher education institution promotes an active research environment by encouraging active participation in artistic research both nationally and internationally. However, there is no allocated funding for doctoral students to attend international conferences and events. To address this shortcoming, the assessment panel strongly recommends that proper funding should be secured. A proper amount of funding will encourage the doctoral students to present their work at international events, exposure that will also promote the excellent work done at Malmö Academy of Music both nationally and internationally.

Assessment area: Design, implementation and outcomes**Assessment criteria: Achievement of qualitative targets for 'knowledge and understanding'****Assessment with justifications:** *The programme facilitates through its design and implementation and ensures through examination that doctoral students who have been awarded their degrees show broad knowledge and understanding both within their third-cycle subject area and of the artistic research methodology in the third-cycle subject area.*

It is positive that the programme strives to develop knowledge and understanding of artistic practice not only within but also external to the higher education institution. The Interference Laboratories is a good platform for achieving these goals, as it provides a forum for discussions on artistic research and a place where artistic practice is discussed from multiple perspectives

The programme is structured into eight well-articulated components: supervision, doctoral seminars, the Interference Laboratories, courses, part time seminars, conferences and participation in several networks, docent seminars, and Higher Research Seminars. Doctoral students are free to select

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courses depending on the nature of their projects, and they are encouraged to take foundation courses and a series of doctoral seminars (which are offered about every two weeks). The institution recognises the importance of continuous design and evaluation of individual projects as it has effectively implemented individual study plans.

Three part time seminars monitor the progress with the help of an external opponent, and a clear outline of the programme has been provided: the doctoral programme in Music includes 60 credits for course work and 180 credits for the thesis/artistic research project. Of the 60 course credits, 30 are to be used for 'foundation courses' (Introduction Course, Method Development in Artistic Research in Music, and Academic Writing in Artistic Research in Music). However, foundation courses do not seem to be compulsory. The assessment panel strongly recommends that certain courses be made compulsory.

Each doctoral project is assessed through a series of seminars (at 25 per cent, 50 per cent and 75 per cent). Such system ensures consistent and good feedback and is in line with other national and international doctoral programmes. The assessment panel commends the institution's understanding that each project is unique and its flexible approach in offering space for each artistic project to develop. However, the self-evaluations and the interviews do not make it clear whether doctoral students are encouraged to chair a seminar. As this opportunities represent good teaching and learning practice, the assessment panel recommends that doctoral students be given this opportunity when possible.

Overall, the programme is well connected to other similar programmes in Europe with docent seminars being held by post-docs in artistic research who aim at docent qualification. Higher Research Seminars complete the programme and foster discussion among different disciplines and knowledge traditions. This rich mix of components gives the doctoral students plenty of possibilities to develop and challenge their projects, acquiring broad knowledge and understanding in their subject area and methodology.

Assessment area: Design, implementation and outcomes**Assessment criteria: Achievement of qualitative targets for 'competence and skills'**

Assessment with justifications: *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 not 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.*

The higher education institution provides courses, seminars, and external collaborations that help develop the doctoral students' competence and skills. In addition, their communicative skills are developed through their preparation and submission of artistic publications and conference presentations.

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A course in artistic research methods is taught on both the Bachelor's and Master's programmes. As some doctoral students teach these courses, there seems to be a good continuity and implementation of research already at the Bachelor's and Master's programme.

The higher education institution offers Higher Research Seminars, a place for cross-disciplinary discussion and exchange of ideas between knowledge traditions. An external guest lecturer, often from another discipline, is invited to discuss a topic that connects to in-house research projects. The assessment panel finds that the programme offers introduction and method courses that prepare and train doctoral students to conduct their research and present results in national and international contexts. The various presentation and exchange formats built into the programme ensure that doctoral students regularly expose their work in speech and writing to a variety of audiences. The individual study plans are used to keep track of the doctoral student projects and are reviewed regularly by the doctoral students and their supervisors. The programme offers the doctoral students rich opportunities to engage in critical discourse and defend their work.

The assessment panel commends that the higher education institution has increasingly structured the course part of the programme, partly in response to requests from the doctoral students, but also partly due to staff's own experiences. The assessment panel also notes that many of the reading courses on offer have been designed to meet specific needs of individuals, sometimes including external lecturers. Such flexibility in offering bespoke courses for doctoral students provides excellent value to the doctoral programme.

Competency and skills are further enhanced through participation in the annual ARTikulationen Conference, a festival in Graz, Austria, the Orpheus Doctoral Conference in Ghent, Belgium, and conferences at the Guildhall School of Music in London, UK. In addition, students are given a regular chance to rehearse and discuss conference presentations. The individual study plan makes it evident that the few doctoral students have a strong profile at the national and international levels.

The assessment panel notes the absence of any funding for doctoral students to attend international events- this shortcoming needs to be remedied. The assessment panel also notes a shortage of senior researchers, but the interviews suggest that such issues are being addressed through national and international collaborations. However, the interviews also acknowledge the lack of formalised collaborations with music institutions in the region and elsewhere. The faculty are looking into ways to address this issue, which will also be addressed through the development of the IAC. The assessment panel commends that an effort is being made to create a network with institutions in the field of theatre.

The assessment panel found that there was little evidence in the self-evaluation, the interviews and the individual study plans on how the doctoral students, through their artistic and academic practice, contribute to the development of society particularly at a national level. The assessment panel notes that there is little mention of any outreach activities and recommends the programme pursue a much more focused effort on social engagement.

Assessment area: Design, implementation and outcomes

Assessment criteria: Achievement of qualitative targets for 'judgement and approach'

Assessment with justifications: *The programme facilitates through its design and implementation, and also ensures through examination that doctoral students who have been awarded their degrees*

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can demonstrate intellectual autonomy, artistic integrity, and disciplinary rectitude as well as the ability to make assessments of research ethics. The doctoral student also has a broader understanding of art's capabilities and limitations, its role in society and human responsibility for how it is used.

Intellectual autonomy and artistic integrity are needed to define and execute research projects through artistic practice. Through the Interference Laboratories, the programme ensures that doctoral students can demonstrate and defend their intellectual and artistic choices. Special courses are offered (e.g., in gender analysis, ecology, or music psychology) to ensure that the students can articulate their understanding of their own practices. This ability is a prerequisite for assessing research ethics and understanding the implications of artistic and scientific practice for society; however, the assessment panel strongly recommends that certain courses should be made compulsory.

The assessment panel notes that there is a strong focus on developing the doctoral students' abilities to reflect on their own artistic practice and art's role in society; yet, the programme could provide doctoral students with more opportunities to examine how artistic practice benefits society.

Several projects are excellent examples of artistic work that have been recognised at an international level.

Assessment area: Design, implementation and outcomes

Assessment criteria: Gender equality

Assessment with justifications: *A gender equality perspective is taken into account, communicated and supported by the content, design and implementation of the programme.*

There is a developed awareness about questions of gender and several projects and courses closely examine gender issues. The assessment panel notes that the current gender balance among staff is unsatisfactory. In addition, only one senior female member is part of the supervisory team. The assessment panel recommends that such gender imbalance be addressed for future recruitment of external specialists. The assessment panel notes that, in general, there is an awareness among staff that gender issues need to be addressed. The interviews revealed that there is the intention for a special committee and a gender equality expert to be appointed.

Currently, all doctoral students are female. The gender balance among the doctoral students can be considered good when looking back until the start of the programme (five male and five female doctoral students since the beginning of the programme).

The assessment panel notes that the Faculty of Fine and Performing Arts has a zero tolerance policy towards all forms of discrimination. The assessment panel acknowledges that admission decisions are not affected by considerations of gender, ethnic or social background, religion or other belief, sexual orientation or disability. The assessment panel encourages an ongoing programme and research environment where exchanges (also with other schools and research groups) can counteract any potential tendencies of gender prejudice.

Assessment area: Design, implementation and outcomes

Assessment criteria: Follow-up, measures and feedback

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Assessment with justifications: *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 individual study plans are signed off by the head of department, the supervisor, and the doctoral student. The individual study plans are kept updated and are signed every year.

The assessment panel notes that there are several formats to evaluate the programme, ranging from group discussions to written responses, or a combination of both. The self-evaluation clearly reveal that flexible feedback mechanisms are in place and that the doctoral students' feedback is used to improve and to redesign courses.

The higher education institution acts to ensure that the doctoral student carry out the programme within the planned period of study.

The assessment panel notes completion rates of three doctoral students since 2014 with four doctoral students being on track for completion in the next two to four years. The individual study plans are sufficiently detailed and rigorous and they are effective in monitoring the progress in order to help the doctoral students and keep them on schedule.

Overall assessment of the assessment area design, implementation and outcomes

Assessment with justifications: *Satisfactory*

The assessment panel notes that the target knowledge and understanding is well addressed by the doctoral seminars and courses. There are three part-time seminars held to monitor the progress with the help of an external opponent. Of the 60 higher education credits for courses, 30 are allocated for foundation courses although these courses are not compulsory. The assessment panel strongly recommends that certain courses be made compulsory. Overall the assessment panel notes that the programme is well connected to other similar programmes in Europe.

The assessment panel finds that competence and skills are trained through various courses, seminars and external collaboration at higher education institution. Specifically, communicative skills are developed through seminar and conference presentations. Furthermore, the programme offers introduction and method courses that prepare and train the doctoral students to conduct their research and present results in national and international contexts. Doctoral students' skills and competencies are further developed at conferences and events. The assessment panel found that there was little evidence in the self-evaluation, the interviews and the individual study plans on how the doctoral students, through their artistic and academic practice, contribute to the development of society particularly at a national level. The assessment panel notes that there is little mention of any outreach activities and recommends the programme pursue a much more focused effort on social engagement.

The assessment panel find that the qualitative target judgement and approach is achieved through the Interference Laboratories and the programme ensures that doctoral students can demonstrate and defend their intellectual and artistic choices. Special courses are offered (e.g., in gender analysis, ecology, or music psychology) to ensure that the students can articulate their understanding of their own practices. This ability is a prerequisite for assessing research ethics and understanding the

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implications of artistic and scientific practice for society. However, the assessment panel strongly recommends that certain courses be made compulsory.

It is evident for the assessment panel that there is a developed awareness about questions of gender and several projects and courses closely examine gender issues. The assessment panel notes that the current gender balance amongst staff is unsatisfactory. The assessment panel recommends that such gender imbalance be addressed for future recruitment of external specialists.

With respect to follow-up, measures and feedback, the assessment panel notes that the individual study plans are sufficiently detailed and rigorous and monitor the progress in order to help doctoral student stay on schedule. They are kept updated and are signed every year. The assessment panel notes that there are several formats for evaluating the programme, ranging from group discussions to written responses, or a combination of both. The self-evaluation clearly states that there are flexible feedback mechanisms in place and that students' feedback is used to improve and to redesign courses.

Assessment area: Doctoral student perspective**Assessment criteria: Doctoral student perspective**

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

Doctoral students have good opportunities to influence content and implementation of the programme, both formally and informally. The self-evaluation states that the individual study plans are tailor-made according to the doctoral student's project and that the individual study plans are regularly reviewed by the doctoral students and supervisors. The assessment panel recognizes that the amount and quality of supervision is high and well varied due to active international exchanges and the activities at the IAC. Doctoral students have a wide choice of participating in courses and seminars, according to individual needs, both within and outside the institution.

Doctoral students evaluate the programme in various forms, individually, in groups, and as written responses. Viewpoints and experiences of the doctoral students on the courses are discussed regularly and student feedback is used to improve the programme. As an example of good practice, a doctoral student survey has been carried out and the results are taken as basis for further improvement.

Supervision is revised if necessary and there is a transparent procedure for changing a supervisor. In addition, doctoral students have good opportunities to participate actively in decision processes on department and university level. It became evident from the interviews that there are major staff changes under way and that in the near future difficulties changing supervisors might arise due to the low numbers of qualified supervisors available.

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

The self-evaluation shows that the IAC provides the necessary infrastructure for artistic research projects of the doctoral students, including flexible localities, project rooms, and studio technology. The assessment panel notes that improvements need to be made with respect to the availability of competent technical support in the IAC and more individual workspace for the doctoral students.

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The current student group is very small, although active and coherent. The assessment panel notes that the currently all female student group is seen to moderate the gender imbalance among supervisors and former doctoral students. As an example of good practice, several doctoral students are involved in joint research projects with supervisors. The creation of further doctoral student positions is a potential area of improvement.

Overall assessment of the assessment area doctoral student perspective**Assessment with justifications:** *Satisfactory*

Doctoral students have good opportunities to influence content and implementation of the programme. Individual study plans are tailor-made according to the students' projects and are discussed regularly. When needed, supervision is revised. Doctoral students have a wide choice of courses and seminars that address their individual needs, both within and outside the institution. Viewpoints and experiences of the doctoral students are discussed regularly and the feedback is used to improve the programme.

There is a transparent procedure for changing a supervisor. Doctoral students have good opportunities to participate actively in decision processes also on the department and university levels.

The IAC provides the necessary infrastructure for the doctoral students to carry out their artistic research projects. Increased availability of competent technical support in the IAC and more individual workspace for the doctoral students are potential areas of improvement.

The current student group is very small, although active and coherent. The assessment panel notes that the currently all female student group is seen to moderate the gender imbalance among supervisors and former doctoral students. As an example of good practice, several doctoral students are involved in joint research projects with supervisors. The creation of further doctoral student positions is a potential area of improvement.

Assessment area: Working life and collaboration**Assessment criteria: Working life and collaboration**

Assessment with justifications: *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.*

The programme offers enough breadth to sufficiently prepare doctoral students for both an academic career and a career outside academia.

It became evident to the assessment panel from the self-evaluation that the higher education institution sees several options for the working life of the doctoral students after they have graduated. For example, they are prepared to work as artists, to work with projects based at institutions, and to work in postdoctoral positions and senior research/teaching positions. The fact that the doctoral students are most often experienced professionals is seen by the assessment panel both as an asset and as a prerequisite for a successful doctoral education.

A number of the teachers and professors are active in professional practices and develop and maintain good contacts with different actors within artistic research in Sweden. Several of the doctoral students also have a background in practice or in teaching.

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The higher education institution offers courses that are important for a professional career, such as courses in communication, teaching, project planning, leadership and entrepreneurship. The doctoral students also have the possibility to teach at the Bachelor's or Master's programme which is an important step in the development of the individual candidate's professional profile.

There are good possibilities to use the IAC as a hub for connecting with the surrounding society as well as with the academic and music industry environment. The interviews also made it evident that these possibilities are not fully exploited for various reasons. The assessment panel thinks that there is room for improvement in this area. Nevertheless, the doctoral students have many contacts outside the faculty and many perform locally, nationally and internationally.

The assessment panel believes it would be useful to expand the individual study plans to include a tentative plan and direction for the doctoral student's future working life. The assessment panel also notes that there could be more collaboration and exchange with other creative industries that share similar challenges and opportunities.

Overall assessment of the assessment area working life and collaboration**Assessment with justifications:** *Satisfactory*

The programme offers enough breadth to allow doctoral students sufficiently to prepare themselves for both an academic career and a career outside academia.

It became evident to the assessment panel from the self-evaluation that the higher education institution sees several options for the working life of the doctoral students after they have graduated. For example, they are prepared to work as artists, to work with projects based at institutions, and to work in postdoctoral positions and senior research/teaching positions. The fact that the doctoral students are most often experienced professionals is seen by the assessment panel both as an asset and as a prerequisite for a successful doctoral education.

There are good possibilities to use the IAC as a hub for connecting with the surrounding society as well as with the academic and music industry environment. The interviews revealed that these possibilities are not fully exploited for various reasons. The assessment panel sees room for improvement in this area. Nevertheless, the doctoral students have many contacts outside the faculty and many perform both locally, nationally and internationally.

Overall assessment: High quality**Assessment with justifications:** *In conclusion, the programme is assessed as maintaining high quality.*

Each doctoral student is allocated at least a principal and secondary supervisor, with up to 340 hours over four years of supervision. This amount is generous. The assessment panel acknowledges an active research environment at the higher education institution with high ambitions to actively participate and influence the field of artistic research. To improve the visibility of the doctoral students' work, the assessment panel suggests the institution to allocate funding for doctoral students to attend international conferences.

The assessment panel notes that the Interference Laboratories is a good platform for developing knowledge and understanding within the artistic practice while providing a forum for discussion of

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artistic research. The programme is structured into eight well-articulated components. Overall the assessment panel notes that the programme is well connected to other similar programmes in Europe. Skills and competencies are further enhanced through opportunities where doctoral candidates are invited to the annual ARTikulationen event in Graz, Austria, among other events. The assessment panel found that there was little evidence in the self-evaluation, the interviews and the individual study plans on how the doctoral students, through their artistic and academic practice, contribute to the development of society particularly at a national level. The assessment panel notes that there is little mention of any outreach activities and recommends a much more focused effort on social engagement to be pursued by the higher education institution. It was noted in the interviews, that the students are able and willing to contribute to the development of society. Intellectual autonomy and artistic integrity are needed to define and execute research projects through artistic practice. Through the Interference Laboratories, the programme ensures that students can demonstrate and defend their intellectual and artistic choices. Special courses are offered (e.g. in gender analysis, ecology, or music psychology) to ensure the students develop an articulated understanding of their own practice as a prerequisite to make assessments of research ethics and understand the implications of artistic and scientific practice for society. The assessment panel found that there is a developed awareness about questions of gender and diversity as several projects and courses closely examine gender issues. During the interviews, senior staff commented on this issue and the assessment panel was pleased to hear that a special committee and a gender equality expert will be appointed. The assessment panel notes that there are several formats for evaluating the programme, ranging from group discussions to written responses, or a combination of both. Courses are redesigned based on student feedback, which is very positive.

Doctoral students have good opportunities to influence content and implementation of the programme. The IAC provides the necessary infrastructure for the doctoral students to carry out their artistic research projects. The availability of competent technical support in the IAC and more individual workspace for the doctoral students are potential areas of improvement. Although the current student group is very small, it is active and coherent. The creation of further doctoral student positions and institutional funding for doctoral students to attend international conferences are potential areas of improvement.

The programme offers enough breadth to allow doctoral students to prepare themselves for both an academic career and a career outside academia. It became evident from the self-evaluation that the higher education institution sees several options for the working life of the doctoral students after they have graduated. The fact that the doctoral students are most often experienced professionals is seen by the assessment panel both as an asset and as a prerequisite for a successful doctoral education.

Annex 2

Assessment panel and reported conflicts of interest

	Luleå tekniska universitet	Lunds universitet
Assessment panel members/Higher education institution		
Professor Gerhard Eckel, University of Music and Performing Arts, Graz		
Anders Engström, Playground Music Scandinavia AB		
Anne Piirainen, Sibelius Academy, University of Arts, Helsinki,		
Docent Franziska Schroeder, Queen's University, Belfast		

Annex 3

Presentation of assessment material from each higher education institution¹

Luleå tekniska universitet

Third-cycle subject area	Self-evaluation	General study plan	Individual study plans	Interview higher education institution	Interview doctoral students
Musikalisk gestaltning - licentiat- och doktorsexamen	Yes	Yes	6	Yes	Yes

Lunds universitet

Third-cycle subject area	Self-evaluation	General study plan	Individual study plans	Interview higher education institution	Interview doctoral students
Musik - konstnärlig licentiat- och doktorsexamen	Yes	Yes	7	Yes	Yes

Presentation of other assessment material

In addition to the material submitted by the higher education institutions, UKÄ has produced key figures of doctoral student completion rates in the form of net and gross period of study for doctoral students in the third cycle programme subject of music during 2011–2016.

¹ When the number of doctoral students is 16 or fewer, all doctoral students' individual study plans are selected. When the number of doctoral students is 16 or more, a random selection is made and 16 individual study plans are selected.

Annex 4

Higher education institutions' responses on the preliminary reports

Universitetskanslersämbetets utbildningsutvärderingar

Delningssvar – synpunkter på preliminärt yttrande

Lärosäte: Luleå tekniska universitet

Forskarutbildningsämne/: Musikalisk gestaltning

Luleå tekniska universitet har granskat bedömarens preliminära yttrande angående bedömningen av lärosätets forskolläro- och utbildning. Se bifogad tabell med sakfel/kommentarer till det preliminära yttrandet.

Lärosätet ges möjlighet att kontrollera innehållet i det preliminära yttrande och påpeka eventuella sak-/faktafel. Synpunkterna på yttrandet bör utgå från de bedömningsområden och bedömningsgrunder som ingår i utvärderingen.

Ange i tabellen vilken sida i yttrandet korrigeringen avser, vid behov kan tabellen byggas ut. Korrigeringarna bör hållas så kortfattade som möjligt. Observera att det inte är möjligt att inkomma med ny fakta som ej fanns tillgänglig i de ursprungliga underlagen.

Exempel

Sida	Stycke	Rad	Korrigering
2	3	5	Antal helårsstudenter uppgår till 25, ej 45.

Bedömningsområde: Förutsättningar

Personal			
Sida	Stycke	Rad	Korrigering

Forskarutbildningsmiljö			
Sida	Stycke	Rad	Korrigering
3	5	1	The correct English name of the university is; Luleå University of Technology

Bedömningsområde: Utformning, genomförande och resultat

Måluppfyllelse – kunskap och förståelse			
Sida	Stycke	Rad	Korrigerig
6	2	4	“...there does not seem to be any requirement for any professional training apart from the three seminars, which are three to four hours each.” Suggested clarification: the three monthly seminars

Måluppfyllelse – färdighet och förmåga			
Sida	Stycke	Rad	Korrigerig

Måluppfyllelse – värderingsförmåga och förhållningssätt			
Sida	Stycke	Rad	Korrigerig

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Jämställdhet			
Sida	Stycke	Rad	Korrigerig

Uppföljning, åtgärder och återkoppling			
Sida	Stycke	Rad	Korrigerig

Bedömningsområde: Doktorandperspektiv

Sida	Stycke	Rad	Korrigeringsområde

Bedömningsområde: Arbetsliv och samverkan

Sida	Stycke	Rad	Korrigeringsområde

Universitetskanslersämbetets utbildningsutvärderingar

Delnings svar – synpunkter på preliminärt yttrande

Lärosäte: Malmö Academy of Music, Lund University

Forskarutbildningsämne: Music

Assessment area: Preconditions

Overall assessment of the assessment area preconditions			
Page	Setting	Line	Correction/comment
3	4	4	<p><i>"supervisors do not receive any specific training in supervision"</i></p> <p>Supervisors have attended the 5-year course in supervision held by Konstnärliga forskarskolan (see section 2.6 in the self-evaluation). All staff at MAM have to attend Higher Education Development courses (also mentioned in 2.6).</p>
3	5	6	<p><i>"there is no allocated funding for doctoral students to attend international conferences and events"</i></p> <p>The PhD candidates appointed after Konstnärliga forskarskolan receive 20 000 SEK/student (see section 6.2 in the self-evaluation). PhD candidates regularly attend international conferences and events (see for example sections 3.1.6 and 3.2.2 in the self-evaluation).</p>

Assessment area: Design, implementation and outcomes

Achievement of qualitative targets for 'knowledge and understanding'			
Page	Setting	Line	Correction/comments
4	3	5-6	<p><i>"the self-evaluations and the interviews do not make it clear whether doctoral students are encouraged to chair a seminar or to participate in another doctoral student's seminar"</i></p> <p>PhD part time seminars are public events in which all PhD candidates are expected to attend. They provide the opportunity for peer comments (see section 3.1.5 in the self-evaluation). IAC seminars (see 3.1.6) and Higher Research Seminars (see 3.1.8) also provide opportunities for presenting and sharing ongoing PhD projects.</p>

Avdelning
Utvärderingsavdelningen
Handläggare
Carolina Källgren
08-563 085 34
carolina.kallgren@uka.se

Rektorer vid berörda lärosäten

Utvärdering av utbildning på forskarnivå inom musik

Beslut

Universitetskanslersämbetet (UKÄ) beslutar att ge följande samlade omdöme för utbildningar på forskarnivå som leder till licentiat- och doktorsexamen/konstnärlig licentiat- och doktorsexamen inom musik.

Luleå tekniska universitet

Musikalisk gestaltning - licentiat- och doktorsexamen, hög kvalitet

Lunds universitet

Musik - konstnärlig licentiat- och doktorsexamen, hög kvalitet

Utbildningar med det samlade omdömet *hög kvalitet* uppfyller kvalitetskraven för högre utbildning på forskarnivå. Utbildningar med det samlade omdömet *ifrågasatt kvalitet* uppfyller inte kvalitetskraven för högre utbildning på forskarnivå. För de utbildningar som fått omdömet *ifrågasatt kvalitet* innebär det att UKÄ ifrågasätter tillståndet att utfärda dessa examina.

Ärendets hantering

UKÄ har i enlighet med regeringens uppdrag genomfört en nationell utvärdering av utbildningar som leder till licentiat- och doktorsexamen/konstnärlig licentiat- och doktorsexamen på forskarnivå inom musik. I de fall lärosätet ger både licentiat- och doktorsexamen i musik har dessa utvärderats som en enhet. Utvärderingen har utgått ifrån de krav som ställs i högskolelagen (1992:1434) och högskoleförordningen (1993:100). Uppdraget ligger inom ramen för det nationella systemet för kvalitetssäkring av högre utbildning (*Nationellt system för kvalitetssäkring av högre utbildning. Redovisning av ett regeringsuppdrag, Rapport 2016:15*).

För granskningen av berörda utbildningar har UKÄ efter ett nomineringsförfarande utsett en bedömargrupp bestående av ämnessakkunniga, doktorandrepresentanter och arbetslivsföreträdare. Bedömarna har inte deltagit i beredning eller bedömning av utbildningar vid lärosäten där de uppgett jäv. En förteckning över bedömare och jävsförhållanden framgår av bilaga 2 i bedömargruppens yttrande.

De underlag som ligger till grund för bedömningen framgår av bilaga 3 i bedömargruppens yttrande. Utifrån underlagen har bedömargruppen redovisat en

bedömning med vidhängande motivering av respektive utbildnings kvalitet utifrån nedanstående bedömningsområden (se bedömargruppens yttrande, bilaga 1).

- förutsättningar
- utformning, genomförande och resultat
- doktorandperspektiv
- arbetsliv och samverkan

I bedömargruppens yttrande ges även ett förslag till samlat omdöme för respektive utbildning.

UKÄ har innan detta beslut fattats skickat bedömargruppens preliminära yttranden till respektive lärosäte på delning, för att korrigera eventuella sakfel. Delningstiden var tre veckor. De svar som lärosätena inkom med framgår av bilaga 4. Bedömargruppen har tagit del av lärosätenas svar, och i de fall där det bedömts vara relevant har ändringar gjorts i yttrandena.

Universitetskanslersämbetets bedömning

Med utgångspunkt i bedömargruppens förslag ger UKÄ respektive utbildning det samlade omdömet *hög kvalitet* eller *ifrågasatt kvalitet*. Det samlade omdömet ifrågasatt kvalitet innebär att UKÄ ifrågasätter lärosätets tillstånd att utfärda licentiat- och doktorsexamen/konstnärlig licentiat- och doktorsexamen inom forskarutbildningsämnet och att UKÄ efter uppföljning kommer att ta ställning till om tillstånd att utfärda dessa examina bör dras in. (För närmare information, se *Vägledning för utvärdering av utbildning på forskarnivå*, Universitetskanslersämbetet 2018).

UKÄ:s samlade omdöme för respektive utbildning och lärosäte redovisas i bilaga 1.

Beslut i detta ärende har tagits av generaldirektören Anders Söderholm efter föredragning av utredaren Carolina Källgren i närvaro av biträdande avdelningschef Lisa Jämstved Lundmark, och strategi- och planeringsansvarige Per Westman.

Anders Söderholm

Carolina Källgren

Kopia till:
Bedömargruppen

Bilaga 1: Samlat omdöme

Luleå tekniska universitet

Lärosäte	Forskarutbildningsämne	ID-nr	Samlat omdöme
Luleå tekniska universitet	Musikalisk gestaltning - licentiat- och doktorsexamen	A-2018-02- 4435	Hög kvalitet
<p>Universitetskanslersämbetet instämmer i bedömargruppens ställningstagande. <i>In conclusion, the programme is assessed as maintaining high quality.</i></p> <p>The assessment panel notes that although the present supervisor capacity is sufficient, additional supervisors will need to be recruited when/if the number of doctoral students and the range of topics increase. The assessment panel acknowledges the good collaborations within the higher education institution, but recommends the programme to engage more in national and international networks. Doctoral students should present more at international conferences and a post-doctoral programme should be installed to attract international researchers. The assessment panel notes with concern that the doctoral students, despite the excellent infrastructure, are rarely on Campus Piteå (only one week/month), which can have a negative impact on the research environment.</p> <p>The assessment panel notes that the target knowledge and understanding is well addressed by the research seminars, which are held regularly and efficiently. However, the assessment panel is concerned about the fact that no criteria seem to be in place to evaluate artistic work and it suggests a clear project description be added to the individual study plan. The assessment panel acknowledges the wide range of available courses and suggests, that some should be made compulsory. With respect to developing competence and skills, the assessment panel notes that students are well trained to plan and conduct research in a timely fashion and that there is a robust system in place for remedial measures should they be required. The students' intellectual autonomy and artistic integrity are also well-trained in the regular research seminars. With respect to gender equality the assessment panel notes a good balance among students and supervisory team. 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. The assessment panel sees potential areas of improvement in developing and maintaining contact with alumni and feeding their knowledge and experiences back into the programme.</p> <p>The assessment panel notes that doctoral students have good opportunities to influence content and implementation of the programme. Doctoral students can choose from wide range of courses and seminars according that address their needs, both within and outside the institution. The working conditions are good due to the excellent infrastructure. The integration of doctoral students in the Bachelor's and Master's programmes is supported through teaching and supervision.</p> <p>The programme offers enough breadth to allow doctoral students sufficiently to prepare themselves for both an academic career and a career outside academia. It became evident from the self-evaluation that doctoral students in Musical performance almost always have considerable experience as professional musicians and, in many cases, as teachers. Moreover, the research within the program presupposes continued musical activity in public contexts by the doctoral</p>			

students. This means that the doctoral students bring experience from working life when admitted and continue their public musical work after admission, as a natural and necessary part of their research. The doctoral students are also prepared for a career within the academy since courses in university pedagogy and in supervision are part of their studies.

Lunds universitet

Lärosäte	Forskarutbildningsämne	ID-nr	Samlat omdöme
Lunds universitet	Musik - konstnärlig licentiat- och doktorsexamen	A-2018-02- 4434	Hög kvalitet
<p>Universitetskanslersämbetet instämmer i bedömargruppens ställningstagande. <i>In conclusion, the programme is assessed as maintaining high quality.</i></p>			
<p>Each doctoral student is allocated at least a principal and secondary supervisor, with up to 340 hours over four years of supervision. This amount is generous. The assessment panel acknowledges an active research environment at the higher education institution with high ambitions to actively participate and influence the field of artistic research. To improve the visibility of the doctoral students' work, the assessment panel suggests the institution to allocate funding for doctoral students to attend international conferences.</p>			
<p>The assessment panel notes that the Interference Laboratories is a good platform for developing knowledge and understanding within the artistic practice while providing a forum for discussion of artistic research. The programme is structured into eight well-articulated components. Overall the assessment panel notes that the programme is well connected to other similar programmes in Europe. Skills and competencies are further enhanced through opportunities where doctoral candidates are invited to the annual ARTikulationen event in Graz, Austria, among other events. The assessment panel found that there was little evidence in the self-evaluation, the interviews and the individual study plans on how the doctoral students, through their artistic and academic practice, contribute to the development of society particularly at a national level. The assessment panel notes that there is little mention of any outreach activities and recommends a much more focused effort on social engagement to be pursued by the higher education institution. It was noted in the interviews, that the students are able and willing to contribute to the development of society. Intellectual autonomy and artistic integrity are needed to define and execute research projects through artistic practice. Through the Interference Laboratories, the programme ensures that students can demonstrate and defend their intellectual and artistic choices. Special courses are offered (e.g. in gender analysis, ecology, or music psychology) to ensure the students develop an articulated understanding of their own practice as a prerequisite to make assessments of research ethics and understand the implications of artistic and scientific practice for society. The assessment panel found that there is a developed awareness about questions of gender and diversity as several projects and courses closely examine gender issues. During the interviews, senior staff commented on this issue and the assessment panel was pleased to hear that a special committee and a gender equality expert will be appointed. The assessment panel notes that there are several formats for evaluating the programme, ranging from group discussions to written responses, or a combination of both. Courses are redesigned based on student feedback, which is very positive.</p>			
<p>Doctoral students have good opportunities to influence content and implementation of the programme. The IAC provides the necessary infrastructure for the doctoral students to carry out their artistic research projects. The availability of competent technical support in the IAC and more individual workspace for the doctoral students are potential areas of improvement. Although the current student group is very small, it is active and coherent. The creation of further doctoral student</p>			

positions and institutional funding for doctoral students to attend international conferences are potential areas of improvement.

The programme offers enough breadth to allow doctoral students to prepare themselves for both an academic career and a career outside academia. It became evident from the self-evaluation that the higher education institution sees several options for the working life of the doctoral students after they have graduated. The fact that the doctoral students are most often experienced professionals is seen by the assessment panel both as an asset and as a prerequisite for a successful doctoral education.