



The Department of Artistic Studies

# SELF-EVALUATION

Periodic Research Review

## The research environment at the Department of Artistic Studies

### Summary

A long-term goal for the Department of Artistic Studies is to set up two research centres: the *Research Centre for Music Education and Music Didactics* and the *Research Centre for Artistic Research in Music*. Another goal – in order to expand the research field, networks and collaborations – is to establish two doctoral programmes: one in music education, and one in artistic research in music. The current research environment at the department is held together by the *Research Cluster for Learning and Performance in Artistic Subjects*. The cluster consists of two collaborating research environments, i.e., the artistic research environment with researchers in musical performance and visual arts, and the music educational research environment with researchers in music education/didactic research. Both areas are rather small and have their distinct research projects. The publications for the period 2020-2023 contribute with new insights into how visual arts can articulate an artistic view of existential, political and aesthetic challenges, and that assessments of musical performances in entrance auditions contain several pitfalls, related to ingrained norms, values and traditions that need to re-evaluated and changed.

### 1 Long-term goals and strategies

At the Department of Artistic Studies (Institutionen för konstnärliga studier, IKS), a long-term goal is to set up two research centres, one for the music education/didactic field, and one for the artistic field. The Research Centre for Music Education and Music Didactics was initiated during spring 2023, and the purpose is to strengthen the researchers' professionalism and scientific qualifications as well as to conducting music education/didactic research and seminar activities with focus on the teaching of the subject of music in schools and higher education. The purpose is also to contribute to the development of music education practices on a scientific basis, to support and strengthen teachers' professionalism and to carry out teacher training and school development in these areas. Collaboration with the research centres within Karlstad University (Kau) that conduct subject didactic research will be important for future research and development of the research field at IKS. In addition, a long-term goal is to start a doctoral programme in music education, in order to thereby expand the research field, increase the possibility of school-related research projects, expand the existing seminar activity, create several national and international contacts, increase the opportunities for cooperation between subjects, networks and schools, and to be able to become a member in the Nordic Network for Research in Music Education (NNRME).

The task of developing the artistic field in music started in 2016 with the establishment of the artistic committee at Kau. The chair of this committee has been an informal subject representative while the research field is developing. However, there is no formal professor of artistic research at Kau. The idea to create the Research Centre for Artistic Research in Music was initiated in 2023 in collaboration with other schools of music in Sweden with artistic research activity. The formation of the centre was initiated by the dean, and the aims are to:

- Create a platform and a secretariat at national level, where artistic researchers in music (senior researchers as well as doctoral students) can meet.
- Facilitate collaborations and high-quality artistic research in music.
- Enhance, strengthen and focus on the increasingly strong role and function of artistic research within the degree programmes at schools of music in Sweden.

- To some extent build on work initiated by NKFM, i.e., the former Network for Artistic Research in Music.
- In the long run, work towards establishing a new graduate school with funding from the Swedish Research Council.
- Create a database portal to facilitate the research process for students writing their independent project.

## 2 Organisation and leadership

For many years, IKS had only two senior lecturers in music education, who worked with individual small research projects or in collaboration with other universities in larger projects. It was not possible to start a research group or a research centre at IKS. From the autumn 2020, IKS had a total of five senior researchers, one of whom was a professor, and we started discussing the possibility of starting a research group. An idea of collaboration between the scientifically and artistically based research areas emerged. During the spring semester 2021, the *Research Cluster for Learning and Performance in Artistic Subjects* was established. The first seminar series ran during the autumn of 2021. Since then, at least five seminars have been held per semester. In August 2023, a professor of music education was installed, and the research cluster is currently chaired by this professor. For the academic year 2023-24, the cluster consists of ten staff members, both senior researchers and doctoral students affiliated with IKS, whom together cover a broad spectrum of disciplines, such as music education, music performance and visual arts.

The research cluster is focused on joint knowledge development through the seminars as a collaborative forum. Themes span from sharing ongoing studies from the members' research projects and discussing good research practice, to theoretical, methodological and analytical perspectives in both scientific and artistic research. Furthermore, various philosophical topics relevant to arts performance and education are discussed. The purpose of the latter is twofold; to ensure that members stay up to date with central and current ideas within these domains, and to establish and develop a shared understanding of such topics and ideas across the disciplines represented in the group.

Using the seminars for sharing ongoing works and initiating discussions through feedback and constructive criticism strengthening the culture for research at IKS. Through this collaborative activity, the quality of the individual researcher's work is supported, which includes enhancing ethical practice. The forum contributes to creating a sense of community around IKS's research activity. The research cluster is further concerned with international connections and outreach. This aspect is ensured by a) inviting expert guest lecturers on specific topics as addressed in the previous section; and b) presenting ongoing research projects at international conferences.

IKS's research cluster is inherently interdisciplinary through its member representation. Within these disciplines (mentioned above), the individual members also represent a broad variety of research foci, such as music didactics for preschool children, instrumental tuition in music, classroom music, integration of novel technologies in research and education, pedagogy for higher music education, traditional Swedish music, opera and other classical genres, jazz, and improvisation. Collaborative work such as the activity mentioned above is aimed at strengthening a cross-disciplinary understanding and thereby potentially expanding one's own domain and research interest. Multidisciplinary collaborations have been initiated and will be implemented in the future.

The research cluster aims at ensuring equity and equality, which may pertain to gender, ethnicity, age or position/experience/title by, for example, striving for gender balance between authors of selected texts and invited guest lecturers, but also by aiming at giving equal time to each group member to speak and present, regardless of their position in the group.

The research cluster activities have been financed with internal funds, but in order to enable research at the department, it has been absolutely necessary to apply for internal or external grants, as the time that each senior researcher receives from the university for continual professional development is not enough to conduct research. With some irregularity, it has been possible to apply for grants from the Teacher Education Board at Kau (LUN). A research project on feedback in instrument teaching has been made possible by a grant from LUN, as has a research project on vocal improvisation. A major 3-year grant has been received from the Swedish Research Council (VR) for studies on entrance tests for music teacher education programmes. Grants have also been received from LUN to develop the music education/didactic research environment, which has resulted in a research strategy plan for research in music education and music didactics.

As mentioned above, the music education research area has its own professor, whose task is to lead the group of researchers. However, the artistic research area does not currently have its own professor, but the chair of the artistic committee at Kau leads the work of developing the research field. The department also has a visiting professor who is specialist in artistic research in the field of music.

### **3 Competence profile**

IKS has worked continuously to enhance the research expertise of its staff in both the scientific and artistic fields. Music teacher programmes are required to have teaching staff with a senior lecturer qualification to cover educational science subjects. Meeting this requirement has been a priority at IKS. Over the past ten years, the department has therefore consistently had two senior lecturers in music education who have simultaneously carried out teaching, assessments, research and other tasks. One of these lecturers is now a docent and still works at the department, although to a lesser extent due to part-time retirement. A new lecturer in education was hired in 2019 and a senior lecturer in music education was hired in the autumn of 2020. Also, in the spring of 2022, one of the music teachers completed her PhD in music education. Altogether, we now have five senior researchers in music education. Since the senior lecturer and the docent in music education will retire from their positions before the start of the academic year 2024/25, one or two new senior lecturers in music education are expected to be appointed before the start of that academic year.

In the field of artistic research, IKS has two senior researchers: a professor of musical performance and classical singing, and a senior lecturer in visual arts. Furthermore, IKS has a visiting professor of music performance. Also, IKS has two teachers with PhDs: a senior lecturer in piano accompaniment and a senior lecturer in composition. By funding the education of two doctoral students in music performance, the group was expanded to five active researchers. In total, IKS has ten active researchers, all of them members in the Research Cluster for Learning and Performance in Artistic Subjects.

Within the music education research area, there are several academic partners, networks and engagements. One example is that the docent is a former, and the professor is a current, indi-

vidual member of the International Society for Music Education (ISME). Also, the music education researchers regularly attend the annual research conference organised by the Nordic Network for Research in Music Education (NNRME), where they have presented research on numerous occasions. They have also published articles in the peer reviewed research journal *Nordic Research in Music Education*, of which the professor of music education at IKS is the Editor-in-Chief. Since November 2023, the professor is a board member of the Norwegian Council for the School of Music and Performing Arts in the Oslo and Akershus region.

Within the artistic research area there are several academic partners, networks and commitments. The senior lecturer in visual arts is a member of the preparation group for artistic research at the Swedish Research Council (2022 and 2023). She is also a member of the Research Group for Culture Studies (Kulturvetenskapliga forskargruppen, KuFo) and *Kunskapsformer inom visuell gestaltning (KVG)*. Also, the professor of musical performance and classical song is a member of the Swedish Research Council's Committee for Artistic Research.

Collaboration with other universities has taken place between IKS's docent in music education, a professor of music education at the University of Gothenburg and a docent in music education at Linnaeus University in Växjö in a 4-year research project funded by VR (2018–2021) about the assessment of entrance tests for music teacher education programmes. Furthermore, there is an ongoing collaboration between IKS's senior lecturer and professor of music education and a senior lecturer from Malmö Academy of Music, Lund University regarding an anthology on improvisation.

## **4 Research areas and research results**

In this section, music education research and artistic research areas are described in separate parts.

### **4.1 Music education research**

The research activities have varied in scope over the past decades. Research has been conducted individually based on individual preferences in smaller locally funded studies, but also in collaboration with other universities in the above mentioned VR-funded project. The research conducted in the area focuses on music performance and didactic/educational perspectives on learning, development and interaction, teacher and leadership as well as feedback, evaluation and assessment in music in primary school, performing arts school and/or music teacher education. The research is often practice-oriented with a focus on teachers' approaches to these aspects as well as on pupils', students' and other music practitioners' processes related to the same. Several different theoretical perspectives, such as social semiotics, sociocultural perspective and pragmatism, as well as discourse psychology and various philosophical perspectives and ideas are, and have been, relevant as theoretical frameworks. Various research methods such as video observations, interviews and focus groups have also been used. The research has primarily focused on the conditions created for students' and pupils' learning and development, how creative and digitally based activities as well as assessment and feedback are conducted, and how norms and conventions govern teaching and assessment.

All specialisations are seen as valuable for both the research and educational environment at the department, as they contribute to increased understanding of several aspects of musical activities both in higher music education and music education in primary and secondary school as well as performing arts schools. In doing research, we have a critical approach based on

Kau's motto to "challenge the established and explore the unknown". The research is multidisciplinary and provides new perspectives on various aspects of the music education/didactic field. We consider it to be of high quality, as it can compete nationally and internationally, and contribute to national and international knowledge development. At the local level, the research results have contributed to discussions about teachers' approaches to both teaching and assessment, as well as to changes in the same. However, the music education research environment with its two to three researchers is and has been small. The research projects have also been few in number, despite the large VR-funded project. We lack a doctoral programme and a research centre for music education and music didactics as well as collaboration with other centres locally, nationally and internationally. We also need to further develop research collaborations with the surrounding society, for example, with various music education programmes in schools, performing arts schools and other institutions. The following text describes different research directions with their ongoing and completed projects and results.

#### **4.1.1 Conditions for learning and development in music**

All forms of learning and teaching are seen as essential to investigate, especially, how teaching is designed and realised, what conditions are created for learning, how learning is experienced and how music is expressed, performed and communicated in different musical contexts, genres and ensemble types, regardless of age and profession.

A previously observation study has touched upon how conditions for embodied learning and performance are designed and realised by singing teachers in the music teacher education's individual singing lessons in the genres of folk music, classical music and jazz. The results show that conditions for embodied learning are created in all lessons through both embodied performances and associations as well as through contextualisation and bodily interaction, but what counts as musical knowledge and what approaches and working methods are expressed vary depending on the conventions, norms and values of the genres in question (Sandberg-Jurström, 2016). The study contributes to knowledge about embodied learning processes in different genres and to discussions about conventions and norms as well as genre-specific and/or broadened music teacher training. The study provides the basis for subsequent studies of conditions related to conventions, norms and values.

Yet another example in the research field of learning and development in music is an action research study of improvisation in a primary school, year 4, music class. Pupils' aesthetic experiences in classroom improvisations made way for their development of Expressivity, Agency and Responsivity (EAR), (Larsson, 2019). This study provides didactic knowledge of how improvisation can contribute to musical as well as personal learning and development, and the study has implications for the continuous research in improvisation at IKS.

The ongoing digitalisation in the Swedish schooling system has brought about changes and challenges for pupils/students and teachers both in compulsory and voluntary music education as well as in higher music education. Therefore, it is relevant to investigate conditions for learning through digital tools. Pupils, aged 10–12, participated in a study at two Swedish municipal schools of music and art in which their learning of playing the piano by using video recorded lessons in combination with online lessons with a music teacher was investigated. Both pupils and music teachers kept journals and were interviewed twice (pupils) or three times (teachers). The aim of this study is to gain new knowledge of pupils' learning in this form of digital education and if and how participation in the municipal school of music could be affected. Preliminary results indicate that pupils make more rapid progress compared to pupils who take part in

the ordinary piano lessons only. However, they tend to play in a more mechanical way, according to the teacher. In sum, a combination of digital tools for studying at home, and lessons at the school with the teacher, seems to be the golden mean for pupils learning to play the piano (Larsson, in progress).

Research on how conditions are created for learning and development and how pupils/students view teaching and learning is planned to continue and be both broadened and deepened with studies in performing arts schools as well as in primary and secondary schools and higher music education.

#### **4.1.2 Assessments and feedback in music**

We consider it important to study how musical activities and expressions of musical knowledge, quality and skills are valued, assessed and graded, how different forms of assessment are communicated, explained and justified, as well as if and how valuation, assessment and grading develop students' learning.

The project of assessment of entrance tests for specialist music teacher education was carried out in collaboration with the Academy of Music and Drama at the University of Gothenburg and Linnæus University in Växjö. Stimulated-recall interviews and focus group conversations with video-recorded authentic auditions as stimulus material were used in order to analyse the assessing teachers' opinions about how to assess the applicants' skill tests. The results of the study have revealed many problems in assessing music performances reliably, and the credibility of the assessments can be questioned. We have found a lack of transparency when personal traits are assessed in tests which are supposed to demonstrate skills in playing the main instrument (Sandberg-Jurström et al., 2022). Another problem is that the assessors' have markedly different opinions regarding the minimum requirements for approval, ranging from very high quality to low quality with acceptance of major deficiencies. Also, the assessors legitimate these variations with reference to the demanding education and profession, the supposed capacity of the applicants and the flexible admission conditions (Sandberg-Jurström et al., 2021). A recurring problem is the assessors' forecasts of applicants' short- and long-term development prospects. Time for learning, age and presumed talent are seen as crucial (Sandberg-Jurström & Lindgren, 2022). Furthermore, admission tests are legitimised by a rhetoric of the well-being of the applicants as future music students. Selecting applicants with a certain level of skills is seen as beneficial for both the academy and the applicants (even the ones who are rejected), in the sense that it is assumed to help both parties avoid future problems (Lindgren et al., 2021). In a recently submitted article, the results from the published studies are related to psychological perspectives of predictive assessments, where several pitfalls regarding assessments are highlighted (Zandén et al., submitted). Overall, the studies point to several problematic aspects regarding how conventions and traditions govern the teachers' assessments. Four articles are published, one is submitted and a final article/report is in progress. The project has been presented and discussed on several meetings at IKS and at other universities with music teacher education. Discussions about the results, linked to entrance tests in music teacher programmes as well as musician programmes, music production programmes and freestanding music courses, have not only contributed to strengthened insights into existing tests and assessment criteria, but also to re-evaluations and changes of the same.

Formative assessment such as feedback is also of interest. In a first study, where the data material consists of video-recorded instrumental lessons at a music teacher programme in Sweden, a social semiotic multimodal perspective was used to analyse how teachers create preconditions

for students' self-reflections in feedback situations. The results present two contrasting discourses highlighting how teachers realise feedback in teaching. The negotiating discourse provides large space for student self-reflection, while the controlling discourse provides little or no space for self-reflection. The study contributes to knowledge about how both potentials for and limitations of student self-reflections can manifest themselves in feedback situations and how different conventions, norms and values affect the learning situation. The study also contributes to discussions about how both teachers and students can critically reflect on their own teacher-student relationship, as well as providing an important basis for discussions about teacher competence and continuing education development (Sandberg-Jurström, 2022). In the second ongoing study, teachers' and students' conversations about feedback, its importance and use are analysed. The preliminary results show that students express more knowledge and more ideas about the use of feedback than teachers do (Sandberg-Jurström, in progress).

Assessment research is intended to be broadened to include studies of how assessment and grading are conducted in primary and secondary school music education, from both a teacher and a student perspective. This means studies of teachers', and also pupils' and students', perceptions and application of feedback, assessment and grading of both practical and theoretical knowledge in music.

#### **4.1.3 Musical performance, creation and improvisation in music**

Exploring creative processes in music can include identifying and highlighting interpretation, expression and creation of different artistic aspects and processes in music.

Adult participants' experiences of a vocal stage improvisation course are in focus in an ongoing study. The participants have various previous experiences of vocal improvisation and improvised acting. During the course they take part in improvisation activities, which aim to provide tools for developing the ability to improvise with voice in acting. The aim of this study is to gain new knowledge of meaning-making in improvisation, how it is established and its implications. Furthermore, this study seeks to investigate whether specific abilities can be developed in and through improvisation. A previous study (Larsson, 2019) has shown that children developed expressivity, agency and responsivity (EAR) through group improvisation in music class. Participants in the vocal stage improvisation course state that they are emotionally engaged in the improvisations and their experiences of existence and identity are deeply affected. Improvisation is, in the participants' wordings, "healing", "redemption" and "therapy", to mention a few examples. Theories of aesthetic experience and resonance are applied in the analysis. The intersubjective relations in the group are essential for what emerges in the improvisations. A conclusion is that improvisers in this study are participants in a socio-musical communicative project together with responsive other subjects (Larsson, in progress).

An online research report has recently been submitted, based on an ethnographic trailing research study of the Erasmus+ funded project "The European Jazz Workshop", which involved collaboration between jazz programmes at higher music education institutions and jazz festivals in five European cities. The project was initiated and coordinated by the Norwegian Academy of Music. It ran from September 2019 to December 2022, and involved five teachers (one from each institution) and a number of 100 students from 14 different countries, who participated as musicians and composers for the large jazz ensembles. The study employs activity theory as an analytic framework to analyse the relationships between approaches to creating music in large jazz ensembles, roles, ensemble structure, distribution of responsibility and creative agency, and perceived student outcomes. The report discusses ensemble democracy and the scope for musical creation within a hierarchical versus a flatter ensemble structure, and how these results



can be used to develop higher jazz education. (Johansen, in press). Several peer reviewed articles based on the study will be published in 2024 and 2025, each addressing distinct aspects as mentioned above.

In another article, a qualitative study of teaching practices in free improvisation at European higher music education institutions are presented. Qualitative interviews were conducted with twelve teachers from eight European countries. The results show that teachers see their practice as part of an established European musical (and pedagogical) canon in free improvisation, and that their pedagogical strategies involve establishing a safe space, building students' confidence in their "voice" and providing them with conceptual tools for creative expression (MacGlone & Johansen, in press; Johansen & MacGlone, in progress). Results from the study are under development in several articles.

Another ongoing research project is about students instrumental practicing in Norwegian upper secondary school, and about the practising of practice of a student with a laptop as the main instrument. There is also a development and research study based on the artistic practice and historical perspectives from jazz and classical music, aimed at challenging and expanding musical canons from a gender perspective.

## 4.2 Artistic research

Within the artistic research area, collaborations take place with Royal College of Music in Stockholm and with the School of Music in Piteå, partly in terms of PhD studies and partly in terms of research. To date, two doctoral students from Ingesund School of Music are undertaking PhD studies in Piteå. They are also senior lectures at Ingesund School of Music in their respective main instruments, flute and guitar. School of Music in Piteå and Royal College of Music in Stockholm have a common research cluster, called Interactive Research Cluster (IRL), in which our doctoral students also participate. Furthermore, joint artistic research projects are currently taking place.

The collaborative project between School of Music in Piteå and Ingesund School of Music – "Lamento e più" – is exploring the notion of embodied music cognition and the expressive potential of creating interactions between body movement and the church organ. Furthermore, a separate research project is exploring new digital and interactive technology as well as new repertoire for opera performances and for concert activities in the digital realm. The outcome of this project is aimed at being integrated in a forthcoming Master's course.

The PhD project of the flautist revolves around the many connections between prosody, dialectal storytelling and musical performance. A major part of the artistic output builds on artistic collaborations with composers, where new works for flute are created based on material found in these explorations. The first of the three planned works, by composer Ida Lundén, will be performed for the first time in February 2024.

The purpose of the PhD project of the guitarist is twofold: 1. To explore the potential use of literary texts as a means to deepen the interpretation of scored music. 2. To develop methods for how literary texts can be used to further the teaching of musical interpretation in higher music education. In the academic year 2023/2024, this is explored through video recordings of two compositions, Romeo and Juliet and Lady Macbeth by the German composer Hans-Werner Henze, and texts by William Shakespeare.

The artistic research in visual arts is contextually situated, relational, performative, politically informed and articulate an artistic view on challenges that are also existential, political and aesthetic. The documentary and research-based work deals with power dynamics in relationships and is often in clear respond to current, pressing issues. In recent years, several public works are created addressing structural powerlessness in political relationships, and shedding light on contemporary Swedish society. Most of the art works are not for sale, they are created and published in such a way and with the aim of contributing to the public debate, often together with lectures and oral presentations. The following text describes the projects in an overall way:

- A Place in Europe (cinematic sculpture shown in public places). The artwork depicts in a forceful way how migration and fundamental human rights are influenced by global politics. The powerful form of the work gathers its strength from the sophisticated simple architectural form and the film's captivating documentary content. A brutal reality creates an explosive foundation for a work of art that reflects contemporary issues in society and reveals cracks its construction (Parsberg, Pauser, Escobar & Murad, 2018-2020).
- Skissupdrag för "Strategiska projekt" commission to sketch design for "Strategic Projects"). The work explores and visualises social inclusion through public experiences of colours and interaction of hospital staff in the hospital area (Parsberg, 2021).
- "How can images make border areas visible and challenge boundaries?" An online lecture recorded at and produced by the Royal Swedish Academy of Letters, History and Antiquities (Kungl. Vitterhetsakademien) in Stockholm for Forskartorget. The lecture deals with research on three of the researchers's artistic works (Parsberg, 2020).
- Don't be Stupid (video installation). Generation (group exhibition). Borås Konstmuseum. The work addresses structural powerlessness in political relationships, shedding light on contemporary Swedish society. In the installation, the woman's blows to the man can be juxtaposed to a structural fight against the prevailing view on gender. The outcome of the boxing match, with the woman exhaustedly collapsing, can be seen as inevitable as the struggle against the patriarchal gaze is destined to be lost (Parsberg, 2020-21; 2023).
- Vid Regnbågens början (At the beginning of the rainbow). Commission to sketch design for a public art project. The work explores and visualises social inclusion. Squares are open spaces for different kinds of encounters in society. When hospital staff and expectant parents light the rainbow on East Square they are communicating to the people there that a child has been born (Parsberg, 2021).
- Those who Hunger for Life/De Levnadshungriga (video installation). Those who Hunger for Life revolves around a number of slow-motion shots of the artist spitting-cum-spraying gushing globs of primary coloured paint. Once again, there is an obvious connection to the splatter painting, and a more general expressionist tendency of giving direct and immediate voice to the primary creative processes. Parsberg takes the idea further by exploring emotional states conveyed by each chosen colour and tracing other implicit allusions (to primitivism, vampirism, etc.). During the period 1985-1995, photography in Sweden underwent major changes. It was the era of postmodernism, when a conceptual approach was seriously established, when women artists and photographers really took their place, and when the world of photography and art began to unite. It was a time of resistance. The medium of photography was mixed with performance and video (Parsberg, 2022).

## 5 Cooperation and interaction with surrounding society

### *Interactions with the surrounding community*

The researchers and doctoral students at IKS interact with the surrounding community through lectures, performances and presentations in various way. Recent presentations of research has been done within the realm of opera and technology at the KTH event “Alumna/Alumnus of the Year 2023”, at Voksenåsen Summer Music Academy, at Rotterdam Codarts School of Music and via the Swedish Broadcasting Corporation (SVT and SR). Also, the doctoral students have presented parts of their thesis projects at several seminars. For the guitarist, it includes presentations at the Swedish Society for Music Research, and at the Royal College of Music in Stockholm, on the topic “Imaginary distances as a tool for sensitising artistic choices in the interpretation process”. The flutist has presented parts of her thesis at the Royal College of Music in Stockholm, at open lectures at Kau, and at the Digital Culture Morning (Digital Kulturmorgon) at Kau.

Collaboration has taken place between Kau, University of Gothenburg and Linnaeus University in Växjö in the project of entrance tests for music teacher education, funded by the Swedish Research Council 2018-2021. During this period, presentations have been made at several conferences, including NNRME's annual conferences and also at the RIME conference in Bath, England. Collaboration has also taken place during 2022 and 2023 with all music teacher education programmes in Sweden, for presentations and discussions of research results as well as discussions of re-evaluations and changes of the tests. The importance of music education research in the surrounding community can be described in terms of the fact that assessment research, both feedback and assessment of entrance exams, has significance for both higher music education in various forms and for the national school system. It is important for all assessors, regardless of context and level, to consider what is actually assessed and how assessments are made, what the assessments are based on, what they are used for and for whom they are useful. Similar didactic issues also apply to research on conditions for learning through improvisation and digital creation.

A forthcoming anthology on improvisation in music is an ongoing, recently launched collaborative project between three researchers and senior lecturers in music education from Kau and Lund University, who also act as editors of the anthology. The editors have invited researchers from several other universities to participate in the anthology. The purpose of the anthology is to highlight the possibilities of improvisation in different musical contexts and practices, the roles and functions of improvisation, and to highlight the potential of improvisation as a transformative force from a broad societal perspective. In doing so, this anthology can contribute to identifying and articulating the diversity of genre associations, methods, aesthetic aspects, norms and different types of performance practices that are currently associated with the concept of improvisation in music. Further collaboration with other institutions with music teacher training programmes, both nationally, regionally within the Nordic countries and internationally, is of great interest and needs to be developed more in the future.

### *Collaboration between music education and musical performance*

Both the scientific and artistic research environments are of great importance for the development of IKS's research activities and education. Collaboration between these educational environments and the respective research environments strengthens and promotes the activities of the entire department. At IKS there is therefore a great interest in bringing the research areas of

music education and musical performance closer together. Despite the fact that the music education research field mainly has a scientific foundation, and the music performance research field mainly has an artistic foundation, we see both fields as closely linked to each other. Both fields can focus on musical practices, where, for example, performance, interpretation, creation, learning and assessment in various forms and contexts are studied. Studies can, thus, be conducted in the borderland between these research disciplines, which means a simultaneous artistic and educational focus on the practices being investigated. Furthermore, the music education/science-based research is seen as relevant to the arts research field and its artistic programmes, and vice versa, the artistic research is of great importance to the music education research field and its training programmes. The research processes in both these fields are often practice-oriented, while at the same time they can be innovative and theory-generating, with the aim of contributing to new knowledge about teaching, learning and/or artistic practice. In this way, IKS constitutes a multidisciplinary environment. Possible collaborative projects may concern how different forms of musical/artistic aspects are expressed and given space in instrumental and ensemble teaching in musician and music teacher programmes, both from a music education/didactic and artistic perspective. This is a collaboration that is in its infancy, but important to develop in the future.

For the development of collaboration between scientific and artistic disciplines and, by extension, an expanded research environment, both the future Centre for Music Education Research and the Centre for Artistic Research in Music, as well as the department's already existing Research Cluster for Learning and Performance in Artistic Subjects will be important forums.

#### *Collaboration between music education/didactic and subject didactic research centres*

To broaden and develop the practice-oriented music education/didactic research, the music education environment wants to collaborate with the subject didactic research environment at Kau, with the formation of its own research centre. Within the Centre for Child and Childhood studies in Education and Sport, the research is focused on, among other things, assessment, grades and documentation, which could generate cooperation with a focus on comparative studies of how feedback and assessment and the documentation of the same takes place in different subjects in primary and secondary schools. Aspects of democratic education in music education and in other subjects are also important aspects to investigate. This may also include processes of freedom, flexibility and control as well as inclusion and exclusion in the interaction between teachers and pupils/students. The basic ideas of the Centre for Social Science Didactics (CSD) are to conduct relevant practice-based research with close links between theory and practice. This means that research is conducted closely and together with active teachers and principals in schools and higher education practices, in dialogue with the schools and with a focus on reconsidering established educational structures when necessary. Possible collaboration with CSD could include school-based research projects focusing on school and educational development in collaboration with teachers and school staff. Here too, comparative studies can be conducted between different subjects. The focus of the Centre for Language and Literature education (CSL) – digitalisation and connected classrooms, as well as research on the practice of teacher education – could generate collaboration in the form of comparative studies of specific aspects and phenomena in each research area. Examples of this are how knowledge and know-how are represented and transformed in the teaching situations of different subjects, as well as how teaching content in teacher programmes are transformed to enable pupil learning.

## **6. Relationship between research and education**

In all programmes at IKS, it is necessary to take part in relevant research, since presentations and discussions of current research studies contribute to new insights into musical performance, improvisation, teaching, learning, feedback and assessment in music. For example, part of the literature in the music didactic courses and educational science courses included in the music teacher programme consists of dissertations, published articles and book chapters written by researchers of the department, and by other researchers. They touch upon various subject-specific aspects as well as didactic and educational perspectives on teaching and learning. It is part of the courses to discuss such perspectives, relate them to practical teaching situations, both to the teaching within the programme and to the practice teaching and the practical placements courses (VFU). In addition, previous research are used in courses where students prepare for or write their independent project. Similarly, artistic research is discussed in the arts-based programmes, especially in the degree project courses at both Bachelor's and Master's level.

In order to link the research environment to IKS's programmes, the intention is to invite students to presentations of senior artistic and educational research, doctoral projects and artistic and educational development work carried out by researchers and teachers of the department. Senior researchers' reasoning about perspectives on artistic and educational research and method development may also be of interest to the students. This is planned to be offered continuously to students both regarding the research cluster's seminars and in artistic forums that are held regularly as part of in the Bachelor's and Master's programmes. These seminars will be included as part of the artistic research preparation course in the Master's programme, and they will, thus, be very important for the students' implementation of the degree project at Master's level. Through the seminars, both students and teachers in the programme can access and discuss a variety of studies - from ideas to finished publications - and listen to external and internal presentations and discussions regarding approaches and results in both artistic and educational studies. In some seminars, a senior researcher takes a reviewing role and gives views on the implementation of an ongoing study, which can give students good insights into how research results, methods, etc., can be implemented and reflected upon. In addition to this series of seminars, there are also other occasions where research work is presented. For example, undergraduate students have previously been invited to the digital seminar series the Digital Culture Morning (Digital Kulturmorgon), where current artistic research and development as well as research in the more general field of culture is presented. To ensure students' participation in research seminars organised by the research cluster, and thus the research connection of the courses, at least one examination assignment is introduced in the research preparation course and in the degree project in the Master's programme. The student has to participate in a research seminar where an artistic project is presented and discussed, and in a written report reflect on the focus of the research, choice of method, theory, problem solutions, etc. This is something that should also be included in the scientific courses and the degree project of the music teacher programme.

Some of the research projects at IKS have been conducted as part of the researchers' teaching, and thus been a part of their continuing professional development. Similarly, the students' have been involved in these projects in order to develop their understanding of research and development opportunities in the artistic and educational field. An example of the collaboration between research and development work is how singers are given more influence and increased expressiveness by accompanying themselves with digital musical instruments, thereby gaining more control over their art form. Through workshops where singers (both students and teachers) learn to use interactive instruments that are developed specifically for stage and concert performances, their own vocal expression is explored in relation to digital forms of expression, as

well as centuries-old power structures with regard to music life. It asks questions about who "controls" the musical process: the accompanist, the orchestra, the conductor or the soloist.

Another example is the project on how feedback manifests itself in individual instrumental lessons. Six instrumental teachers and six students participated on a voluntary basis, whose tasks were to video record three lessons per teacher/student pair, write individual reflections on feedback situations in the recorded lessons, and conduct paired teacher and student conversations about the same. The teachers and students also participated in individual researcher-led stimulated-recall conversations about feedback using video-recorded lessons as stimulus material, and in researcher-led interviews with the students and teachers in separate focus groups. The project served as a development project for the teacher, and at the same time as a research project for the researcher. The teachers' and students' experiences and learnings have benefited other teachers and students, partly through the teachers' presentations to the teaching staff, partly through the students' presentations, in the form of a panel debate as part of a course on grading and assessment in the music teacher programme. All teachers and students experienced the project as positive as it contributed to a deeper insight into their own actions in feedback situations. To further contribute to programme-related development, the results of the researcher's analysis of the data material can also be discussed with both students and teachers.

In the research project on the assessment of entrance tests for music teacher programmes, several of the department's teachers participated in stimulated-recall conversations, where they, based on video-recorded entrance tests, watched and talked about applicants they had previously assessed. After that, several presentations of the results were made to the teachers, both in small and large groups, which has led to several interesting opinions on the design and assessments of the tests, valuable for the implementation and assessment of entrance tests in music teacher education as well as Bachelor's and Master's programmes. Students have also read and discussed the results. In addition to the fact that the discussions have led to review and changes of, above all, admission tests for music teacher education at IKS, they also contribute to programme-related development for teachers in other programmes. Likewise, we have shared the results and some policy recommendations with other higher education institutions with music teacher education programmes in order to discuss, re-evaluate and change old, ingrained traditions regarding assessment.

Research and development projects where students and teachers are included as active informants and participants give both partners a great insight into how such projects can be conducted, which is important in terms of both teachers' supervision and students' future completion of their degree project. Subsequent seminars and discussions enrich both teachers' and students' reflections on various aspects of musical practice, learning and development, and are therefore considered very important in all programmes at the department. We want to initiate and further develop similar projects not only in the music teacher programme, but also in the music production and musician programmes.



The Department of Artistic Studies

# BACKGROUND DATA

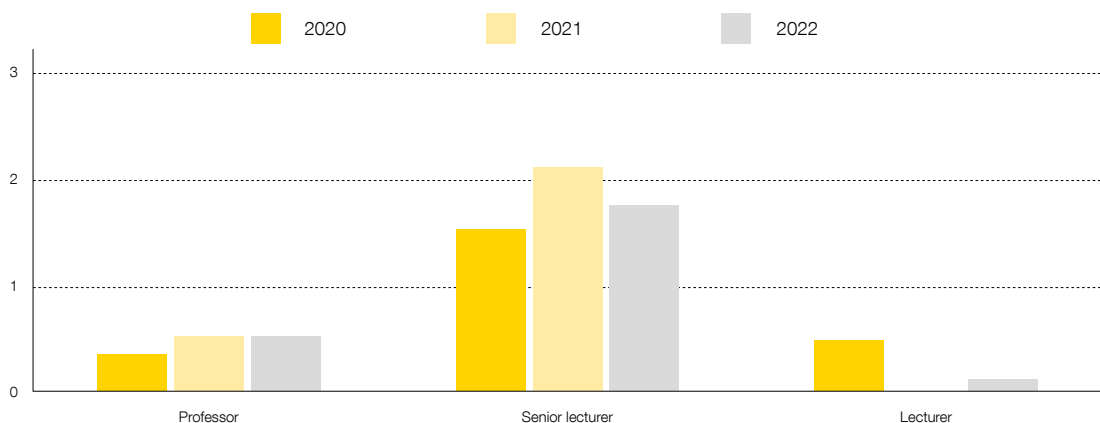
Periodic Research Review

## INTRODUCTION

Background data covers a three year period (2020–2022) and contains information about staff, third cycle studies, financial resources and publishing output.

Data was collected from university administrative systems to provide an overview and illustrate conditions for research at the Department of Artistic Studies.

## STAFF



**Figure 1.1 Workforce by staff category**

The graph shows the workforce, full-time equivalents\*, engaged in research at the evaluation unit over a three-year period. Staff categories included are professor, senior lecturer and lecturer. See table 1.2 for individuals in each category.

Source: KULI

\* Full-time equivalent (FTE) is a unit of measurement to illustrate the number of full-time hours spent on research engagement for all employees at the Department of Artistic Studies. Research engagement includes recorded time covered by internal funding, external research funding and commissioned research funding.

**Table 1.2 Staff at the evaluation unit**

Staff, based on position, engaged in research at the Department of Artistic Studies (year 2022).

Name	Position	Research subject
Ericsson Magnus	Professor	Music
Unander-Scharin Carl	Professor	Music
Sandberg Jurström Ragnhild	Senior lecturer, docent	Music Education
Larsson Christina	Senior lecturer	Music Education
Parsberg Cecilia	Senior lecturer	Visual Art in Theory and Practice
Gulyas Georg	Senior lecturer	Music
Elkjär Gustafsson Ann	Senior lecturer	Music
Larsson Joakim	Senior lecturer	Educational work
Persson Aronsson Mona	Lecturer	Music
Näsholm Fredrik	Lecturer	Visual Art in Theory and Practice
Lindevall Jenny	Lecturer	Dance

Source: Primula



## THIRD-CYCLE STUDIES

### Table 2.1 Doctoral students

The Department has no doctoral students admitted for the period 2020–2022.

The Department co-finances two doctoral students admitted at the School of Music in Piteå as part of Luleå University of Technology.

## FINANCIAL RESOURCES

### Table 3.1 Research funding

The table shows research funds spent at the Department of Artistic Studies for the period 2020–2022. Amounts in SEK 1000.

<b>Funding</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>
Faculty funding (governmental funding)	2 172	2 884	2 822
External funding <sup>1</sup>	962	687	397
Internal income <sup>2</sup>	102	528	755
<b>Total</b>	<b>3 236</b>	<b>4 099</b>	<b>3 973</b>
Percentage external funding	31%	19%	12%

Source: KULI/Raindance

<sup>1</sup> Includes revenue from fees, other reimbursements and funding which can include grants from Councils, other public research funding agencies, municipalities, regions and research foundations.

<sup>2</sup> Internal income includes, for example, grants and/or compensations from other parts of the university or from the evaluation unit as well.

### Table 3.2 External research funding

The table shows research funds spent at the Department of Artistic Studies for the period of 2020–2022. Amounts in SEK 1000.

<b>Funding source</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>
Swedish Research Council	1 237	385	63
Gothenburg University	-362	- 51	-19
Linnaeus University	-269		
Wettergren Foundation	356	353	353
<b>Total</b>	<b>962</b>	<b>687</b>	<b>397</b>

Source: KULI/Raindance

## EXTERNAL RESEARCH FUNDING STATISTICS

During the period 2020–2022, three applications for external funding were submitted and one was granted. Amount applied: SEK 1,358,000. Granted: SEK 700,000 (Funder: Wettergren Foundation).

## BIBLIOMETRIC ANALYSIS AND REFERENCE LIST

### Summary

The evaluation unit *Department of Artistic Studies*, shows that the 69 people connected to the unit, have published 8 publications between 2020–2022 (see Publication list at page 7). Tables below are based on registered publications in DiVA (Digital Scientific Archive), the local publication repository where researchers, teachers and students register their research publications and essays. It covers all subject areas and publication types.

Publication extraction for the years 2020-2022 has been based on the researchers individual KAU: ID, which links them with their respective publications. The list of researchers that are included in the analyses was provided by the HR department at KAU and includes also researchers that are no longer part of the unit but were employed during 2020-2022.

The analysis includes all publications where at least one of the authors is affiliated with Karlstad University. The publication types included in report consist of article in journal, article review, artistic output, book review, book, chapter in book, conference paper, collection (editor), proceedings (editor), and report. The publication subcategories *presentation, poster, abstracts and "other"* have been omitted from the analysis because these entries are registered to a very varying extent by the researchers. Doctoral dissertations and licentiate theses are reported in detail in other parts of the evaluation and have therefore also been omitted here.

### PUBLISHING OUTPUT

Figure 5.1 shows publication volume changes between 2020 and 2022. Figure 5.2 shows the number of publications for each publication and content type during the investigated period.

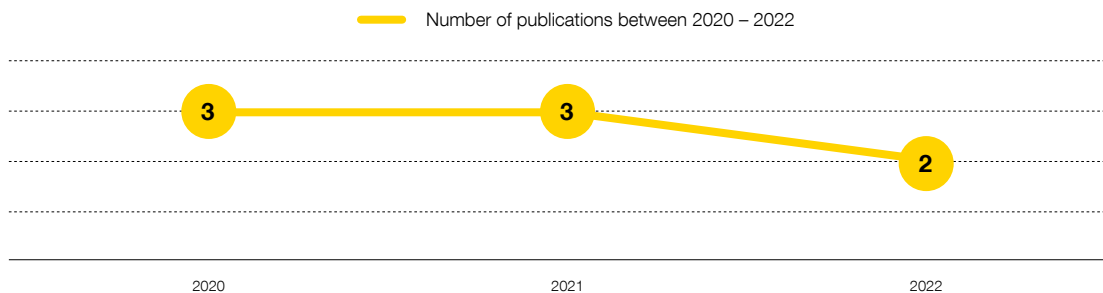


Figure 5.1 The annual total number of publications during 2020–2022

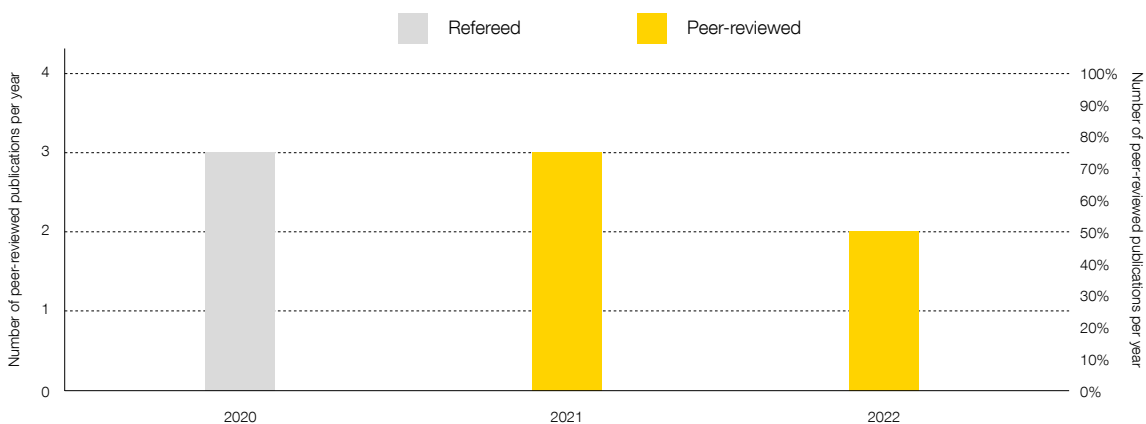


Figure 5.2 Refereed/peer reviewed publications per year

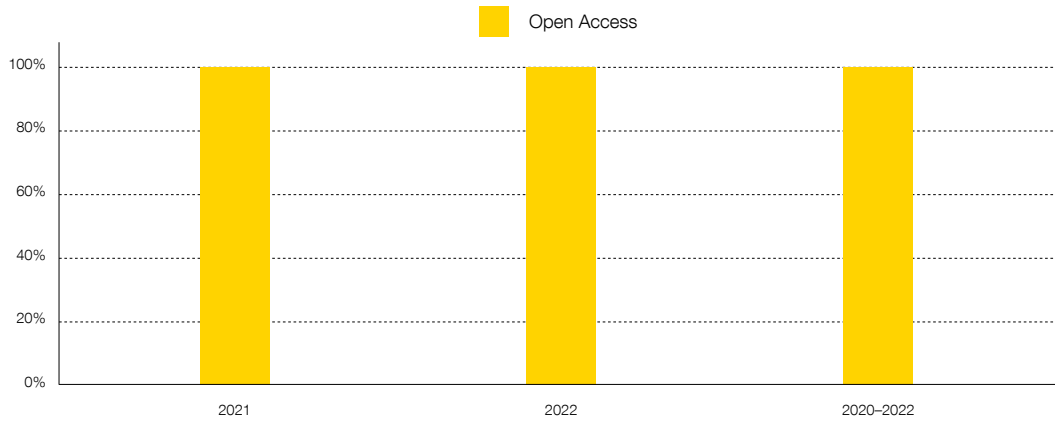
Number of refereed (term used for artistic output) and peer-reviewed (term used for article in journals) publications per year for the unit (bars). Percentage of refereed and peer-reviewed publications of the total annual number of publications (line).

**Table 5.2.2 Number of publications for each publication type**

The unit's publications sorted by publication and content type for the years 2020–2022.

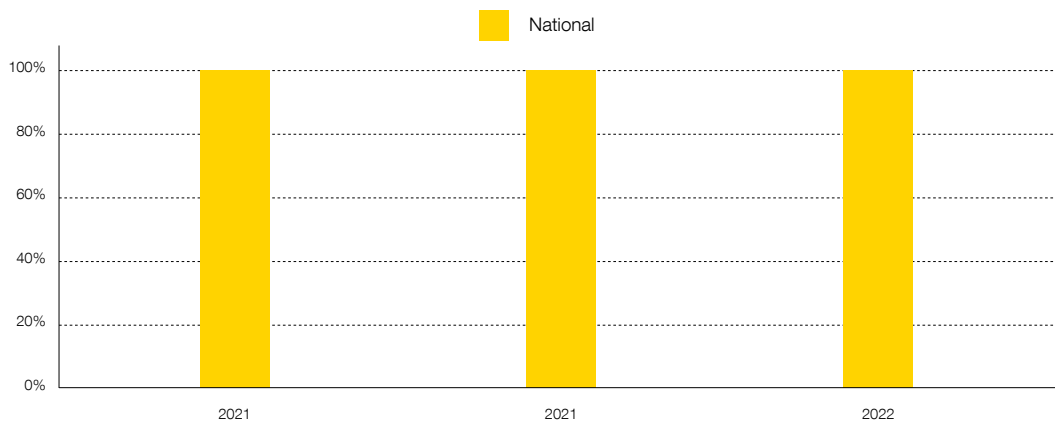
	Peer-reviewed	Refereed*
Article in journal	4	
Chapter in book	1	
Artistic output		3

\* The term used for artistic output



**Figure 5.3 Percentage of peer-reviewed articles that are open access vs. articles behind paywalls**

Comparison of the percentage of peer-reviewed articles that are open access and the percentage that are not.



**Figure 6.1 National and international co-authorship 2020–2022**

Proportion of the unit's publications with an international profile and publications where all authors were affiliated to Swedish organizations.

## PUBLICATION LIST

### Article in journal

1. Lindgren, M., Sandberg Jurström, R., & Zandén, O. (2021). Care as technology for exclusion : Power operating in jurors' talk about admission tests to Swedish music teacher education. *Nordic Research in Music Education*, 2(2), 58-73. <https://doi.org/10.23865/nrme.v2.2916>
2. Sandberg Jurström, R. (2022). Creating space for reflection : Meaning-making feedback in instrumental/vocal lessons. *Frontiers in Education*, 7, 1-12. <https://doi.org/10.3389/educ.2022.842337>
3. Sandberg Jurström, R., & Lindgren, M. (2022). Mapping the applicants' learnability : a discourse analysis of assessors' talk of admission tests for Swedish specialist music teacher education. *Music Education Research*, 24(5), 599-610. <https://doi.org/10.1080/14613808.2022.2098263>
4. Sandberg Jurström, R., Lindgren, M., & Zandén, O. (2021b). Musical skills, or attitude and dress style? : Meaning making when assessing admission tests for Swedish specialist music teacher education. *Research Studies in Music Education*, 44(1), 70-85. <https://doi.org/10.1177/1321103X20981774>

### Artistic output

5. Parsberg, C. (2020). *Don't be stupid*. <http://urn.kb.se/resolve?urn=urn:nbn:se:kau:diva-82644>
6. Parsberg, C. (2020). *Hur kan bilder synliggöra gränsområden och utmana gränser?*. <http://urn.kb.se/resolve?urn=urn:nbn:se:kau:diva-81273>
7. Parsberg, C. P., Erik; Murad, Haval; Martinez Escobar, David. (2020). *En Plats i Europa*. <http://urn.kb.se/resolve?urn=urn:nbn:se:kau:diva-82646>
8. Parsberg, C., Pauser, E., D. Escobar & H. Murad. (2018-2020). *A place in Europe*. (Cinematic sculpture shown on public places). Liljevalchs Konsthall & Stockholm Konst: Odenplan. Örebro Open Art: Stortorget. Karlstad municipality & Konstfrämjandet Värmland & Karlstad University: Stora Torget. SSE & Liljevalchs Konsthall & Stockholm Konst: at the entrance of Stockholm School of Economics. Linköping university in Norrköping: at the entrance of REMESO, September 9 – October 28, 2020. diva2:1523991
9. Parsberg, C. (2020). Skissuppdag för "Strategiska projekt". Malmö Region. diva2:1812760
10. Parsberg, C. (2020-21). *Don't be Stupid* (film installation). Generation (group exhibition). Borås Konstmuseum. diva2:1813963
11. Parsberg, C. (2021). *Vid Regnbågens början*. Skissuppdag för offentlig skulptur. Malmö Region. diva2:1808101
12. Parsberg, C. (2022). *Those who hunger for life/De Levnadshungriga* (filminstallation). *Mörkrum/Svartklubb* (grupp utställning). Göteborg: Hasselblads Konsthall. diva2:1812759
13. Parsberg, C (2023) *The chorus of Begging and the chorus of Giving / Tiggandets kör och Givandets kör (film installation) and What Images does the Begging face? & What Images does the Giving face? / Inför vilka bilder sker givandet? & inför vilka bilder sker tiggandet?* 21 Sept.-18 Oct. Art talk (4 Oct). *SSE Art initiative*. diva2:1813951
14. Parsberg, C (2023) *Don't be stupid/Var inte dum* (filminstallation). 21 Sept.-18 Oct. Art talk (4 Oct). *SSE Art initiative* in collaboration with Magasin III. Stockholm. (In the program *Gränsland*). diva2:1813963
15. Parsberg, C (2020). *Hur kan bilder synliggöra gränsområden och utmana gränser?* (- How can images make border areas visible and challenge boundaries?). An online presentation recorded at and produced by The Royal Swedish Academy of Letters, History and Antiquities (Kungl. Vitterhetsakademien) in Stockholm for Forskartorget, Göteborg Book Fair. Published on YT, Forskartorget. diva2:1499535

### Book chapter

16. Sandberg Jurström, R., Lindgren, M., & Zandén, O. (2021a). A Mozart concert or three simple chords? : Limits for approval in admission tests for Swedish specialist music teacher education. In J. K. M. S. W. W. Elin Angelo (Ed.), *Higher Education as Context for Music Pedagogy Research* (1 ed., pp. 19-40). Cappelen Damm Akademisk. <http://urn.kb.se/resolve?urn=urn:nbn:se:kau:diva-82496>, <https://doi.org/10.23865/noasp.119>



## The Report – Research Review 20-21<sup>st</sup> February 2024

5 March 2024

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### 0. Brief summary (max 250 words)

This process has looked back at research completed and activities on-going, though we wish to write this in the context too that the department has a new professor leading research in music education, and that there is a period of change imminent in the retirement of some colleagues and their replacement. As such, we reflect on what has been achieved and then give areas for development. At the end we outline the overarching strengths and actions. We wish to recognize the benefit of the monthly research cluster meetings and the funding and support given to three colleagues gaining PhDs in particular. This approach to ensuring on-going dialogue and training, will ensure a sustainable research culture which can continue to build capacity and collaboration. The development of a PhD programme is certainly a priority, and we agree that growth in gaining another professor would assist with this substantial application and development. The overarching goals and vision we have read and heard are commendable and span the long-term. The short-term goals related to student-researchers, department research culture growth and internal collaboration are wise. Thank you for sharing a detailed overview of your current research practice, outputs and culture.

### 1. Research and scientific development (1 page)

Assessment criteria: Research production and impact

The current situation in the department is that the research environment consists of two collaborating groups, one in musical performance (with some aspects of visual arts), and one in music educational research. Both groups are rather small and they currently lack doctoral students of their own. The fundings they receive is around 3-4 million SEK in total, and the amount of external funding has decreased from 31% 2020 to 12% 2022. This could be explained by a VR-project that has ended, and it shows that there is financial vulnerability in a small environment, highly dependent on external funding. This highlights the need for colleagues at all levels to be trained in funding/grant capture and grant writing.

Given this situation, it could be noted that the current cluster delivers 2-3 publications per year and in addition, artistic outputs in the form of concerts, lecture-recitals, compositions and installations. All the artistic outputs in the analysis period are reported by one scholar. We are aware from the discussion that this will change going forward,

and we strongly support the need for a wider range of colleagues to be producing outputs to ensure the sustainability of activity and to generate the esteem beyond the institution.

The scientific development that has been seen in the field of music education concerns musical improvisation (Larsson, 2019; Larsson, in progress), digitalization of piano classes (Larsson, in progress), embodied learning processes (Sandberg-Jurström, 2016) and admission exams in higher music education (e.g. Sandberg-Jurström, et al., 2022). A recently recruited professor contributes research in jazz workshops, and notably has begun to provide significant research leadership (Johansen, in press).

The artistic development is built up by collaborations with PhD-students from Stockholm and Piteå, and projects concern embodied music cognition, interaction between body movement and church organs, among others.

In the visual art, they have the ambition to reflect contemporary issues in society and how it reveals cracks in its construction. The connection to society is commendable and could be a site for wider collaboration and focus by the department, consider societal change through education and artistic research. Such a theme might unify all aspects of the research cluster.

The department's long-term goal is to set up two research centers: the Research Centre for Music Education and Music Didactics and the Research Centre for Artistic Research in Music, as well as to also establish two doctoral programmes, one in each of them. This is commendable though is a much longer term goal, which is associated too with expanding the professoriate and building the postgraduate taught programme as a feeder route to research degrees.

### **Areas for Development:**

- The potential to **strategically develop** the links between artistic research and music education is strong. Define this area clearly (what does it mean to bring them together?) and consider what you wish to develop in a strategic way (look at other strategic plans to see how to lay out such strategic thought in a way that goes beyond action listing but to identifying shared values, objectives, and ways of coming together to achieve this both within the department and with the support of the senior leadership team). This way you would build from the strengths you already have. E.g. look to projects such as ULF, as discussed in the meeting, for examples of developing more connections and partnerships. Ultimately, look for more formal collaborations, building on the positive community and culture in the department.
- Define what artistic research and music education means for this department and develop a **model for collaboration** which every member of staff can contribute to develop the overarching research and teaching and learning environment. Growing this critical mass, and strengths, could be a potential strength for funding, doctoral partnerships and the development of international collaborations.
- It was not clear to us how the department **evaluates** the quality of its varied outputs and dissemination. The data from journals and impact metrics, or data of citations is one way

you could start but engage with your visiting professor SO to look at how Piteå and others have formed a clear criterion for assessment which is specific to colleagues academic levels. Such criteria can help feed staff annual appraisals, training, and action planning for individuals, which in turn can feed the department's trajectory to developing research capacity.

- We were pleased to hear the positive steps being taken in the last 3 or so years and the more recent strides to develop a professional research culture. As the department grows, which it will have to do to meet its aims, a **formal research management structure**, research training, and a research mentoring system needs to be in place supported by ethical details of how such processes function.
- Develop some in person **research cluster meetings**, to build on the positive culture of dialogue in the department, and to ensure you can align other training opportunities on those days when colleagues are on campus together. Re-building the in-person culture of the department post the pandemic will help build confidence and collaboration between colleagues and with students.

## 2. **Academic qualifications and ensuring competence maintenance in the short and long term (1 page)**

Assessment criteria: expertise profile and competence maintenance, capacity for renewal, and research infrastructure

The current staff situation is that the senior lecture body has increased from 2 to 4, and 1 new professor has been recruited in music education with responsibility for research leadership. Even if there are more persons, the full-time staff ratio is under 2 lectures. In total (also counting PhDs with affiliation) they are 10 members of the current research environment. It should be noted that the department has recently welcome a new visiting professor in music, with focus on Artistic research, SO.

Since there are two senior lecturers that will be retiring soon, it is of most importance to work with person recruitment and the senior leadership team, which is also mentioned in the self-evaluation, to consider the need for a manager (Head of Department) who has a PhD, who is research informed, and who can lead the strategic direction of the department.

The meeting outlined the research workload percentages, and it is clear this varies a lot between colleagues, largely due to the fractional variance amongst the team. There was also discussion concerning how much time could be allocated for staff training.

### **Development options:**

- Consider focusing on a **single PhD programme**, rather than 2, which would be more strategically realistic, and focus on bringing forth the research cluster's unique combined practices on artistic research and music education into a single space.
- Training is informal and managed by line managers in mostly 1 to 1 settings, with some wider **university level training**, but little which is pitched to the subject area. Concern



was shared about how the future staff changes will impact the current vision, the feasibility of delivery and the culture which is clearly one which is warm, open, inclusive and working to a shared goal. The expertise is split between teams within the department and more opportunity and time to come together is needed as the team is to grow as one. The team actively wish to be involved in staff recruitment and we advise that a new Head of Department is advertised externally, and one that holds a PhD to have understanding of the importance and demands of research in relation to the whole institution.

- Establishing more relationships with local schools and formalizing those relationships, then integrating student partners as research could build competences, sustainability and activity in the local community.
- Involve the **adjuncts** in the wider research dialogue, including the research seminars, the reading groups, and ensure that the workload models enable the time to attend. This will support the development of supervision skills and a wider view of the cluster's research culture.
- Use seminars to actually get involved in each others work and give response in ways that make the whole group as well as the texts grow towards academic development.
- Share **quality and standard expectations** to offer a benchmark of expectations for all colleagues. This includes research connected to teaching, structures, and to the outputs.
- With two colleagues approaching retirement there is a risk for the **sustainability** of all provision, especially of the skilled senior leaders and researchers. With the very engaged new professor we are sure that music education has a vibrant future ahead if the university supports replacement and growth of staff. Across both areas, it is vital that a new Head of Department is research active, understand the international context and can set an agenda which brings all the colleagues together in a way in which they understand from within artistic research, art as practice, with somatic experience, alongside traditional forms of research dissemination.

### 3. **Organisation, leadership and management (1 page)**

Assessment criteria: Conditions: Organisation and leadership, expertise profile and competence maintenance, capacity for renewal, and research infrastructure

The organization of the research environment at the department, as previously mentioned, are organized into one cluster, but the goal is to have two distinct groups in music education and artistic research respectively. The goal though is to ensure there is collaboration as a single cluster.

The department describes: 'Both fields can focus on musical practices, where, for example, performance, interpretation, creation, learning and assessment in various forms and contexts are studied. Studies can, thus, be conducted in the borderland between these research disciplines, which means a simultaneous artistic and educational focus on the practices being investigated. Furthermore, the music education/science-based research is seen as relevant to the arts research field and its artistic programmes, and vice versa, the artistic research is of great importance to the music education research field and its

training programmes. The research processes in both these fields are often practice-oriented’.

The university management have a plan for training and we discussed the potential of learning from other research clusters and sharing best practice more widely across the university to support this department.

#### **Development options:**

- We recommend that a single research director is put in post, notably naming the new professor in this role, to ensure a coordinated approach is possible. We would suggest that a committee for research is then formed with at least two (senior and early researcher) from each of the three areas. This way research funding applications, conference proposals and so on can be submitted to a peer review panel rather than a knock on an office door. A clearer **structure** is needed. Although a non-hierarchical approach can help dialogue it can remove equitable transparency for applications and it removes the embedded training for everyone in that a research committee. That way the **budget** should be clear, to be able to allocate funding for proof reading, conferences, open access and so on. The informal nature of the leadership means that a formal mentoring scheme is not in place, and therefore there is no training for mentors or mentees. A research director could create a plan for the research activity in the department. That needs a model for how to collaborate and list the goals for publications, conferences, and grant applications.
- Recruit co-workers with not too varying **interests**, in order to create a collaborative-climate where people work more closely together with colleagues around, take the research cluster on live-in-seminars each semester to better get to know each other (not only meet on zoom).

#### **4. Collaboration, utilization and impact of research (1 page)**

Assessment criteria: Collaboration and interaction with the surrounding society

Assessment criteria: Utilization of research

The collaborations with the surrounding society are now described as consisting of open lectures and performances, and presentations in the music teacher education. An anthology about musical improvisation is in progress. Also an alumni-meeting included presentations of research within the realm of opera and technology at KTH at Rotterdam Codarts School of Music and via the Swedish Broadcasting Corporation (SVT and SR). Collaborations between universities' within the frames of research projects are mentioned.

There are plans to work with centres within KAU that involves teachers and school leaders.

#### **Development options:**

- Develop the research areas to form a critical mass, to foster **collaboration** between the colleagues in the research cluster, e.g. build on the professorial trends in improvisation to develop departmental identity. Consider what the potential collaborative unique focus is for the department, by creating a theme which represents the working culture of the department. We encourage the team to work together to develop their common theme, across the research areas (artistic research – music and drama, and music education).
- We advise the team to develop criteria for research quality in the discipline, which can benchmark against Gothenburg, Piteå and international examples. If an example from abroad is worthwhile chair will volunteer to offer an overview of the UK’s research excellence framework for an example of criteria setting and benchmarking, but we feel this needs to be done at a local level and not only at a national level.
- Make clear plans regarding how to collaborate with schools and arts institutions and apply for money to conduct practice led research in collaboration. Here ULF is one possible grant option, and there would be options for collaborations with arts institutions as well. Also how students (becoming teachers and artists) should be involved and prepared in progression to be able to run scientific based developing projects in the future.

## **5. Internationalisation, gender equality, research integrity and multidisciplinary collaboration (1 page)**

Assessment criteria: Inclusive culture : Gender equality, internationalization, and multidisciplinary work

Internationalization at the department is exemplified by invitations of international guests to seminars and by the staff participating in international conferences. Interdisciplinary collaborations consist of connections to preschool didactics. There were some partnerships forming before the pandemic which have since fell silent. The performance work is often live and the wider dissemination through recordings are only just beginning to bear fruit. A focus on growing the esteem beyond the department and country is part of the developing vision though this is very much in the early stages. In contrast, the music education anthologies have wide international readership and online platforms show strong engagement by international colleagues utilizing the work, referencing the work, and referring to it in conference and teaching.

The quality perspective, rigour and originality is considered in the choice of texts to discuss in student facing seminars. Some use of staff research was outlined in use in teaching in music education and some in the vocal department.

Reference to equity, gender equality, and other forms of diversity were central to this discussion and it is clear that the department has a good understanding of inclusion practices and inclusion by design.

### **Development options:**

- There is potential for wider **international** esteem and much more formalized collaboration both locally and nationally, but this is largely individual. We recommend that the school utilize more international guest speakers, that they re-build the pre-pandemic partnerships in USA, that they have more away days where the team can present their formative new research projects for in person peer review, and that formal training is given from research leaders outside the department in terms of managing research grants, building ethical approval, managing GDPR, and considering inclusion by design.
- The multidisciplinary aspect of this research cluster could be used to make a strategic focus for capacity building, growth and the PhD programme.
- It is good to have new visiting professors, but it was noted that the visiting professor is based at Piteå where you already have collaboration, so this has not advanced diversity. Might you look for an international visiting professor, perhaps from Norway. The distance between here and Oslo made us think of wider collaborative potential.

## 6. **Connection between education and research (1 page)**

Assessment criteria: - The connection between education and research

The connection between education and research as described to be manifested by students' reading of thesis. The intention is to invited students to presentations by senior researchers and PhDs, invited to be involved in research seminars. There has also been research conducted as part of the lectures' own teaching, as developmental projects. Students and teachers has been involved in production and discussion of research materials. In some cases students have been writing their exams in relation to ongoing research projects.

### **Development options:**

- Colleagues in artistic research have a harder time as the performance teaching staff are not all research active and don't all have time for research so engagement with research seminar is limited and so the genuine regular dialogue that occurs is amongst a smaller group of staff, which clearly has contributed the sense of loneliness which was outlined by some in the early career researcher meeting. Bringing adjuncts, PhDs, and staff into the research cluster meetings consistently is vital to maintaining the ongoing dialogue.
- Advice the department to collaborate more with other universities, to generate a wider research culture and to support the postgraduate taught provision (with only one student this is not sustainable and will not direct to a new PhD programme).
- We were concerned that some of the regional partnerships which are active are not part of the current working practice and we would encourage colleagues to look at current research and projects that they might engage with further.

## **7. Concluding assessment and recommendations for continued development (1 page)**

The research cluster is at a tipping point of growth, renewal, and a refreshment of the vision. With a new vision statement forthcoming, we pitch the below summary of strength and developments within the context that the report, although having looked back, is written to support the future strategic direction, staffing development, training development, and process and procedure review.

### **Strengths:**

- The culture of dialogue and mutual support amongst colleagues across the entire team
- Senior researchers clearly identify as a school of music, bringing together artistic research and performance in the research-led education (this does need development for the early career researchers through)
- Positive feedback regarding the infrastructure in terms of IT, admin and central support
- Funding given for three PhDs, studying elsewhere, to support the competencies building, and grow of research activity
- Some strengths in individual experiences in grant capture were shown across the department which has potential for wider skill sharing
- Some interesting individual research projects, papers, artistic research across the small cluster
- The research cluster monthly meetings have begun the unification of the subjects into a single cluster and these meetings are clearly good for moral, staff wellbeing, capacity building and support
- Investment in a new music education professor, who is also acting as the lead for research activity, has started to formulate a new vision, with positive feedback from the entire team
- Music education anthology research quality and impact widely in the international field

### **Development options:**

- Research leadership structure needs formalization, and line management of research needs clarifying, to formalize a reporting chain
- Clarify the mandate for the research leader, and ensure that the research budget sits with them, working in parallel with the Head of Department, who in the future should have a PhD in a relevant subject
- There needs to be a hierarchy to ensure reporting, appraisals, training needs and support are given to all staff, and transparency of that process is needed
- Create a model for collaboration which is relevant to this specific research cluster to enable the team to develop work together and to co-author and co-create. At present the work presented is largely presented in silos developed by individuals
- Develop your own criteria for research quality and impact, which can be benchmarked of the sector by liaising with Gothenburg and Piteå, and by looking at the quality criteria of the Swedish Research Council

- Ensure that there are clear budget outlines for research, which would facilitate a transparent way of applying for research funding. Ensure colleagues know how much money can be shared amongst the team, and to present this as available by competitive application. The application process will support ongoing training of grant writing and a develop amore regular process of peer review
- Develop a single doctoral study programme which represents the unique feature of the department spanning both music education and artistic research. Perhaps consider running it in collaboration with another department as the capacity building of the department will be a long term journey to reach this aspiration
- Develop a clear vision and goals which everyone in the cluster commits to and ensure there is a clear time scale for review
- Develop collaborations more widely across Karlstad University, ensuring research leaders have a network of peers to share best practice
- Clarify the link between the research cluster and teacher education
- Strength of teacher education requires a scientific basis, build on this for investing initial research funding to launch new projects and build the cluster's activity