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RESEARCH IN ART AND DESIGN IN FINNISH UNIVERSITIES



Evaluation Report



ACADEMY OF FINLAND
RESEARCH FUNDING AND EXPERTISE

RESEARCH IN
ART AND DESIGN
IN FINNISH
UNIVERSITIES

Members of the Evaluation Panel

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| Abstract | <p>The report includes the findings of the evaluation panel assessing the art research in Finland. The evaluation focused on research and doctoral education at all four Finnish art universities and the University of Lapland's Faculty of Art and Design in 2003–2007. The Academy of Finland invited an international panel to carry out the evaluation. The panel was asked to pay special attention to the quality of research, doctoral education, research environments, national and international cooperation and the societal impact of research in the field.</p> <p>The units under evaluation differ greatly among themselves and also in their size; they have a long tradition in education, but they have conducted research only since the 1980s or the 1990s. Despite their differences, the units face the same challenge: how to implement the interaction between scientific research and art. This kind of research is relatively young, even internationally, and according to the panel, Finnish research and doctoral education are among the pioneers in certain fields. The panel notes that arts and design significantly contribute to the development of innovations.</p> <p>The panel makes recommendations regarding the development of research and doctoral education at the units evaluated, as well as a number of recommendations that concern all units and the development of the field more generally. The panel notes that the quantitative need for doctoral degrees has not been fully assessed and finds it important to proportion the number of doctoral students to the actual need for doctorates. The panel finds the excessively high ratio of students to teachers a practical problem that affects the quality of doctoral degrees. The international dimension should be further strengthened both in research and doctoral education in the field. The panel notes that the Finnish doctoral school system is good and efficient but says that it should be further improved by stepping up national and international cooperation. The impact on the art field and on society at large of doctoral education and research at art universities should be further studied. The panel particularly recommends that the connection between research and undergraduate studies be further strengthened.</p> <p>The art universities should further develop their research strategies with regard to the position of research activities in relation to the development of art and art practice and its societal relevance. The panel finds it important to create forms and arenas for communication around practice-based research within the arts that has relevance to the particular art forms, both nationally and internationally. The contribution that artistic research makes to the formation of knowledge is a challenge for all the parties involved and opens up new avenues for generating knowledge.</p> | | |
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| Tiivistelmä | <p>Raportissa arvioidaan Suomessa tehtävää taidealojen tutkimusta. Arvioinnin kohteena oli tutkimus ja tutkijankoulutus kaikissa neljässä eri taidealoja edustavassa taideyliopistossa sekä Lapin yliopiston taiteiden tiedekunnassa vuosina 2003–2007. Suomen Akatemia kutsui kansainvälisen paneelin suorittamaan arvioinnin. Paneelin tuli kiinnittää huomiota alan tutkimuksen tasoon, tutkijakoulutukseen, tutkimusympäristöön, kansalliseen ja kansainväliseen yhteistyöhön sekä alan tutkimuksen yhteiskunnalliseen vaikuttavuuteen.</p> <p>Arvioitavat yksiköt ovat keskenään hyvin erilaisia ja erikokoisia, niillä on pitkä koulutustraditio, mutta tutkimustoiminta on käytännössä alkanut vasta 1980-luvulta. Erilaisuudestaan huolimatta yksiköitä yhdistää sama haaste: miten tieteellisen tutkimuksen ja taiteen välinen vuorovaikutus toteutetaan. Tämänkaltaisen tutkimus on kansainvälisestikin melko nuorta, ja joillakin aloilla suomalainen tutkimus- ja tutkijankoulutus on paneelin mukaan ollut yksi edelläkävijöistä. Paneeli näkee, että taiteilla ja muotoilulla on huomattava merkitys innovaatioiden kehittämisessä.</p> <p>Paneeli esitti suosituksia liittyen jokaisen arvioidun yksikön tutkimustoiminnan ja tutkijakoulutuksen kehittämiseen sekä suosituksia, jotka koskevat niitä kaikkia ja ulottuvat laajemmin alan kehittämiseen Suomessa. Useat suositukset liittyvät tutkijankoulutukseen. Paneeli kiinnittää huomiota siihen, että tohtoreiden määrällistä tarvetta ei juuri ole arvioitu ja pitää tärkeänä tohtorikoulutettavien määrän suhteuttamista todelliseen tohtoritarpeeseen. Paneeli pitää suomalaisessa taidealojen tohtorikoulutuksessa ongelmana suhteettoman suuria opiskelijamääriä suhteessa työnohjaajiin, mikä vaikuttaa myös tohtorintutkintojen laatuun. Kansainvälistä ulottuvuutta tulisi vahvistaa sekä tutkijankoulutuksessa että tutkimuksessa. Tutkijakoulujärjestelmää pidetään hyvänä ja toimivana, mutta sitä on aihetta kehittää edelleen mm. lisäämällä kansallista ja kansainvälistä yhteistyötä. Paneeli pitää tärkeänä, että tutkitaan taideyliopistojen tohtorikoulutuksen ja niissä tehtävän tutkimuksen vaikuttavuutta suhteessa taiteen kenttään ja laajemmin yhteiskuntaan. Erityisen tärkeänä asiana paneeli suosittelee tutkimuksen nivomista lähemmäs perustutkintokoulutusta.</p> <p>Yliopistoja suositellaan kehittämään tutkimusstrategiaansa pitäen silmällä taiteen kanssa vuorovaikutteisen tutkimuksen kehitystä ja sen yhteiskunnallista vaikuttavuutta. Paneeli pitää tärkeänä, että luodaan tapoja ja foorumeita taiteen kanssa vuorovaikutteisen tutkimuksen ja taiteen kentän kohtaamiselle kansallisella ja kansainvälisellä tasolla. Taiteen tekemisen kanssa vuorovaikutteisen tutkimuksen merkitys uudenlaisen tiedon tuottajana yhteiskunnassa on haaste ja mahdollistaa uudenlaisia tiedon tuottamisen tapoja.</p> | |
| Asiasanat | taidealat, taiteiden tutkimus, taiteellinen tutkimus, tutkimuksen ja taiteen vuorovaikutus, arviointi, tutkijankoulutus, tutkimuksen organisointi, tutkimusrahoitus | |
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PREFACE

Art has always been an integral element of well-being in human life. Through art, people gain aesthetic, intellectual and emotional experiences that may lead to new insights about the human condition, their own place in the world and as part of a community. However, the significance of art is not limited merely to the narrow sphere of individual people's lives. In addition, art has always held importance as a statement in any public debate in favour of a society with more openness and more civilized and humane values. Art can provide a critical reflection of the objectives and values of other sectors in society. Art holds at its core a fundamental value that is free of materialism, and for that reason, it has become a powerful voice in opposition to a world that tends to focus on financial and economic values alone. This same fundamental value of art means that art research, like art itself, always holds a potential for new directions, new ideas and approaches, and also the potential for dismantling outdated and rigid mindsets. Art springs from the realm of the imagination, and that is one of the reasons why many social reforms have emerged in the form of art before they were put into practice. In this way, artists have paved the way to visions of different, possible, and perhaps better, worlds for all of us. Art universities provide the facilities for artistic work of a high standard, and for research and education linked with it. Top-tier researchers are a vital resource for envisaging and defending a society with more openness and diversity where more voices are heard. While it is true that art research often focuses on individual and unique phenomena and consequently does not lend itself to generalizations in the form of scientific models or laws, the merit of this form of research lies in its important findings on the way human beings perceive and understand the world in which they live.

Discipline and research field evaluations commissioned by the Academy of Finland are one of the key elements in the long-term development of research and science policy in Finland. In its performance agreement for 2007, the Academy's Research Council for Culture and Society decided that the quality and status of Finnish art research done at the art universities and the University of Lapland's Faculty of Art and Design should be evaluated with respect to the international level. The field of Finnish art research has not been comprehensively evaluated in a nationwide perspective before, so the evaluation was considered highly relevant and justified. In addition, the original proposal for this evaluation came from researchers in the field.

In September 2007, the Council appointed a Steering Group, chaired by the undersigned, to plan and support the execution of the evaluation. The Steering Group organised an exploratory workshop in February 2008 for researchers in the field as a forum for discussions related to the frames, goals, procedures and specific challenges of the evaluation. Suggestions were raised at the workshop to extend the evaluation to science university art departments and faculties, too. After thorough discussions, the Steering Group confirmed that the evaluation would cover art universities and the Faculty of Art and Design at the University of Lapland only, with a view to assessing

the strengths and weaknesses of research and researcher training in securing internationally high-standard research/researchers in future. A common feature of all these selected universities was the interaction between artistic work and research. The Steering Group also stated that a wider evaluation was not possible within the time limit and resources provided for the task. Furthermore, evaluations have been undertaken in all Finnish science universities within the last few years, including their art units.

In spring 2008, a detailed questionnaire was sent to the units considered to fall within the scope of the evaluation where the units were asked to conduct a self-analysis and submit information to be used for the evaluation by the panel. The units were asked to return their completed questionnaires in June 2008. In April 2008, the President of the Academy of Finland appointed an evaluation panel of five members. The panel was chaired by Professor Richard Buchanan. The members of the panel were all internationally well-known and highly respected scholars. In the execution of the evaluation, the panel was assisted by Expert Secretary, Dr Johanna Laakkonen, and Science Advisor Tiina Forsman from the Academy of Finland.

The panel held its first meeting in Helsinki on 28 September 2008, together with members of the Steering Group. The purpose of this meeting was to provide the panel with an overview of the organizational structure within which Finnish research is conducted. During the following days, the panel met in parallel sessions both senior and student representatives of all four art universities and the Faculty of Art and Design at the University of Lapland. At the end of the week, the panel drafted the first version of the report now at hand.

I would like to take this opportunity to thank the panel members for their willingness to take on the task and for carrying it out with such a professional stance and ability to provide constructive criticism.

Helsinki, March 2009

Academy of Finland

Lea Rojola, Chair of the Steering Group

I SCIENCE POLICY AND THE RESEARCH POLICY SYSTEM IN FINLAND

Universities in Finland

The Finnish higher education sector is composed of 21 universities and 30 polytechnics. Geographically this network covers the different parts of Finland. About 50 per cent of each age group enter higher education.

In Finland, all universities are state universities and receive their funding mainly through the state budget. Universities enjoy autonomy and their operations are based on the freedom of instruction and science.

The degree system at the Finnish universities was evolved in line with the Bologna Declaration. The students can complete lower (Bachelor's) and higher (Master's) degrees. The art universities have postgraduate degrees in science and art, which are the licentiate degree and the doctoral degree. The target time to complete a doctoral degree is four years. In nearly all fields it is also possible to complete a licentiate degree before taking a doctorate. University education is free of charge to all students.

University steering

In addition to legislation, the policy outlined in the Government Programme and the development plan for education and research, universities are steered by means of performance-based management by the Ministry of Education.

Based on annual performance negotiations between each university and the Ministry of Education, a three-year performance agreement is concluded that specifies the objectives of university operations, such as degree targets, the resources needed to achieve them, monitoring and evaluation of target achievement, and the development targets.

Funding

Universities receive their core funding from the state and the financing of operational expenditure allocated to them is mainly determined by the degree targets and the degrees completed at the university. The appropriations granted by the Ministry of Education for university activities consist of core funding, project funding and performance-based funding. Direct government funding covers about 64 per cent of university budgets.

The Ministry of Education awards project funding to key development targets. Universities are rewarded for their quality, impact and effectiveness through performance-based funding.

The Academy of Finland, which operates within the administrative sector of the Ministry of Education, is an important source of funding for basic research carried out at universities. Universities also receive external funding from different sources, for instance for research projects, as well as have own income from commercial services, such as continuing professional education.

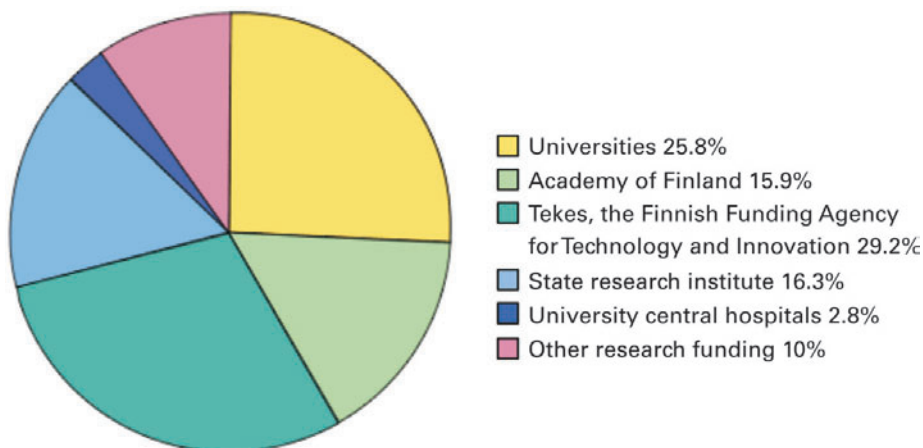


Figure 1. R&D funding in the state budget in 2007 (%).

University reform and art universities

The university system is undergoing a major reform in Finland. According to the Government Programme, the financial and administrative autonomy of universities will be increased. In this connection, university governance and decision-making will also be reformed. From August 2009, all Finnish universities will be either institutions under public law or foundations under private law. At the end of 2009, all universities will cease to operate as part of the state budgetary system.

At this point, the Government has made a commitment to finance one foundation-based university, Aalto University. This new university consists of Helsinki University of Technology, Helsinki School of Economics and the University of Art and Design Helsinki.

As part of the structural development of the university network, the Ministry of Education has proposed a merger of the Theatre Academy and the Finnish Academy of Fine Arts into one Art University. It has also discussed the possibility of incorporating the Sibelius Academy as part of the art university at a later stage. The Ministry of Education is negotiating the issue with the universities, and no decision has yet been made.

2 ART RESEARCH IN FINLAND

Art Universities and the University of Lapland, Faculty of Art and Design

There are four art universities in Finland: the Finnish Academy of Fine Arts, the Sibelius Academy, the Theatre Academy, and the University of Art and Design Helsinki. Their activities are based on long-standing educational traditions and they have been established on the foundation of long existing institutions. The first 'official' art institutions were established in Finland in the 19th century in the fields of fine arts, crafts and industrial art, and music. Of the present art universities, the history of the Sibelius Academy, the Finnish Academy of Fine Arts and the University of Art and Design Helsinki goes back to the institutions founded in the 19th century. Theatre education in Finland was launched in the early 20th century. In contrast to the art universities, the Faculty of Art and Design established in 1990 at the University of Lapland operates as part of the science university.

Until the latter half of the 20th century, the task of the art universities was to educate artists. The status of higher education institution was awarded to the four art universities in the 1970s–1990s. Research activities at the art universities were gradually launched from the 1980s onwards.

The degrees offered by the art universities are lower (Bachelor's degree) and higher (Master's degree) university degrees as well as doctoral degrees or artistic postgraduate degrees (Doctoral degree).

University of Lapland, Faculty of Art and Design

The Faculty of Art and Design was established in 1990 and offers university-level art and design education (BA, MA, DaT, PhD). The Faculty has five degree programs: audiovisual media culture, graphic design, art education, textile and clothing design, and industrial design.

At present, there are a total of 1,200 students and 40 postgraduate students as well as 30 foreign students studying at the Faculty of Art and Design. Ten Doctor of Arts degrees have been taken since the Faculty was established.

Research at the Faculty of Art and Design is characterized by close interaction between research and art thanks to the Faculty's position as part of a multi-faculty university. Here the unit, as the only science university art unit in Finland, follows the same approach adopted by art universities. This has justified the inclusion of the unit into this evaluation. Research issues cover topics related to the north, service design and digital technology used in art, media education, and cultural industry processes from innovation to production.

The Faculty focuses on northern and Arctic issues in the research on art, art education, media and design, and in cooperation with the experience industry and tourism. Doctoral education in the field of applied arts always has scientific objectives. In addition, education may also have artistic objectives if a doctoral dissertation includes an artistic production. Doctoral studies can also be chosen on a general level, within the field of applied arts.

Sibelius Academy

The Sibelius Academy (Siba) was founded in 1882 and received its present name in 1939. The doctoral program was launched in 1982, but it was not until the beginning of the 1990s that doctoral education really got underway. The Sibelius Academy offers doctoral studies up to the Licentiate of Music (LMus) and Doctor of Music (DMus) levels. In 2007, the Sibelius Academy had 1,142 graduate students, 132 doctoral students, 38 exchange students and 85 junior students.

Students can focus on either artistic work or research, and can complete their doctoral degree in one of three separate study programs: the Art Study Programme, the Research Study Programme or the Development Study Programme. In the Art Study Programme, students demonstrate their proficiency through doctoral concerts, which are the most important part of the degree. The Research Study Programme equips students with research skills and prepares them for writing a doctoral dissertation. In the Development Study Programme, students delve into a special topic in the musical profession. They acquire expert knowledge and skills in their field, and thereby produce new professional applications and practices for the music community.

Doctoral studies at the Sibelius Academy are offered by the Departments of DocMus (Orchestral Instruments, Piano, Vocal Music, Orchestral and Choral Conducting, Jazz, Folk Music, Church Music, Music Education, Composition, and Music Theory as well as by the Kuopio Department (Church Music and Arts Management).

The special feature of research in a music university is its living relationship with artistic creation and pedagogy. The key objective of research is to increase the understanding of music and musical culture.

University of Art and Design Helsinki

The University of Art and Design Helsinki (TaiK) is dedicated to design, audiovisual communication, art education and art. TaiK was founded in 1871 and it offers Doctoral, Master's and Bachelor's degrees in fine art, design, new media, art education, visual culture, motion picture and production design. TaiK is set to be part of a new Aalto University that will start to operate in January 2010.

TaiK has approximately 1,900 students, of whom almost 17 per cent come from abroad. Since 1981 the university has also offered postgraduate studies. All six schools at TaiK offer Doctor of Arts degree programs: MediaLab, Pori School of Art and Media, School of Art Education, School of Design, School of Motion Picture, TV and Production Design and School of Visual Culture.

The special feature of the Doctor of Arts program at TaiK is that part of the dissertation can also be an art production, a series of art productions meaningfully connected with each other, or a product development project. In this case, a written thesis is to be included, which is in a dialogic and analytic relation to the art productions or product development project.

Both in total numbers and in relation to the whole student population at TaiK, doctoral education has grown all through the period from 1981. In spring 2007, ten per cent of degree students were doctoral students. Annually, 8–10 Doctors of Arts graduate from TaiK. By January 2008, the university had a total of 63 completed doctorates.

Finnish Academy of Fine Arts

The Finnish Academy of Fine Arts (FAFA) was founded in 1848. At the time, it was known as the Drawing School of the Finnish Art Society. The Finnish Academy of Fine Arts first began issuing postgraduate degrees in 1997.

The Finnish Academy of Fine Arts has the following degree programs: Sculpture, Moving Images, Painting, Site-specific art, Printmaking and Photography. The following degrees are available at the Academy: Bachelor of Fine Arts, Master of Fine Arts and Doctor in Fine Arts. In 2007, the Academy had 254 BFA and MFA students, of whom 44 were foreign students and 23 postgraduate students, of whom two were foreign students.

Doctoral studies at the Academy are organized at the Department of Postgraduate Studies. The Department of Postgraduate Studies has doctoral students only – studies for the Bachelor's and Master's degrees are provided by the Academy's degree programs for painting, sculpture, printmaking, moving image, photography and site-specific art. The doctoral studies are practice-based, and geared towards a doctorate in fine arts.

The doctoral degree at the Finnish Academy of Fine Arts differs from most other postgraduate degrees in art and artistic research in that the main element of the prepared demonstration of knowledge and skill is the production part, with 60–80 per cent of the demonstration's credits yielded by creative work. Consequently, the students admitted to the program are primarily artists whose work and working methods demonstrate a research-oriented approach or attitude; the students are not necessarily oriented towards theory.

Theatre Academy

In 1979, the Finnish and Swedish theatre schools were combined to form the national, bilingual and university-level Theatre Academy (TeaK). Teaching at the Theatre Academy is organized in five departments: the Department of Theatre and Drama, the Swedish Department of Acting, the Department of Dance (founded in 1983), the Department of Dance and Theatre Pedagogy (1996), and the Department of Lighting and Sound Design (1986). In 2007, the Academy had 425 students of whom 53 were doctoral students. The number of new students admitted was 64.

The Academy's degree programs leading to a Bachelor of Arts or a Master of Arts in Theatre and Drama are: Acting in Finnish, Acting in Swedish, Directing, Dramaturgy, Lighting and Sound Design, Performance Art and Theory (MA), Theatre Pedagogy (MA), and NorMa (Nordic Master, Nordiska Magisteråret (MA)). NorMa is a Nordic program in acting that started in 1998. The Academy also started a Master's program in Performance Art and Theory in 2001. The degree programs leading to a Bachelor or Master of Arts in Dance are: Dance (BA), Dance (MA), Choreography (MA) and Dance Pedagogy (MA).

Postgraduate education began in 1988 and the first licentiate graduated in 1991 and the first Doctor of Arts (Theatre and Drama) in 1999. Postgraduate programs at the Theatre Academy include Licentiate in Arts (Theatre and Drama) and Licentiate in Arts (Dance) as well as Doctor of Arts (Theatre and Drama) and Doctor of Arts (Dance). The doctoral studies are organized by the Department of Research Development, which was founded in September 2007 (since 2008 Performing Arts Research Centre). All research undertaken at the Theatre Academy falls under the category of artistic research.

Art research at other Finnish universities – an overview

In addition to the art universities and the University of Lapland, there are nine other universities in Finland where it is possible to study and carry out research in the field of arts (Table 1).

Table 1. Art research at Finnish universities

| University | Department, disciplines, degrees (in brackets) | Website |
|---|--|--|
| Helsinki University of Technology | Department of Architecture: Architecture and Landscape Architecture (BSc, MSc, LTech, DTech and PhD) | http://arkkitehtuuri.tkk.fi/engl/index.htm |
| Tampere University of Technology Faculty of Built Environment | School of Architecture: History and Theory of Architecture, Architectural Design, Urban Planning and Design, Architectural Media Laboratory (MSc in Architecture, LTech, PhD or DTech) | http://www.tut.fi/index.cfm?MainSel=17226&Sel=17226&Show=29138&siteid=179 |
| University of Helsinki Faculty of Arts | Institute for Art Research: Aesthetics, Art History, Comparative Literature, Film and Television studies, Musicology, Semiotics, Theatre Research (BA, MA, PhL, PhD) | http://www.helsinki.fi/hum/english/index.htm |
| University of Joensuu Faculty of Humanities | Department of Finnish Language and Cultural Research: Literature, Cultural Anthropology, Musicology, Sociology of Art, Media culture and Communication studies (BA, MA, PhL, PhD) | http://www.joensuu.fi/suomi/index.html |
| University of Jyväskylä Faculty of Humanities | Department of Music: Musicology, Music Education and Music Therapy, MA Programme Music, Mind and Technology (in English); (BA, MA, PhL, PhD) | http://www.jyu.fi/hum/laitokset/musiikki/en |
| | Department of Art and Culture Studies: Art History, Art Education, Museology, Literature (incl. Creative Writing), Contemporary Cultural Studies, Master's Programme in Digital Culture (BA, MA, PhL, PhD) | http://www.jyu.fi/hum/laitokset/taiku/en |
| University of Oulu Faculty of Humanities | Literature (BA, MA, PhL, PhD) | http://www.oulu.fi/hutk/en/ |
| Faculty of Technology | Department of Architecture: History of Architecture, Contemporary Architecture, Planning and Urban Design, Building Performance and Construction, Building Renovation, Design and Art Studies | http://webcgi.oulu.fi/ark/subindex.php?page=102 |
| University of Tampere Faculty of Humanities | Department of Music Anthropology: Ethnomusicology, Musicology, Ethnology (BA, MA, PhL, PhD), Nordic MA Degree in Dance Studies (No-MA-ds) | http://www.uta.fi/laitokset/mustut/english/index.html ; for No-MA-ds see http://www.nomads.no/index.php?option=com_content&task=blogcategory&id=2&Itemid=28 |
| | Department of Acting: Programme in acting (Bachelor in Theatre and Drama, Master of Theatre and Drama, Licentiate in Theatre and Drama, Doctor in Theatre and Drama) | http://naty.uta.fi/index_flash.html |
| | Department of the Literature and the Arts: Finnish Literature, Comparative Literature, Theatre and Drama Research, Media Culture, and Art History (BA, MA, Licentiate of Philosophy, Doctor of Philosophy) | http://www.uta.fi/laitokset/taide/index_en.html |
| University of Turku Faculty of Humanities | School of Art Studies: Art History, Comparative Literature, Finnish Literature, Media Studies, Musicology, (BA, MA, PhL, PhD) | http://www.hum.utu.fi/en/ |
| Åbo Akademi University (Turku) Faculty of Arts | Art History, Literature, Musicology (BA, MA, PhD) | http://www.abo.fi/public/en/hf |

Besides the departments specialized in arts, indicated in Table 1, it is also possible to carry out art-related research at other departments and at independent institutes.¹

The Department of Acting operates at the Faculty of Humanities of the University of Tampere, and awards degrees in acting. From 1997 onwards, it has also been possible to complete postgraduate degrees in the field of theatre and drama (Licentiate and Doctor of Arts, Theatre and Drama). The basis for the degree is the research done by the theatre/drama artist, with a focus on his/her own artistic work and the research themes arising from it. In spring 2008, the Department had four doctoral students and two doctorates.

University-level professional education is available in Finland for artists working in all fields of art. In this respect, the situation of literature is somewhat different and no actual education for writers is arranged. Graduates from the Theatre Academy are playwrights and scriptwriters under the title ‘dramaturge’ from the Degree Programme in Dramaturgy. At the University of Art and Design Helsinki, the School of Motion Picture, Television and Production Design provides education in manuscript writing for films. In addition, within the discipline of literature at the Department of Art and Culture Studies of the University of Jyväskylä, studies in writing have been expanded to include advanced studies. In Jyväskylä, the aim of these studies is not to prepare students for the profession of writer, but the training provided is broader and includes aspects such as tutoring in writing. Studies in creative writing can also be conducted at the School of Art Studies at the Department of Humanities of the University of Turku.

University-degree education in architecture is provided by the Department of Architecture at the Faculty of Technology of the University of Oulu, the School of Architecture of Tampere University of Technology, and the Department of Architecture of Helsinki University of Architecture.

Funding of Art Research

Funding awarded by the Academy of Finland

The Academy of Finland is the most important funding source for art research in Finland. Table 2 shows Academy funding granted to the humanities in 2003–2007. The column ‘Art research and literature’ includes art research both at the art universities and other universities.

The share of the art universities and the Faculty of Art and Design at the University of Lapland of the funding granted by the Academy’s Research Council for Culture and Society in 2003–2007 is shown in Table 3.

For funding obtained by the art universities and the University of Lapland, Faculty of Art and Design, see Appendix 1.

1 The University of Jyväskylä hosts the Research Centre for Contemporary Culture (www.jyu.fi/hum/laitokset/taiku/opiskelu/nykykulttuuri/en) and the Research Institute for Church Art and Architecture (www.jyu.fi/hum/laitokset/taiku/en/subjects/arthistory). Art-related research can also be conducted at the departments of foreign languages and cultures of a number of universities.

Table 2. Academy of Finland research funding to the humanities 2003–2007

| Year | Humanities total | Art research and literature | Art research and literature (% of humanities total) |
|------|------------------|-----------------------------|---|
| 2003 | 20,736,480 | 4,608,990 | 22 |
| 2004 | 18,574,877 | 3,976,230 | 21 |
| 2005 | 19,836,223 | 1,880,620 | 9 |
| 2006 | 24,964,878 | 2,465,960 | 10 |
| 2007 | 24,940,240 | 5,752,390 | 23 |

Source: Academy of Finland Annual Reports 2003–2007.

Table 3. Share of art universities and the Faculty of Art and Design at the University of Lapland of Academy funding 2003–2007 (€)

| University | 2003 | 2004 | 2005 | 2006 | 2007 | Total |
|--|------------------|------------------|----------------|------------------|------------------|------------------|
| University of Lapland, Faculty of Art and Design | 245,090 | 161,900 | 9,260 | 0 | 4,500 | |
| Finnish Academy of Fine Arts | 0 | 0 | 0 | 180,000 | 0 | |
| Sibelius Academy | 266,520 | 442,530 | 19,160 | 788,020 | 236,150 | |
| University of Art and Design Helsinki | 1,192,300 | 1,033,270 | 249,220 | 323,800 | 502,540 | |
| Theatre Academy | 0 | 150,870 | 0 | 180,000 | 319,420 | |
| Total | 1,703,910 | 1,788,570 | 277,640 | 1,471,820 | 1,062,610 | 6,304,550 |

Source: Academy of Finland, List of projects.

Joint project funding of the Academy of Finland and the Arts Council of Finland

The Academy of Finland and the Arts Council of Finland have worked together to promote interaction between art and research. In 1998 and 2004, they carried out specific calls with a focus on the interaction between art and research. The Academy funded the research components of the projects and the Arts Council their artistic components.

The aim of the 1998 call was to find solutions to practical and methodological problems that were seen to have limited the development of research carried out at art universities. Another aim was to promote the communication between art and research and to build a funding structure in which different funding agencies would cooperate with a view to funding research that involves artistic products/productions. The goal was to fund research that included artistic products/productions as a whole and to find solutions to problems that were related to the funding of the artistic components of research conducted at art universities. The funding of the call arranged in 1998 concluded at the end of 2001. Funding was allocated to ten projects. Academy project funding totaled 840,900 euros and the Arts Council awarded the project 220,000 euros as grants.²

A new specific call was arranged for 2004–2007. The aim of the second application round in 2004–2007 was to strengthen research and researcher training in the field of arts and to promote the interaction between art and research. For the period starting in 2004, the Academy awarded 1,000,070 euros and the Arts Council awarded 210,000 euros.

2 Figures for 1998 are based on value of money in 1998.

Other sources of funding

In addition to the Academy of Finland, private foundations and funds are also significant funding sources for art research. The arts councils operating under the auspices of the Arts Council of Finland have granted individual artists grants for productions and working grants for one to five years, also called artist's grants, for research-related artistic work. The grants of the Arts Council are awarded on the basis of artistic peer review, and the academic significance of the project is not assessed in connection with the funding.

Doctoral Education

Provisions regarding doctoral education

The Government Decree on University Degrees (794/2004) contains the provisions on the licentiate degree and the doctoral degree. The licentiate degree is an intermediate degree that a student admitted to postgraduate education may be awarded when he/she has completed the part of the postgraduate studies assigned by the university and the specialization education which may be included in the degree (Section 23). The licentiate degree is not awarded by all universities.

In the fields of art and design, fine arts as well as theatre and dance, the decree permits artistic work as part of postgraduate education.

In the field of art and design, the aims set for the postgraduate education by the decree are the same as at science universities, and in addition the decree permits that the student gain knowledge and skills for independently conceiving methods of artistic creation or creating products, objects or works that fulfill high artistic demands. In the fields of fine arts, theatre, music and dance, the aim of postdoctoral education may be, in addition to or instead of the general aims, that the student gains knowledge and skills for independently conceiving methods of artistic creation or products or transactions that fulfill high artistic demands (Section 21).

The degree regarding doctoral degree prescribes (Section 22) that the student must 1) complete the required postgraduate studies; 2) demonstrate independent and critical thinking in the field of research; and 3) write a doctoral dissertation and defend it in public. In the fields of fine arts, music, art and design, and theatre and dance, a student admitted to postgraduate studies may, demonstrate in public the knowledge and skills required by the university.

Universities have taken an advantage of the broad limits provided by the decree, and each art university applies the decree from its own starting points. The rules of each university are recorded in its own degree regulations. In practice, the differences permitted by the decree are seen, for instance, in that the written components of doctoral degrees may differ considerably from each other depending on whether the focus of the degree is on artistic work or on the written component. Except for the Finnish Academy of Fine Arts, it is possible for students at the art universities to complete a doctoral degree with no artistic component. However, a common feature of all the universities that were evaluated is the interaction between artistic work and research.

Researcher training

The Finnish doctoral program system (also called graduate schools) was established in 1995, with financing by the Ministry of Education, the universities and the Academy of Finland. The system has been gradually expanded, and the number of schools has doubled from the original. At the beginning of 2007, the system comprised 119 doctoral schools.

Apart from doctoral programs, other major avenues to a doctoral degree in Finland are the postgraduate student places offered by universities and research institutes, project funding provided by the Academy of Finland, and support from private foundations. At art universities, the majority of doctoral students study outside the doctoral schools. In 2007, the schools had a total of 2,064 students, of which approximately ten came from art universities and the University of Lapland's Faculty of Art and Design.

The doctoral schools have made postgraduate education more systematic and more efficient. A key objective is to assure the quality of doctoral education, shorten the time it takes doctoral students to write their dissertations and thus lower the age at which doctoral candidates defend their dissertations. The aim is to train high-level professional researchers and experts. With a view to increasing international doctoral education, the aim is to increase the percentage of foreign doctoral students in the doctoral schools to 20 per cent on average by 2012.

Most of the doctoral schools are networked projects jointly run by several universities, in which senior and junior researchers work in research groups together with graduate students. This creates an innovative environment conducive to research quality and a learning environment that inspires graduate students. The doctoral schools provide systematic education and guidance for doctoral students. The goal is that the students write their doctoral dissertations in four years. Students in doctoral schools are paid and work full-time on their research. The doctoral schools also have 'status students', that is, students who are allowed to take part in the teaching organized by the doctoral school, but who are not funded through the system.

The Ministry of Education has annually granted up to 36 million euros to the doctoral schools. The Academy of Finland plays a key role in selecting doctoral schools, based on the assessment of their scientific quality. Each year the Academy allocates more than four million euros to the doctoral schools for their course activities, coordination and internationalization. In addition, part of the funding allocated by the Academy to research is targeted to doctoral education. For the period 2007–2011, the doctoral schools coordinated by art universities receive 2,398,000 euros from the Ministry of Education (for information on doctoral schools see Appendix 2).

3 THE PROBLEM OF RESEARCH IN ART AND DESIGN

Despite the long tradition of historical, philosophical, and critical inquiry into art and design that extends from antiquity to the present, it is fair to say that systematic, institution-wide research programs in these areas are a relatively new enterprise in Finland as well as many other countries in Europe and elsewhere around the world. Such research programs have arisen for a variety of reasons. They are partly a result of the changing status of art academies in the later decades of the twentieth century as they were transformed from being institutions for the professional development of artists and performers to becoming universities of higher learning, with the concomitant expectation that the work of faculty and students should be assessed not only in terms of a body of creative making and performance but in terms of reflection and the systematic development of theory and explanation of the creative enterprise. In turn, this development is partly a consequence of political decisions regarding economic competitiveness, accountability for public monies, or the search for equivalence of education among the members of a larger political unit such as the European Union. In a deeper sense, however, there is also a new appreciation of the productive relationship of theory and practice in art and design. This is significant because, as the twentieth century unfolded, it became increasingly problematic to distinguish sharply between performance and the ideas that motivated and shaped performance. There was a new understanding that the separation of theory and practice was based on a crude appreciation of aesthetic experience as well as the place of art and design in society, culture, and the economy. Thinking, doing and making, to use the philosopher John Dewey's phrase from his seminal book *Art As Experience*, are intimately connected in all forms of art and design, whether in the context of the creative enterprise of the artist or in the creative enterprise of those who experience and appreciate the work of the artist. For this reason it is proper and perhaps even necessary to develop professionals who are reflective, articulate, and cultivated in a wider learning rather than merely trained in a narrow, specialized skill.

The cultivation of professionals in art and design is partly a problem of education. There is a need to develop richer and broader curricula that educate rather than merely train individuals, enabling them to function well in the new and rapidly changing circumstances of society, national culture, and world culture. However, the cultivation of professionals is also a problem of developing a culture of inquiry and research that can strengthen and expand the understanding of the arts and design, opening new directions for expression and exploration. The goal of research is two-fold: to consolidate what is known about a field in its most sophisticated and well-grounded form, and to expand that knowledge through original inquiry. This work strengthens the understanding of a field and enhances the quality of education, appreciation and participation that make the field a part of culture.

Other disciplines of the academy – disciplines located in the social sciences, the humanities, the natural sciences and mathematics – as well as many other professions have struggled with questions about the nature of research and the relationship of theory and practice. Their debates have settled into relatively well-understood positions that form some of the key elements of the intellectual and philosophical backbone of those disciplines and professions. In art and design, however, such debates have a much shorter history. The community is still developing and debating the differences of perspective and valuation, sometimes uncertain of the positions and of their consequences. Perhaps, too, there is concern about the impact of misunderstanding by those outside the art and design community, particularly when a narrow margin of funding is at stake.

Nowhere is this more evident than in the problematic concept of “artistic research” and debate over the status of artistic practice. Some in the art and design community argue that practice, itself, is a form of inquiry and research that should be recognized and rewarded as such, without need for further justification or explanation. In contrast, others argue, on the one hand, that such a view undermines the value of artistic expression and, on the other hand, is entirely contrary to the nature of research since it does not yield specific propositions, ideas, or insights that may be disseminated, tested, replicated and verified independently of a unique, individual practice or performance. This debate was particularly prominent in the early stage of discussions about the nature of research in art and design, and it proved divisive in some countries and in some disciplines, hindering the development of a research culture in art and design. Fortunately, discussion has moved on in many places toward a deeper understanding of the nature of research and its productive relationship with practice and artistic creation.

One idea that helped to overcome the division on this issue is a distinction made by John Dewey between “common sense” inquiry – the legitimate sense of inquiry undertaken by anyone who practices or takes action in the world – and “formal” inquiry, with a systematic pattern and outcome that characterizes both the human sciences and the natural sciences.³ With this distinction, one certainly captures the sense in which the artist or designer engages the world and creates something new and original, frequently bringing insight into the human condition. But one also begins to clarify the further task of investigating and understanding the nature and practice of art and design.

As a consequence, debate in the art and design community is increasingly directed toward the pattern of inquiry and the methods of research that best serve the field. This is a work in progress for art and design, led by the effort to establish strong doctoral programs and by the effort to extend a spirit of inquiry and research down into the earlier levels of education. The potential outcome is significant because it may shift undergraduate and master’s level education away from rote memorization of facts and narrow training in technical skills into creative engagement and new application of the arts and design in society and culture.

3 Dewey, John. *Logic: The Theory of Inquiry*. New York: Holt, Rinehart and Winston, 1938, pp. 60–80.

However, this debate is too seldom expressed in formal discussion. More often it is carried out in the form and structure of individual doctoral theses and also in the published work of faculty members as such work is manifest in conference papers, journal articles, and books. It has been difficult for doctoral students – and some new researchers – to understand what it means to: (1) identify a problem for inquiry and research; (2) discover a new idea suited to address that problem; (3) develop and demonstrate their idea through suitable methods of investigation and analysis; and (4) explain the significance of the outcome of their research. One may reasonably expect that as the community of researchers in art and design continues to develop, there will be a growing understanding of the structure of inquiry and its diverse manifestations in different disciplines and in different strategies of inquiry.

4 DEVELOPMENT OF RESEARCH FOCUS IN ART AND DESIGN

The five Finnish institutions discussed in this report have long histories of teaching in music, theater, the visual arts and design. The new emphasis on research as a significant part of their institutional missions followed after the Bologna process that aimed to unify the structure of all university degrees in Europe along the path of a three-year BA, a two-year MA, and a four- or five-year Ph.D. or Doctor of Arts, with a unified crediting system to measure student progress and allow for equivalence of preparation and easier transfer possibilities. This process is in the making all across Europe, but in Finland it has placed remarkable duties on students and faculty in the former academies of art and design.

The new Universities Act established in Finland will change the character of all universities perhaps more than any reform in the past. Universities continue to obtain most of their financial support from the government, but they are also strongly encouraged to obtain funding from other sources. This new competition presents a variety of problems for all universities. But in the area of research it means the rise of short-term projects of applied research that are often easier for those outside the university to understand than long-term basic research projects.

Of special note, the merging of the Helsinki University of Technology, the Helsinki School of Economics and the University of Art and Design Helsinki into a new Aalto University presents other complications in any effort to evaluate the quality of research and research education. Any recommendations must be offered cautiously, since the opportunities and dangers of the merger are difficult to predict. Larger universities and harmonized university education may make international studies easier and perhaps more effective. They may also encourage innovation and mobility, particularly in the natural and social sciences. But such changes are sometimes problematic for artists – though much less so for designers, who benefit from the interdisciplinary richness and diversity of a larger university environment. In any case, there is a perception among some that academic formalities and artistic creativity and innovation do not combine easily. This may well be a residual attitude from the past that does not represent newer attitudes and understanding – after all, art and design education flourish in universities in other countries. Nonetheless, the attitude does exist for some individuals.

The University of Art and Design Helsinki and the Sibelius Academy have longer traditions of research that precede the recent national emphasis on research. These traditions have probably helped in the creation of new organizations and degree structures. At the Finnish Academy of Fine Arts the change has been rapid and effective for many reasons. One of the most important is probably the “intellectualization” of contemporary arts. In addition, the small size of this University seems, surprisingly, to be a source of strength rather than a weakness.

The Theatre Academy of Finland was established in 1979 as a combination of the Finnish and Swedish theatre schools into a bilingual Academy. This institution lacks a research tradition and, as a consequence, does not yet convey the sense of a research-oriented environment. Only a few individuals conduct research at the Theatre Academy, and the influence of those individuals on the institution is still taking shape.

At the University of Lapland, the Faculty of Art and Design was established in 1990 and currently offers five degree programs: audiovisual media culture, graphic design, art education, textile and clothing design, and industrial design. This organization, too, has not yet established a strong research tradition, though it is clear that there is an opportunity to develop research work that is important and useful.

Although these five institutions differ greatly among themselves, they have begun to demonstrate that innovative intellectual inquiry and artistic work are not inherently in conflict with each other. This is beginning to serve the wider interests of the arts and design within the social and cultural circumstances of Finland.

5 PLURALISM IN THEORY AND PRACTICE

Despite the many differences among these institutions – differences of history and tradition, vision and mission, as well as type of artistic or design practice – there is a common problem that they all share. This is the problem of theory and practice, expressed in the form of a question: how is research related to artistic practice and to the design of effective products? This is a philosophical question as much as a practical question, and there is no single answer. Indeed, an overview of research in the art and design universities of Finland reveals a sophisticated pluralism of views among the different institutions as well as among individual researchers within each institution. It is useful to review this pluralism, since it provides a framework for understanding the complexity of assessing research in this area. In essence, there are four different perspectives on the relationship of theory and practice.

From one perspective, theory and practice are so intimately related that they can never be entirely separated. They are two sides of the same coin. The development of art and design parallels the development of theory, since both the practices of art and expression of theory are an exploration of ideas in intelligent and sensuous forms. Art that challenges and provokes thought is powerful and effective art, even if it does not yield the literal propositions that are sometimes regarded as the standard in science and philosophy. From this perspective, myths may be true, and their truth may well transcend the ability of human beings to translate such truths into language. This is a *gnostic* perspective – and sometimes described as mystical in its highest reaches. It is a perspective that was quite evident in some of the work that the panel has reviewed.

From another perspective, theory and practice are sharply distinguished. Artistic creation comes from the synthesis of form and material, and the practice of art and design is precisely the ability of the individual to effect such a synthesis, whether for the purpose of artistic expression or for the development of products that meet the practical needs of human beings in their daily lives. Theory, in contrast, is a formal inquiry into the causes and principles of effective synthesis. Theory takes shape in a “science of made-things,” a “science of the artificial,” or a “poetics” of the human-made world. Theory and artistic practice may have a useful relationship, but they should not be confused. Indeed, the successful artist may have a great deal to say about the principles of creation and making – and the development of theory and research may ultimately help to shape the discipline of artistic practice. But the contribution to knowledge about art and design is never a substitute for the high quality of performance that distinguishes the accomplished artist or designer. Once again, the panel found this perspective often in its review of different institutions and the work of different researchers.

Between these two broadly contrasting perspectives the panel also found evidence of two other subtler perspectives that further complicate the understanding of research in art and design.

One of these perspectives regards theory, itself, as a form of artistic expression, modeled on the sense in which all art is communication. The ability of theory to tell useful stories about aesthetic experience – to provide a narrative perspective on the workings of art in social life, developing the connections and issues as well as the influences on creation – parallels the performative dimension in all forms of art. In short, artistic theory and artistic practice are both examples of artistic performance. While they are by no means identical in form, matter, or even purpose, theory is often the accompanying manifesto of practice.

In contrast to this perspective, there is another perspective that recognizes the natural basis of all art and design. The *natural* basis – rather than the *performative* basis – is open to scientific investigation and theoretical speculation. However, the contribution of research and theory to practice is different for art and for design. For art, there is little direct benefit to be gained from research. It is true, for example, that psychology may give insight into the mind of the artist and sociology into the class relationships of a nation, but the artist is not directly affected by the explanations of a critic, historian, or theorist. The benefit of research may be more for the public appreciation of art rather than for any contribution to improved or altered practice. For design the situation is very different. Research and theory in areas such as ergonomics, psychology of perception, cognitive processes and socialization may have great impact upon the design of products for everyday living. This perspective, too, was quite evident in the panel's review.

The four perspectives briefly described here reflect the productive pluralism of art and design research in Finland. To some extent they characterize the vision of research that varies among the institutions, but there is also a similar pluralism of perspectives within each institution, guiding the work of individual investigators and artists. This pluralism complicates the effort to evaluate research in the arts and design in Finland, but it is also an important sign of the vitality of the Finnish community. While too little conscious attention is paid to these perspectives and the consequences for productive research, it is nonetheless reassuring to see them emerging in operation as the art and design universities evolve. The work in Finland is, in a sense, a microcosm of the full pluralism that one finds in many other parts of the world.

6 ASSESSMENT OF RESEARCH AND RESEARCH EDUCATION

The institutions included in this assessment have such distinct profiles in subject matter, discipline, vision, and research activity that it is best to discuss them individually. As we have suggested, all of the institutions face a similar problem of the relationship of theory and practice. However, the specific circumstances of each institution led the panel to a series of reflective discussions, captured in the following short summaries.

University of Art and Design Helsinki

Vision. The University of Art and Design Helsinki was established in 1973, transforming what had been the Institute of Industrial Art into a new kind of institution that was modeled – at least in its early phase – on the Royal College of Art in London. As at the Royal College and its Department of Design Research, the University of Art and Design began with applied studies. For example, there were ergonomic studies of a cashier’s work area and other studies of work processes and the environment of work. Such studies were funded by the Finnish labor administration, indicating the applied nature of the research. At the same time, of course, the new university developed a curriculum of training and education in an array of fine arts as well as design disciplines. Research was the province of some members of the faculty, but most were engaged only in teaching.

By the late 1970s there was a movement to develop postgraduate education at the University, and postgraduate education – both at the masters level and higher levels of licentiate and doctorate – meant the *research* education had to play an important role along with the practical education in making that was and is a part of each of the arts and each of the design disciplines. A fuller account of this development is available in the documents provided by the University, but the point for this review is simply this: from its early emergence as a university, this institution took a natural and decisive turn toward research as a key component of its vision.

It is important to note that such a turn was not without controversy. As in other countries, there were two sides of skepticism – if not outright opposition. On one side were the established disciplines of engineering and the sciences. They were either doubtful of the value of such research within an art and design context or they were insistent that any advanced research training follow the pattern of their own fields – this is the influence to establish so-called “scientific” research. On the other side were those members of the art and design faculty who were doubtful of the value of research in relation to artistic practice. At this point, it is useful to note that members of the design faculty did not seem to have the same doubt. Art and design have taken different paths in the twentieth century, and their differences persist to some extent.

It is no exaggeration to say that the University of Art and Design Helsinki was one of the pioneers of research and research education in art and design in the latter decades of the twentieth century. This is not to say that all of the work performed in

the early days was at a high, international level. But it is correct to say that the aspiration was toward a high level of performance in research and in practice, particularly in the design disciplines. When the first doctoral program was established in 1995, the University entered on a pathway toward excellence in certain areas and growing potential in others. In short, the institution was shaped around a vision, and its development has been a gradual movement toward greater realization of that vision.

The emerging Aalto University is part of a natural trajectory for the University of Art and Design Helsinki. If the leadership and faculties of the new university can find ways to encourage truly interdisciplinary efforts that connect all of the elements of their institution, then they will have made an important step toward an institution that is well suited to the twenty-first century.

Organization. The University of Art and Design is a complex institution, with research and research education distributed across five schools situated in Helsinki, and one in Pori, Pori School of Art and Media, as well as in other organizational units such as the Future Home Institute. Such a large institution presents obvious problems for the management and development of research – and it also presents obvious problems for any assessment. The following observations are addressed to the current state of the institution, not to the anticipated future organization around the three “factories.”

The current division into Schools of Design, Art Education, Visual Culture, Media Lab and Motion Picture, TV, and Production Design seems sensible and practical. This division does raise a question about how the different units may work together in projects, but it appears that collaborations are possible. Indeed, the units such as the Media Lab and the Future Home Institute seem to have a connective role in some cases. That is, the Lab and the Institute, if managed well, provide natural bridges for work in the area of information design and information display.

Research Assessment. The research work of the School of Design is impressive. The central theme seems to be user centered design in the context of product development, with an element of strategic planning or what is perhaps better called strategic design planning. Research in this School is divided into three orientations. First, approximately 10% is what one should call “clinical research.” This is research directed toward a specific case or client – much as a doctor treats an individual patient. In this sense, research is a natural part of the design process. It may lead to further questions for other kinds of research, but its boundary is the individual case or product. Second, approximately 75% is properly called “applied research.” Such a category is well known in engineering and the sciences, and it is common in most design schools around the world. This research is directed toward a class of problems or a group of cases rather than toward an individual instance. Third, approximately 15% is “basic research.” This is work directed toward fundamental questions or problems in the nature of design or in the subject matter addressed by design. For example, a design researcher may, in the course of applied research, discover an idea that deserves further exploration in itself and for its ability to contribute toward our understanding of the fundamental nature of design or our understanding of a subject matter that is involved in the design work – as, for example, the study of social networking designs may lead to some idea about the nature of social networks and human relations.

The distribution of research in these three classes is excellent as a profile for a design school. Quite evidently, in the School of Design research is used in the process or activity of teaching. Indeed, teaching is, itself, a form of research. This is a potentially powerful idea, and the members of the faculty of this school are well qualified to exploit it. Faculty research and research education go together well in this school, with little conflict around practice. In addition, there are many excellent collaborations with other universities in Finland and abroad. This is a unit with a distinctive international profile.

The Media Lab has a somewhat different distribution of research classes. The Lab reports that there is no clinical research. Applied research accounts for approximately 70% of the work and basic research accounts for approximately 30% of the work. The term “media” is somewhat puzzling here, as elsewhere in many other universities. There is a broader focus than just digital media. In this group – excellent in reputation and excellent in fact – theory and making are regarded as having a dialogical relationship. Doctoral research is very good, students present their results at international forums, and they move on to good jobs, working in Finland or elsewhere. Work in the Lab appears to be grouped around four thematic interests, signaling a mature unit that has found its focus and it proceeding to do fine work. The only problem is the small size of the staff. The Media Lab is trying to support too many students. That is, the faculty/student ratio is not correct. Either there should be fewer students or more faculty members. However, given the importance of digital products for the economic development of Finland, it seems clear that it would be better to have more members of faculty rather than to have fewer students.

In contrast to the School of Design and the Media Lab, the panel was somewhat puzzled by the work of the School of Visual Culture. The research work is certainly good by international standards, but in the presentation to the panel there was little evidence of a connection between the research work of the members of the faculty and the practical artistic and design work that goes on in the classroom. Perhaps this reflected the perspective of the members of the faculty on the relationship of theory and practice. Or, perhaps it reflected the resistance of studio teachers to the influence of research and theory. It was difficult to judge. In any case, there seem to be several distinct approaches to visual culture within the unit. Each has yielded interesting results, whether from semiotic analysis, aesthetic culture and form analysis, art history, photography and photographic theory, and so forth. However, the research work is rather traditional, and the research project descriptions seem somewhat stale. In those descriptions there is reference to research in artistic practices, and there are workshops to share the knowledge with students and others. Nonetheless, one has a strong impression that the individuals in this unit do not share a common vision, despite their different approaches. It is quite possible to have a common vision and still pursue different strategies and pathways – different methodologies and concepts. The panel saw little evidence of such a vision, and this is a significant weakness of the unit as a whole – even though individuals may be successful. One of the signs of a strong research group is an ongoing theoretical discussion or debate. We did not see signs of this in the area of visual culture. Instead, there were signs of fragmentation.

The theory and practice of visual communication has evolved into a fruitful relationship in other art and design universities and it should be fruitful in this

institution. For example, the development of information design is, without doubt, one of the most important and relevant developments in professional design practice, with applications in virtually every area of human experience. Yet, it was not clear whether the teaching of visual communication at the University of Art and Design Helsinki had evolved beyond the old fashion of training in skills and materials. The panel simply did not see enough examples of actual work to understand the relationship of research and practice within this unit. With this much said, however, the panel also felt that the examples of research projects presented by members of the faculty were excellent and of high standards when placed in an international context. The work in semiotics is a bridge between industrial design and other forms of design.

Although the panel was unable to travel to Pori to make a site visit at the School of Art and Media, there was a presentation in Helsinki that was very helpful. The unit is obviously quite small, but the impression was one of energy and purpose in the area of research. It appears that the unit, while remote from Helsinki, has a good sense of the central ideas that are operating at the University of Art and Design Helsinki and other universities. Since Art and Media work within a consortium, the unit has interesting and potentially important connections with a variety of other departments from other universities. The panel was not able to assess this Consortium, but the impression is quite favorable.

The School of Motion Picture, TV, and Production Design seems to be purposeful and highly motivated. Individuals from the unit convey a sense of intensity and commitment that is a blend of artistic experimentation and theoretical reflection. The areas of investigation are, in many cases, connected with some of the latest developments in digital communication. But the work seems to be well grounded in the nature of film and television. While research appears to be a theme within the unit, there is little evidence of a distinctive research profile. One has the sense that the individuals are thoughtful and reflective but that their effort is in artistic production. In fairness, this may be a sign of a young unit, still uncertain of its research agenda.

The School of Art Education has a focused program of research that is well suited to its mission. The areas of emphasis are well articulated: "The emphasis in research is on the theory of art education, artistic and narrative research methods, pedagogical research related to the role of art educators, and visual media literacy." The work is practical and useful, with a bridge to preparing teachers who can work in the various levels of education within Finland. The work appears to be excellent and to meet international standards. The members of the faculty are articulate and well familiar with work in other countries. Research education is an important part of both undergraduate and master's programs. Students are introduced early to a research perspective, making them active investigators as well as teachers who are receptive to the latest developments within the field.

The Future Home Institute and the Designium Innovation Services unit are among the most exciting features of the University. Leading edge research of a focused nature marks the Future Home Institute. It is an asset for the university and for Finland. Similarly, the tech transfer unit – the Innovation Services unit – appears to be working well. It is not clear how well these units are appreciated with the university as a whole. In other universities around the world there is sometimes a lack of adequate coordination between the academic units and the tech transfer group – or,

indeed, an applied research institute such as the Future Home Institute. There may be something of this kind of issue within the University of Art and Design Helsinki, but the matter is not clear. What is clear is that these are valuable units that serve to connect the institution with the wider community.

Environment and Equipment. All areas of the University appear to be well equipped with the latest or most relevant tools, instruments, and other supporting materials that are needed to carry out their missions. The panel cannot conduct an exhaustive study of this subject, but from observation it is fair to say that there are no major needs that are not being addressed in the normal processes of management. The overall environment of the building-complex that houses the university seems in remarkably good condition. It is one of the better facilities of its kind in the world.

Research Education. It is difficult to entirely distinguish between research conducted by the members of the faculty of the various Schools and other units of the University and the education and development of researchers at the undergraduate, master's and doctoral levels. Certainly, one can identify projects and publications of the members of the faculty, and in the case of the University of Art and Design Helsinki the output of researchers is at a reasonably high level by international standards. The accomplishments are somewhat uneven, but the essential point is that the institution as a whole has taken shape around a vision that includes research as a central element and that the institution continues to be motivated to fulfill the early vision. Because the vision has included research as a central element, the preparation of new researchers is a natural extension. Changes in the regulations and decrees governing universities enabled this institution to develop suitable degrees and curricula for this purpose. In an excellent university, the research work of members of the faculty and the research work of students is interdependent. Each motivates and stimulates the other in an ongoing process of inquiry.

Nonetheless, there are some problems in the area of research education. One of these is the degree given to doctoral students when they graduate. Currently, it appears that the degree commonly granted is a Doctor of Arts. This is understood locally, in Finland, as a Doctor of Philosophy or a Doctor of Philosophy in the Arts or a Ph.D. Unfortunately, the D.A. or Doctor of Arts is not interpreted this way in the international arena. This matter should be visited with a careful study to determine the best degree to grant.

Another concern is the ratio of students to teachers. A sound ratio of doctoral students to teachers is perhaps 5 to 1. In this institution, however, the ratio is 10 or 15 or 20 to 1. The panel has tried to probe the situation in order to understand what has happened in educational planning that has allowed this kind of ratio to become standard. One explanation is that many students are "on the books" as students but they are not really active students. To the panel, this was strange, indeed. We looked in vain for some "sunset" provision that would terminate doctoral study if progress was not regular and measured. The panel does not understand the reason for this. In any case, it seems to the panel that this is not the only explanation for the disproportion between students and advisors. There seems to be some fundamental misunderstanding about what can actually be accomplished in teaching doctoral students. The quality of work is simply not adequate if the ratio too far at variance from the 5 to 1 ratio.

There is also a question about how many doctoral graduates are needed in Finland and whether there is some over-production. This is a question that goes beyond the University of Art and Design Helsinki. We will return to it later in this report.

Summary. The University of Art and Design Helsinki is an excellent institution with a wide range of research and research programs that touch every unit or school. The output in terms of books, articles, dissertations, conference papers, reports, and grant activity has been very large when compared to many other universities of art and design around the world. The quality of work is somewhat uneven, but in the best work the results have international stature and recognition. The university seems to be well focused to deliver the kind of education and research that is needed within Finland. There is a strong international component in the student body and among faculty, and there are many international connections. The development of this feature of the university is a deliberate matter, strategically determined and pursued for many years. The strategy brings recognition to Finland and the benefit of attracting interest from many quarters. The university makes a significant contribution to the social, economic, and cultural life of Finland.

Theatre Academy

Vision. The Theatre Academy is an independent and increasingly international university providing education in the areas of dance, theatre, light and sound, performance, and pedagogy. It is recognized within the Academy that the performing arts reflect, reinforce, and even criticize the structures, goals and values of society. They offer aesthetic, emotional and intellectual experience. As such, they make a contribution to a debate that pushes society towards greater openness, understanding and humanity.

The main objective of the university is the education of artists. Statistics since 2003 show that there are an annual average of 1,400 applicants. From this pool, the board admits an average of 70 students per year. There are approximately 400 undergraduate and graduate students, and there are approximately 50 postgraduate students.

Organization of Research. The Theatre Academy introduced doctoral education in 1988, nine years after the establishment of the Academy itself. It offers a Doctor of Arts in Theatre and Drama and a Doctor of Arts in Dance. During the evaluation period 2003–2007, five doctoral works have been completed – a rather average amount in comparison to the number of postgraduate students studying at the Theatre Academy. The approach of these five works differs greatly, ranging from a demonstration of “master artistry” to innovative and critical research. The researchers were affiliated with different departments and worked independently and separately. There was no common methodological approach nor did the works form or represent a coherent research tradition within this Academy.

The Department of Research Development (TUTKE) was established in 2007. At the same time with TUTKE, a new post, a Professor of Artistic Research was established. The board of the department is comprised of representatives of all of the

departments of the Academy. The goal of this new department is to enable transitions in the content as well as the politics and organization of research:

1. from the assumption of a dichotomy between doctoral works with artistic or scholarly (scientific) emphasis to artistic research as the main focus, understood as an *umbrella concept* enabling various approaches;
2. from relying on artistic exceptions and individuality in the humanistic tradition to collegiality, shared responsibility, organized curriculum, obligatory studies, examination regulations, collaborations.

The so-called “umbrella concept” seeks to provide reflection on the profile and application of artistic research. It appears to be a potentially useful concept in Finnish art universities. The “umbrella concept” did not emerge during the site visit, but it is presented in a paper that deserves attention as an expression of one view of the relationship of research and artistic activity – that is, of artistic research, itself.⁴

To gain some understanding of the meaning of artistic research in this approach, it may be useful to cite a few comments – paraphrases and quotations – from a paper by professor of artistic research Esa Kirkkopelto.

Artistic research looks from art to theory and not the other way round. It attempts to open up a new perspective on reality. Three key sentences exemplify this new approach that one assumes is able to bridge the gap between discourse (traditionally emerging from the humanities) and experience (traditionally emerging from art): “Artistic research is forced to assume that there is fundamentally unconscious knowledge, knowledge of the body or hand, which is by nature practical or possible to make practical and is therefore in principle also possible to articulate and theorize. [...] It is the technique of representing, describing, observing and perceiving, and as such, it is more fundamental than any manufacturing or production. [...] Art or an artist who attempts to explain its own mode of existence theoretically is forced to assume that art is the technique of reality.”

This approach challenges the traditional understanding of theory as developing solely out of academic work. The Doctorate of Arts, as TUTKE understands it, is democratic, i.e., “is not meant to represent the peak of hierarchy, but should in all occasions serve basic education. The knowledge and skill produced should flow not only out to the world but also to the faculties and to basic education.”

Capability. TUTKE certainly shapes an innovative platform for artistic research in terms of mission and strategy that still has to prove its applicability, efficiency and value. The number of staff seem to be sufficient in order to coach the doctoral students as well as to conduct their own research.

So far, experiments and pedagogy are two of the fields of application of artistic research which have been executed in a small format. The pedagogic significance of artistic research announces as its unique objective the creation of new pedagogy or its application in art education. This type of artistic research has always been and in TEAK it is, along with dance research, the form of artistic research most often pursued and taken the furthest. Indeed, it has been creating new approaches to

4 Kirkkopelto, Esa. “New Start: Artistic Research at the Finnish Theatre Academy.” *Nordic Theatre Studies*, vol. 20, 2008, 17–27.

pedagogy as structure and production of knowledge – not only in the context of Finland but also on an international level. In terms of dance and theatre pedagogy, the activities in TEAK have set a new pace and urgently deserve to receive greater attention in Europe.

Concerning collaboration within Finnish doctoral programs, TUTKE seems to be rather isolated, as it has been established only recently. Currently, TUTKE co-operates with the doctoral schools ELOMEDIA and the Doctoral Program of Music, Theater and Dance. For the future, it might be advisable to examine the possibilities of collaborations, as the research model and the focus on performative arts certainly do not exclude inter-/transdisciplinary bridges to artistic research in other fields.

Environment & Equipment. The premises in a former factory complex are ideal. They offer spacious studios, classrooms and several theatre spaces. They allow the students to work in a generous, professional environment. With its location and activities, TEAK provides visible artistic input and seems to be integrated in the many cultural and social activities of Helsinki.

Productivity of Faculty and Staff. According to the research areas presented in recent publications and projects, the research staff is highly qualified and productive. The perspectives appear to be surprisingly homogenous in terms of methodology and topics at hand. They explore, generally speaking, the aesthetic, cognitive and psychological connections between the lived body and artistic procedures. In so doing, they establish a field of expertise that is singular in Europe.

The projects of the six doctoral students whom the panel met, coming from different departments and having been involved with their thesis for quite some time, are as heterogeneous as they need to be according to the Umbrella Concept. Future results of these doctoral projects will show whether the research ethics as well as the teamwork at this institution will be able to produce particular quality.

Summary. The quality of artistic research, though limited in amount and limited to only a few individuals, is certainly impressive. It serves theory and teaching on many levels.

Recommendations. International cooperation on the basis of the Umbrella Concept as a model for artistic research in the performing arts has the potential to broaden and improve the understanding as well as the practice of art production and theory in the context of theater and perhaps in other areas of the arts.

Sibelius Academy

Vision. The Sibelius Academy (Siba) is undoubtedly one of the leading music universities in Europe. Many former students are leading artists in the world in areas such as conducting, composition and instrumental performance. In addition, smaller departments such as Folk Music and Jazz have received international acclaim. The Sibelius Academy includes a wide range of specialties within music, ranging from music education to music technology. There are approximately 1,150 full-time students, comprising an important centre for musical development in northern Europe.

One of the lesser-known but unique features of the Sibelius Academy is doctoral education. There are approximately 130 doctoral students – currently the largest number of doctoral students within a music university in Europe. Along with some music schools in Great Britain, the Sibelius Academy has been a pioneer in the area of doctoral education in Europe, beginning in 1982.

During the 1980s, doctoral education was directed through a research institute. This was later transformed into a department for Doctoral Studies in Music Performance and Research (The DocMus Department, 1999), which still conducts a large portion of the research activities within the Academy, mainly serving as the research unit of the Western Art Music performance departments. Today, however, doctoral education and research is also conducted separately within other departments, such as the Departments of Church Music, Composition and Music Theory, Folk Music, Jazz, Music Education and Music Technology. In addition, Siba is coordinating a doctoral school with students from different departments and cooperation with other research institutions at the science universities and art universities.

The research activities in the Sibelius Academy are fundamentally centered around doctoral education. There are only a small number of post-graduate researchers employed and only a few of the professors have dedicated research positions. Furthermore, the professors that are involved with doctoral education seem in general to be fully occupied with supervising doctoral students and organizing doctoral education.

Doctoral education at the Sibelius Academy appears to have been influential in the development of doctoral studies in the arts in general in Finland. One reason may be that the Academy developed its program somewhat earlier than other institutions, making it a potential role model that could be adopted or opposed. In any case, there are three different doctoral programs: the Art Study Program, the Research Study Program, and the Development Study Program. The Art Study Program aims for high artistic proficiency. The Research Study Program aims for high scholarly proficiency regarding research in traditional academic terms. Finally, the Development Study Program aims for the development of new methods and artistic practices within a specified area where theory and practice are united. The latter variant, the Developmental Study Program, is perhaps less clear from an outsider's perspective. But it is, in fact, similar to some of the artistic study programs in other comparable institutions in Europe, focused on the development of new artistic practices and a focused interplay between practice and theory.

Since the Sibelius Academy was so early in establishing a formal doctoral program and since the Academy has produced a large number of doctorates over an extended period of time, it seems clear that the entire arts research community in Europe – and particularly the research community in music – should have a vital interest in the Academy's experience. For perspective, the Sibelius Academy started the transformation from a traditional Conservatoire or Music Academy to a university in the 1970s and was formally designated a university in 1998. A similar development can be found all over Europe today.

In this context it is interesting to consider the motivation for research and doctoral education at the Sibelius Academy. Considering the long history of higher

education in music without a formal context of research and doctoral studies, one can ask in what way the development of doctoral education contributes to the development of the musical arts in general and to the learning environment of an institution for higher education in music in particular? From the Sibelius Academy's self-assessment document one can learn that the motivation for doctoral education at Siba is not directly to develop musical arts, but rather to develop the means of communication around musical arts. Furthermore research competence is regarded fundamentally different from artistic competence, thus reflecting a clear philosophical position in the controversial debate on research in the arts and artistic research – that is, the relationship of theory and practice or research and artistic practice.

This position was further elaborated by the long-term leader of the DocMus Department, Professor Kari Kurkela, in writing as well as in the presentation for the evaluation panel.⁵ Professor Kurkela defines research in the traditional, academic sense developed within the sciences and humanities – research proper – while artistic creation and thinking is regarded as something fundamentally different, having a value of its own that does not have to be motivated by academic standards. The motivation for research training in the higher education of music is “the belief that musicians should make a reflexive turn and investigate their own practices in order to develop their skills and find out more about their domain” and, from an institutional perspective, that “art, pedagogy and research and development work can challenge and stimulate each other” (Kurkela 2004, 53). This can be regarded as a somewhat pragmatic answer to the challenge of integrating a traditional conservatory education in a university framework, where the research education and training is regarded an additional competence of the educated musician that has the purpose of expanding the musician's competence to contribute to society. In this respect, the position taken by the DocMus department differs significantly from the view that original formal inquiry and developmental work within the arts can be regarded as research proper, as formulated by H. Borgdorff in his paper “The Debate on Research in the Arts”.⁶ This is a view which is reflected also in the research policy of the Finnish Theatre Academy (Kirkkopelto 2008) and in the policy document of the Finnish Academy of Fine Arts.

One should, however, be aware of that there seem to be quite different interpretations of the concept of research in the artistic doctoral program within the Sibelius Academy. In the self-assessment document, it is stated that “Especially in the folk music department, a view emphasizing ‘process as research’ is stressed. ‘Practice-based research’, ‘research in and through music’ and especially ‘interactions between music and research’ are commonly used expressions to describe the many-sided coexistence and mutual influence of art and research at the Sibelius Academy.” Thus, the approach towards research characterizing, for example, the Folk Music Department seems to have much more in common with the approach taken by other Finnish art universities than the DocMus Department. Furthermore, within the doctoral Developmental Study Program (for example, in the Music Technology,

5 Kurkela, Kari. “A Case Study of a Practical Research Environment: Sibelius Academy, Helsinki”. In Davidson, J.W. (ed), *The Music Practitioner*, pp. 53–63. Ashgate, Aldershot 2004.

6 Borgdorff, H. “The Debate on Research in the Arts”. In *Sensuous Knowledge, Focus on Artistic Research and Development*, no 2, Bergen National Academy of the Arts, Bergen, 2006.

Kuopio and Folk Music departments) the concept of research seems to be strongly characterized by a multi-disciplinary approach.

This diversity of interpretations of research training and research concepts became evident during the site-visit and the impression is that this is generally regarded as a desirable quality in itself within the Academy, both from the point of view of the central administration and among the departments. The doctoral school seem to be the principal form where these different approaches to research within the Academy actually converge.

One might ask what is the purpose of the research study program within the Sibelius Academy, since this is the realm of traditional universities. It seems that the more traditional musicological research that goes on within the Sibelius Academy, e.g. within Music Theory, is not at all covered by other university institutions in Finland. Similarly, the research in Music Pedagogy that is an established international academic discipline (or sub-discipline) is closely connected to the teachers training program and benefits greatly from this close connection. As stated in the self-assessment, there are “virtually no such research activities that were not in any way related to activities in music”. The close connection to pedagogic practice as a societal phenomenon within the music pedagogy research was stressed by Professor H. Westerlund in the presentation for the evaluation panel, defining the main aim of the research in the music education department to be “critical investigation and development of practices in Finnish music education to support more diverse, democratic and communal values and enhance life-long interest in music.” According to the staff in the Sibelius Academy, the overlap between other academic institutions and the Sibelius Academy is not problematic.

Organization of research and research education The research activities within the Academy are basically decentralized to the departments mentioned above: Church Music/Kuopio, Composition and Music Theory, DocMus Folk Music, Jazz, Music Education and Music Technology. Each of them has its own research groups, courses and seminars. Simultaneously, the doctoral school constitutes a cross-academy meeting point for both doctoral students and professors from different departments and with different approaches to research. The Doctoral Program of Music, Theatre and Dance coordinated by the Sibelius Academy seems to be the most important vehicle for creating this fruitful friction, and interestingly enough, the doctoral school includes students also from Theatre Academy and universities of Helsinki, Turku, Tampere, Jyväskylä and Joensuu. During the site visit, it became obvious that this form has both benefits and problems. Some students complain that their special competence and direction in their studies is not recognized well enough within this environment and that more science oriented students have the benefit of having a theoretical framework which is developed for precisely this form which may dominate the agenda of the seminars and that art study students do not always get the feedback they need.

The three doctoral study programs of the Sibelius Academy have a comparable basic structure. The main emphasis is on the doctoral work, which consists of series of concerts in the art study program, a thesis in the research program and the equivalent project work of the development study program. This design is very interesting since it makes an explicit estimation of what a doctoral work can be in the field of musical practice, also including for example quality assessment, and there

seems to be a general agreement within the Academy that this design has relevance. Since the structure of the doctoral education at Siba has been significantly influential and is conceptually interesting, it is discussed in more detail in Appendix 3.

The research competence is of high international standard within many of the working groups in the Sibelius Academy. It seems, however, that the possibility to practice research within positions and in post-doctoral projects in these working groups is generally quite low. This seems to be due to a lack of funding and the use of resources in order to meet the needs of doctoral education.

In the self-assessment document only six post-doctoral research projects between 2003 and 2007 are mentioned, mostly representing the research groups in the Music Education department such as the Music and Wellbeing project and Creative Agency in Music Education; in the Composition and Music Theory department connected to the research group for Schenkerian Analysis; and in the Music Technology department, connected to the research group for Expressive Notation Tools for contemporary music composition. In addition there are research groups within the department of Folk Music such as The Folk Music Development Project involving four researchers, research groups concerning a number of projects relating to Finnish music history and popular music and musical performance from a perspective of singers as part of the cultural and biographical contexts within the DocMus department.

One problem that seems to be common with regard to post-doctoral research and research groups is the connection between the regular undergraduate, graduate and doctoral studies and post-doctoral research and research groups. One would expect, for instance, that the research going on within the Music Technology Department that aims at developing new tools for contemporary composition would be of vital interest to and conducted in close cooperation with the department for Composition and Music Theory. However, these activities seem to be isolated from each other. The research groups within the Department for Music Education and possibly also Folk Music department seem to constitute an exception to this general rule. The influence of research outcome and activities in the undergraduate and graduate studies should be a central concern of the Sibelius Academy, since it reflects the potential for these activities to develop quality within the Academy.

Research assessment. As has been mentioned, research activities within the Sibelius Academy are very much focused on doctoral education. The design of the doctoral education can be considered the unifying structure of research activities and the main form for dissemination of results and creation of new practices and new knowledge within the Academy. The doctoral education can be regarded a success story both from an intra-institutional and an international perspective. The education seems to attract many students, who seem to value both the education and the professional outcome. From initially being a somewhat 'alien' phenomenon within the traditional conservatory framework it seems now to be a natural and integral part of the educational structure of the Academy, accepted and appreciated both by students and staff. The possibility for this general structure to be interpreted differently within different departments with regards to the nature of research seems to be a quality of the design, as well as the establishment of spaces for communication between different types of research within the Academy.

The approach taken by the Sibelius Academy, to provide the doctoral students with an education that includes traditional, academic research method and

philosophy, requires such competence within the staff. It seems that the Sibelius Academy has acquired academic scientific competence gradually, and the general musicological competence among the staff that teaches in those subjects is impressive. There is generally a need for a high artistic competence and credibility in addition to academic competence to be able to teach and supervise performers and artists at the level of students at the Sibelius Academy, also in more research-oriented courses. However, there seems to be a serious problem in that the ratio of professors to students is very low, with typically more than ten doctoral students per professor, creating an impossible work situation for the supervisors. The staff seem to handle this situation by reducing their own research activities, which is obviously a threat to quality and research development within the Academy.

The strong national focus of the doctoral education is striking. It seems that only the Music Education department has well-established contacts and cooperation at doctoral student level with institutions outside Finland. The participation of doctoral students at international conferences on music performance and similar issues seems not to be in proportion to the number of students and the level of research activities. This is a threat to quality and development of this education in the long run, since it limits the basis for exchange of knowledge and skills, and it may be time to start developing these contacts further. This may reflect that what counts within the artistic community is solely artistic success, international prizes, competition etc., but if this is a serious enterprise of the Sibelius Academy it needs to be taken seriously.

It is not possible to make an evaluation of the quality of either the doctoral education or other research activities on the basis of the provided material alone. There are undoubtedly many excellent examples of doctoral work on the highest international level, both from an artistic and an academic point of view, among the theses and doctoral works (CDs, etc.) produced in the Sibelius Academy. In certain areas, such as Music Technology, Schenkerian Analysis, Folk Music, or studies of Performance practice on keyboard instruments, just to give a few examples, the Sibelius Academy seems to be on the highest international level with regards to competence within research groups and results produced. The number of published articles in international journals produced in, for instance, the department for Music Education is impressive and equals what would be expected from a successful academic institution. However, it is not possible for an evaluation panel to assess the quality of the entire body of work from the examples provided. The number of peer-reviewed articles or citations in international publications would also not be an adequate measurement of the success of research activities within most departments within the Academy, since there are virtually no well-established forms for publishing results of activities such as performance-based research in music. Thus, the basic concern of the evaluation panel was to assess whether the Academy provides the structure for quality assessment of research within doctoral education and elsewhere. With regards to quality assessment within doctoral education, the strongest assets of the structure of doctoral education within the Sibelius Academy seem to be the elaborate process of doctoral education, including the preparatory work of producing a personal study plan for each candidate, the gradual examination including the examination committee following the student throughout the doctoral education together with frequent supervision, both individually and in group seminars held by highly qualified tutors. The main weaknesses seem, especially with regards to the Art

Study Program, to be the international anchorage of the quality assessment, the lack of national and international forums for the dissemination of results, lack of forms for collective and transparent knowledge-building within the Art Study and Development programs that reaches beyond individual development.

From the self-assessment document it is clear that the value of research activities for society and their impact on musical life in Finland and internationally is still very hard to assess, given the relatively short period of time it has been maintained (effectively since the beginning of the 1990s). However, from the perspective of employability the outcome seems to be quite good, since students within the doctoral program seem to have successfully competed on the market.

Environment & Equipment. The physical division of the Sibelius Academy, where departments are situated in quite distant locations in the Helsinki area, sometimes in buildings not adequate for higher music education, is evidently a problem for the unity of research efforts within the Academy. This situation will hopefully improve considerably when Siba gets a new adequate building in a couple of years' time. From the point of view of the quality of research and research education it is important that the infra-structure for building research knowledge receives attention in this transition.

Summary. The Sibelius Academy is certainly a forerunner of research within a performance-oriented music university from a European perspective. The doctoral education is unique both with regards to design and number of students and the quality of the education is on a very high level on the whole. This education attracts an increasing number of applicants and the students seem to be aware of the additional competence that doctoral education gives. There is also a substantial number of graduates per year (over 50 in 2007) and the quality of theses and doctoral works seems to be rising. There is strategic thinking and high ambition with regards to research and research education all throughout the Academy from teacher/student to rector level.

Recommendations & Challenges. The adaptation of a traditional academic form such as doctoral education within a traditional conservatory environment has not been unproblematic within the Sibelius Academy. This adaptation seems to be especially problematic in relation to the traditional conservatoire education in performance of Western Art Music, which is not surprising given the long tradition of institutional education within this field. The education of performers within Western Art Music in general and orchestral musicians in particular has traditionally focused on the high demand for craftsmanship rather than on creative art making, in comparison with other artistic education. The education can often still be characterized as a master-apprentice learning environment rather than a university learning environment, in that it lacks the formalization and transparency of knowledge building that characterizes a scientific university. The prevailing view at the DocMus department seems to consider research activities to be complementary to traditional artistic education, giving the candidates an additional competence in performance mastery, while the research attitude seems to be more integrated in the actual performance education within some other departments of the Academy.

Regardless of approach, the key issue for the long-term success of research education within the Sibelius Academy will be whether doctoral education and research activities have any genuine function in benefit of the development of musical arts (including musical practice), music teaching, and for the role of music within

society. Do music and musical practice need research and doctoral education for their current and future development? How does society benefit from that? Is the additional competence in academic research methodology and competence in articulating musical issues sufficient motivation for doctoral education? To put it differently, what challenges to higher music education are doctoral education and research activities an answer to, besides the administrative challenge to be part of a university system?

In the material provided, there is not yet much evidence for the benefits of the doctoral education and research activities for music development and for society, except for the aforementioned popularity of the education. It is difficult to effectively preclude that the valuable musical innovations, in terms of musical works as well as the musicological findings developed within the doctoral education, would not have been developed without this structure and there is little evidence from the documentation concerning what distinguishes doctoral works produced within the Sibelius Academy from comparable works produced outside this context, for instance, in the Finnish music community or within other University institutions. One might expect that attempts to measure the influence of doctoral education and research should be given priority by the Academy in the forthcoming years.

As the self-assessment document suggests, there is an awareness within the administration in the Sibelius Academy of the current challenges for research activities. However, the importance of research activities and their purpose could be much more developed within the Academy, since the professional musical world is changing radically and rapidly at present, not least as a result of intense development within new media and information technology. It is not controversial to assume that the market for high-level professional musicians and music teachers can be expected to change quite dramatically in the future. For example, established public music institutions have been challenged over the last decade in many European countries. The development of research activities is important with regard to giving the Sibelius Academy the opportunity to take an active part in these changes, giving its students an appropriate education for the future musical market, and providing an arena for musical development in a changing society. Thus the research strategy and a developed view of what the purposes and possible impact of research is within the Academy could be substantially developed.

Furthermore, as has been mentioned, the international dimension of research activities needs to be developed. The exposure of doctoral students at the Sibelius Academy to the international scene for research in musical arts is not at all proportional to the number of students at the Academy. Also, international cooperation in examination and supervision within the doctoral education could be developed considerably, which might make a significant contribution to the quality of the education. The establishment of internal journals for publication and discussion of results is valuable but it seems as if this needs to be complemented by efforts in external communication.

Finally, the current focus on doctoral education needs to be widened, giving more attention to post-doctoral research and research projects within the departments. Now that the doctoral education is well established, this could be an important new direction for Siba in order to promote more long-term research perspectives that reach beyond the time-span of a doctoral study period and the individual perspective of a candidate. Such a turn would also provide interesting potential for developing

doctoral education by involving doctoral students in existing research groups, something which is common in other academic contexts.

University of Lapland, Faculty of Art and Design

Vision. In the polar region, the structure of national economies is changing dramatically, even as the size of the population steadily diminishes. In Russia and Norway, oil and gas reserves offer tempting possibilities for business, and all over the area the search for minerals has become a matter of intense international effort. Massive use of natural resources is a threat to nature and traditional ways of living. Despite this, the role of tourism is growing more and more important, promoted by the idea of “untouched, virgin and wild nature” as well as an interest in “ancient, traditional ways of living”. To understand and address the inherent conflict between economic development of natural resources and the new forms of eco-tourism, there must be innovative and intellectually ambitious research that is both international and multi-disciplinary.

The vision of the University, as described to the evaluation panel, indicates a special role of the institution in its setting. International co-operation has unique possibilities in the polar area. The Nordic dimension, so often discussed in different contexts at the meetings of the European Union, clearly needs special expert knowledge that can only be provided by fresh research. In the polar area, this co-operation can be combined in a natural way with co-operation with Russia, adding an important and demanding dimension to the work. Written materials indicate that the University of Lapland functions as coordinator in the University of the Arctic Network, which encompasses more than 100 research institutions in Canada, Siberia, Alaska, and Scandinavia. The evaluation board did not, however, get a clear picture of what this network really means in the area of arts and design research. How does it work? Have results been achieved or is the effort still in its early stages? It is easy to understand that this is not an easy field of research for art – nor, perhaps, for design.

The Faculty of Art and Design has a strategy (until 2020) and profile that is aligned with the institution as a whole. Tourism and design are clearly areas which need fresh innovations, although local and national needs seem to govern the directions of research in this respect. However, it must be said that the research carried out by the Faculty of Art and Design does not yet fulfill the demanding vision or strategy of the University of Lapland as a whole. The role of this unit remains somewhat unclear within its own university and it is not easy to define its place on the map of research on art and design in Finland.

Organization. The Faculty of Art and Design has promising co-operation with the most important cultural and environmental institutions active in the north as well as with many private companies. The amount of both Finnish and EU financial support is impressive. National and international research projects and networks seem to cover a wide cultural and artistic field. Popularization of research is well organized through exhibitions and publications, and these are mainly in Finnish.

In doctoral education it is obvious that the Faculty accepts too many students. Adequately addressing the needs of more than 100 postgraduate students forms an almost impossible task even if only 50 students are actively working. The faculty must find a way to select only postgraduate students who have relevant topics, suitable

uniquely to the University of Lapland. In addition, it would be best if the research topics of these postgraduate students formed a more coherent whole than is currently evident. Cooperation within the University, as suggested in some of the supporting documentation and strategic papers, offers interesting possibilities.

The graduate schools that are financed by the Academy of Finland (Design Connections, Elomedia, and the Doctoral School of Communications Studies) are effective in providing cooperation with other universities. It is difficult to imagine that the doctoral education offered by the University of Lapland could meet international standards without such cooperation. The courses and possibilities presented in the materials delivered to the evaluation board appear to meet ordinary MA standards, not doctoral standards. The guide that has been written for new postgraduate students reinforces this impression.

Capability. Compared with the challenging research perspectives presented by the University and the Faculty, the size of the active research staff based in Rovaniemi is quite small. Consequently, publications do not yet fully rise to the strategic challenges. The publications seem to reflect the personal interests of individual scholars.

Because the Faculty is rather young, it is understandable that the scholarly level of the active research staff is somewhat uneven. It takes time to achieve a research program with a clear profile. A well-balanced workload consisting of teaching and research will be possible only with a larger staff and a smaller number of postgraduate students. Postdoctoral researchers seem to be rather marginal. It appears that the small size of the unit and the differing interests of its researchers help to explain a certain lack of critical perspective in the publications series. The University has resources to publish a substantial volume of work, but the books and articles are too often dominated by old-fashioned views and loosely used theories.

Environment and Equipment. The quality of space offered by the new University building is impressive, and the environment is inspiring. The location of the campus near the center of Rovaniemi offers a special bonus for students focusing on art and design. Rovaniemi is not a large city, though it covers a very wide area. As a consequence, it is important for both local residents and tourists that the Art Museum and the Arctic Center offer inspiring possibilities for a wide understanding of visual culture and the Nordic dimension of art and design.

Productivity of Faculty and Staff. An encouraging feature of the research climate at this university is the role of accomplished scholars based in Helsinki who serve as adjunct professors in Lapland. This relationship may not be easy for foreign experts to understand. In brief, it means that established scholars offer their expertise to the University by, for example, giving special courses. Adjunct professors are experts who participate in joint projects. They can also serve as supervisors of doctoral students working in special fields. This “sharing” of specialists is very important in a country such as Finland where most research areas have only very few specialists. It will be important for the University of Lapland to use this resource even more fully.

Traditional historical research on the visual culture of the Sámi people is conducted with a somewhat conventional perspective. Fresh ideas and points of focus could open new intellectual perspectives on this special culture. Defining and analyzing ethnic art in its own social context is theoretically and empirically demanding, and it is important in many regions around the world. It requires multidisciplinary starting points and clear definitions of the crucial concepts of

culture, minority, and tradition. It would be worth focusing on the many problems of individual vs. social phenomena in visual culture, particularly for an area that is far from the centers of European culture yet in the sphere of their influence. Reading about the mission of the whole University makes one hope that this special area could be one of the strong research areas of the Faculty in the future.

Interest in snow and ice art is internationally growing because of the new possibilities it seems to offer both to artists and to the tourism industry. However, the amount of Finnish and international money invested in various snow and ice art events has not convincingly promoted innovative art and even less research into this phenomenon. Since this kind of art is internationally popular and fashionable, aesthetically and intellectually ambitious research at the Faculty should focus on breaking the many worn-out clichés of “arctic stages and mentalities” instead of reinforcing them.

Artistic work by the active research staff consists of various small projects that appear to have little more than limited local importance. They are often popularizations of research rather than opening new directions. At this point it must be noted that the concept of artistic research is not sufficiently defined in the institutional agenda. The most delightful exception might be the work on garments and luxury. Altogether, research on textiles, garments, clothing and fashion seem to flourish.

Assessment of Research Education. The relationship between artistic education and academic research education is not clear. The postgraduate programs are not as impressive as one would wish. Unfortunately, it is easy to regard them simply as loose combinations of individual interests and ideas, without a coherent or integrated plan and in need of further development. The small number of active researchers probably accounts for this. A larger staff may bring forward a more coherent educational agenda for research.

The level of performance among Ph.D. students in the institution does not match the level of performance by Ph.D. students in other universities that are able to exercise more critical selection of students and that have longer traditions of research and research education. Without a strong position in research education, it is difficult to attract senior researchers. This affects the faculty in many ways.

Graduate schools bringing together the strengths of different universities might offer the most natural way to steer fresh research on innovation areas which cannot find enough resources at one university. There is already evidence that they have been important for the University of Lapland but there are many possibilities for the professors of this University to intensify doctoral education by establishing new graduate schools.

Social Impact of Art and Design. In the north, climatic and cultural challenges create a special field for design studies. Here, a straight connection between design and design research is both understandable and fruitful. Both in the making of art and in research on it, serious questioning of the traditional clichés used by tourism would be most welcome.

Recommendation. In small units, like the Faculty of Art and Design at the University of Lapland, deliberate specialization seems most appropriate and needed. In this particular case, the institution would be stronger if there were an effort to focus research on a limited number of areas.

Finnish Academy of Fine Arts

Vision. The Finnish Academy of Fine Arts has a long history. It was established in 1848, approximately at the time when other art academies were established in Europe. However, in Finland the Academy had somewhat greater importance than academies in some other countries. The Finnish Academy was perhaps regarded as a component of national identity. Consequently, studies in the field of fine arts are affected even today by two different trends: the first oriented toward the past, the second directed toward contemporary avant-garde. There is no conflict, however, between tradition and innovation. They are two parts of a whole. By contrast, in the majority of European academies of art, art history and artistic experimentation are more dissociated.

The reason for such unity was clear in the presentation of the Academy and its research strategy in which the leaders of the Academy made profound observations on the relationship between theory and practice. The Academy presents a multi-tier system of degrees: BA, MA and Doctorate. The curriculum and its organization includes an interesting variety of activities that students are requested to follow. This presents a system of credits with an important role for the final work, which must include a theoretical (verbal) part and a practical part. This feature may be discussed and improved, but it is a logical development within the institution.

Organization. The Finnish Academy of Fine Arts has connections with many other national and international universities, but they seem to be more accidental than deliberately strategic. So, while we must underline the fact that numerous prominent visiting professors or famous artists often give lectures or participate in seminars, and that many professors or even students are invited abroad, on the other hand we did not perceive real official cooperation in elaborating programs together with other organizations. The same thing may be observed with regard to museums, galleries, public and private centers. Many events are produced, but they appear to be occasional rather than systematic.

However, research is very well communicated. Teachers and even students publish a variety of very interesting books (in English or with an English translation) that meet international standards for content and expression. Doctoral education is also very well organized. The Finnish Academy of Fine Arts has a very good ratio of teachers to students. At the same time, the panel observed that the total number of doctoral candidates is rather small, only 23.

Capability. The number of active research staff at the Finnish Academy of Fine Arts is rather small, but it is sufficient with respect to the number of doctoral students. From the point of view of the quality of their published works, their contribution reaches a high standard. What is also remarkable is the coherence of the publications. Examining them all together, it seems that the Finnish Academy of Fine Arts is a sort of publishing house, even if the individual works are printed by different publishers. Sometimes the books and articles are specifically oriented to methodology and to research backgrounds, and so they are able to produce very clear and well-profiled research programs. A very interesting example is a book dedicated to writing, conceived as a part of the specific activity of an artist.

Environment and equipment. The quality of the spaces offered by the Finnish Academy of Fine Arts is good, but there are some problems in evidence. The restoration of the building is recent, and many of the spaces are only gradually being put to use. In other words, the Academy does not have the appearance of an important urban center for the organization of artistic and cultural events, unlike in many of its counterparts in Europe.

Productivity. Despite the small number of individuals who comprise the Department of Postgraduate Studies, the productivity of the Academy and of the staff is quite high. There are many scholars and specialists (artists, experts, and other professors) invited to the Academy to teach special courses. This follows the French model of the “chargés de cours” rather than the American model of the “visiting professor”. It gives doctoral students an opportunity to engage advanced international research. This is a positive feature and it should be developed further.

If we look at the realization of material works, there is a remarkable degree of productivity by the staff and also by doctoral students. The Finnish Academy of Fine Arts seems able to encourage the achievement of ambitious projects. One example is the building of an “artist’s house” taking place in Turku, which is astonishing from the point of view of the quality of the idea, the dimension of the object, and the ability of funding the construction.

Another important collective feature is the capacity of being “contemporary”, as displayed by the staff and by the students of the Academy. They are all engaged, for instance, in experimentation with new materials and new means of communication: video-art, new photography, street art, electronic art, environmental art, and so forth.

Assessment of Research Education. The connection of artistic work and academic research education is rather strong. The level of the doctoral students is rather high, though they are also engaged in making art.

Social Impact of Fine Arts. In the making of art and in its research, the Finnish Academy of Fine Arts seems to have a double life from the point of view of its social impact. As noted earlier, the Academy (staff and students) is very well integrated into the international intellectual community. On the other hand, it appears not to have important links with the local institutions in Helsinki. This is somewhat unexpected, since Helsinki is the capital of Finland and its ambition to be an important center for the arts in Europe (e.g. the beautiful Museum for Contemporary Art) is well known. Even the low amount of funding awarded by the Academy of Finland’s Research Council for Culture and Society reflects the lack of important links. The same thing applies to the general amount of funding.

Recommendations. The Finnish Academy of Fine Arts should consider a new policy that would enable it to increase its general number of students, and its number of postgraduate applicants in particular, since the quality of its members is quite high. A larger number of students will enable the Academy to better negotiate its role inside the system of Finnish art universities, and to affirm its position in the local social context. At the same time, the links with foreign institutions and single specialists must be developed.

7 SOCIAL IMPACT OF ART AND DESIGN RESEARCH

Rapid, not to say chaotic, changes in the world economy stress the importance of innovations as the main product of all higher education. Creative attitude is needed in all fields. In this perspective, arts and design have acquired a new crucial role.

Professional training, which used to be the core of education in arts and design, is no longer possible in the traditional way built on craftsmanship, as all professions are constantly changing. In all the best arts and design today, the artistic dimension is inevitably combined with an intellectual approach. This brings research into the core of education in a new way in the field of arts and design.

As a consequence of the globalization not only of problems, but also of production institutions and processes, innovative education can take on considerable importance even in more remote countries far from the core of decision-making. As a modern country with a small population, Finland has interpreted the challenge of turbulent markets as an opportunity for particularly developing arts and design, areas where existing institutions offer a useful basis for new innovative approaches.

Different kinds of institutions and systems have been developed in order to build international networks in arts and design but considerable efforts are still needed to ensure that they operate well. In Finland, too much still depends on the personal networks of a few individuals. There is a great need for effective well-functioning student exchange programs. Certain heavy bureaucratic procedures within the EU keep too many promising artists and designers within the borders of their native countries. Networking will need more institutional support in order to succeed. Cooperation with commercial enterprises is fortunately getting stronger.

8 ISSUES AND RECOMMENDATIONS

A summary of the points which have been presented in the chapters on the five evaluated universities:

Organizational aspects such as the size of the institutions

All of the institutions are rather small, but it is worth noting that unit size is not a problem in all cases. The Finnish Academy of Fine Arts is a small independent university which is clearly capable of carrying out research of a high international standard. By contrast, the Faculty of Art and Design at the University of Lapland is too small to find its special strengths in research and the same could be said of the Theatre Academy. Both institutions should make a serious effort to find solutions to the problems arising from their size and organization in order to be able to carry out innovative research of an international standard. In small units it is also particularly important to find relevant solutions which link research and researchers with the development of undergraduate education.

Profile of the doctoral schools

Doctoral schools seem to be the most flexible and effective organization for small research units to build good national and international networks as well as in networking with different levels of education. It should be considered if some more schools could be focused to help the smaller units to find each other so that they could together create relevant and inspiring working conditions even for researchers who generally work far from the centers of innovation. In doing so, questions of specialization must be carefully analyzed. It is unproductive to engage in a vast variety of topics at every institution. After serious analysis, the real strengths must be given sufficient resources at the relevant institutions.

International networking

An annual national conference that could observe and coordinate the contents and aims of artistic research on the doctorate and post-doc levels might prove beneficial to all parties. It might include the recommendation to invite foreign arts scholars, for instance every other year, in order to promote international exchange.

International cooperation on the basis of the umbrella concept could, naturally, also be created and financed in the form of projects. In both solutions, it is crucial to create an international network of instructors and/or partners who are specialists in the specific issues which form the core of each special doctoral school or project.

Research education, its effectiveness, and society

At the moment, doctoral performances/dissertations dominate research in arts and design. There are not many possibilities for post-doctoral research. In fact, it seems that there is no clear evidence of the number of doctors needed in Finland or internationally.

Therefore, it might be wise to clarify this situation: how many doctors in arts can be offered relevant work? How could the career path of young doctors in arts and design be organized at different universities so as to be rewarding for both the institutions and their students and for the doctors themselves?

Problems in research education

The process of teaching graduate students to gain their doctorates is demanding and only few art universities have clear principles and practices at the moment. The high ratio of graduate students to teachers is a considerable structural and practical problem. The universities are competing for government funding by accepting too many graduate students. Under the funding system applied to Finnish universities for the last decade, the number of doctors played a vital role. In this competition the quality of the doctors has not always been very high and their place in the research community awaits organization.

Strategies for the future

The art universities need to further develop their research strategies with regard to the position of research activities in relation to the development of art and art practice and its societal relevance.

There is a general need for research into the impact of artistic doctoral education and research at art universities, both with regard to society and to the field, and institutions themselves. **The social and political impact of artistic research should shape both the organization and the content of artistic research on all levels.**

There is a general need for strengthening the international dimension in research and doctoral education at the art universities, **on the level of the doctoral schools as well as for the institutions themselves and their doctoral programs and research projects.**

There is a general need for developing the connection between undergraduate studies and research.

There is a need for development of forms and arenas for communication around practice-based/led research within the arts that has relevance for the particular art forms, both in a national and international perspective, since the reference to previous research seems on the whole to be underdeveloped (in comparison with scientific research).

The contribution that artistic research makes to the formation of knowledge is still something of an open question and a challenge for all the parties involved. The evaluation has shown many departures from the traditional formation of knowledge. They open up optional avenues towards a concept that features mobile structures of knowledge.

APPENDIX I

SUMMARIES OF THE QUESTIONNAIRE

Table 1. Funding obtained for research by the art universities and the University of Lapland, Faculty of Art and Design in 2003–2007 (€1,000). Does not include funding for individuals from private foundations.

| | 2003 | 2004 | 2005 | 2006 | 2007 |
|---|--------------|--------------|--------------|--------------|--------------|
| Finnish Academy of Fine Arts | | | | | |
| Internal funding | 94 | 82 | 73 | 87 | 106 |
| External domestic | 119 | 142 | 129 | 198 | 377 |
| External foreign | 0 | 0 | 0 | 0 | 0 |
| Total | 213 | 224 | 202 | 285 | 483 |
| Sibelius Academy | | | | | |
| Internal funding | 1,773 | 1,335 | 2,283 | 3,120 | 2,445 |
| External domestic | 37 | 81 | 299 | 303 | 447 |
| External foreign | 80 | 0 | 14 | 143 | 62 |
| Total | 1,890 | 1,416 | 2,596 | 3,566 | 2,954 |
| Theatre Academy | | | | | |
| Internal funding | 508 | 583 | 518 | 513 | 561 |
| External domestic | 220 | 108 | 106 | 132 | 248 |
| External foreign | 0 | 0 | 0 | 0 | 0 |
| Total | 728 | 691 | 624 | 645 | 809 |
| University of Art and Design | | | | | |
| Internal funding | 1,200 | 1,168 | 1,818 | 2,005 | 1,954 |
| External domestic | 1,440 | 2,226 | 2,618 | 1,730 | 1,701 |
| External foreign | 476 | 272 | 396 | 812 | 626 |
| Total | 3,116 | 3,666 | 4,832 | 4,547 | 4,281 |
| University of Lapland, Faculty of Art and Design | | | | | |
| Internal funding | 974 | 1,376 | 1,635 | 1,594 | 800 |
| External domestic | 497 | 727 | 1,053 | 554 | 783 |
| External foreign | 1,013 | 664 | 656 | 853 | 1,253 |
| Total | 2,484 | 2,767 | 3,344 | 3,001 | 2,836 |

Source: Evaluation questionnaire.

Table 2. Research-active and administrative staff working at the art universities and the University of Lapland, Faculty of Art and Design in spring 2008.

*Time used for research administration is 10–50 or 60–100% of total working time.

| Academic position/Task | Number of persons |
|-----------------------------------|-------------------|
| Sibelius Academy | |
| Professor | 12 |
| Adjunct professor (docent) | 3 |
| Lecturer (PhD; DMus) | 3 |
| Lecturer (Master) | 2 |
| Postdoc | 2 |
| Researcher (doctor) | 2 |
| Senior assistants (doctor) | 4 |
| Assistants (Master) | 6 |
| Researcher (pre-doctoral) | 1 |
| Head of project (MA) | 1 |
| Administrative personnel 10–50%* | 1 |
| Administrative personnel 60–100%* | 2 |
| Total | 39 |

| Academic position/Task | Number of persons |
|-------------------------------------|-------------------|
| Finnish Academy of Fine Arts | |
| Professor | 6 |
| Professor (pre-doctoral) | 1 |
| Post-doc researcher | 1 |
| Postgraduate students | 16 |
| Administrative personnel 10–50% | 1 |
| Administrative personnel 60–100% | 1 |
| Total | 26 |

| Academic position/Task | Number of persons |
|---|-------------------|
| University of Lapland, Faculty of Art and Design | |
| Professor | 14 |
| Assistant (Master) | 4 |
| Adjunct professor | 17 |
| Lecturer (pre-doctoral) | 19 |
| Lecturer (PhD) | 1 |
| Full-time teacher (pre-doctoral) | 13 |
| Researcher (pre-doctoral) | 6 |
| Researcher (doctor) | 1 |
| Research assistant (pre-doctoral) | 1 |
| Other (project manager, designer, coordinator, artist) | 8 |
| Administrative staff | 7 |
| Total | 91 |

| Academic position/Task | Number of persons |
|----------------------------------|-------------------|
| Theatre Academy | |
| Professor | 3 |
| Professor (Master) | 1 |
| Lecturer (doctor) | 1 |
| Lecturer (pre-doctoral) | 1 |
| Assistant | 4 |
| Researcher (doctor) | 3 |
| Researcher (pre-doctoral) | 2 |
| Administrative personnel 10–50% | 1 |
| Administrative personnel 60–100% | 1 |
| Total | 17 |

Table 2. Research-active and administrative staff working at the art universities and the University of Lapland, Faculty of Art and Design in spring 2008.

*Time used for research administration is 10–50 or 60–100% of total working time.

| Academic position/Task | Number of persons | Academic position/Task | Number of persons |
|-------------------------------------|-------------------|---|-------------------|
| University of Art and Design | | University of Art and Design | |
| Art Education | | Pori Art and Media | |
| Professor | 4 | Professor | 2 |
| Professor (pre-doctoral) | 1 | Professor (pre-doctoral) | 1 |
| Lecturer (pre-doctoral) | 2 | Head of research (doctor) | 1 |
| Assistant (Master) | 2 | Lecturer (pre-doctoral) | 1 |
| Adjunct professor (docent) | 5 | Researcher (pre-doctoral) | 3 |
| Administrative personnel | no data | Administrative personnel (10–50%) | 3 |
| Total | 14 | Total | 11 |
| Design | | Visual Culture | |
| Professor | 5 | Professor | 3 |
| Assistant (Master) | 3 | Head of research (doctoral) | 1 |
| Researcher (pre-doctoral) | 1 | Researcher (doctor) | 1 |
| Adjunct professor (docent) | 7 | Assistant (Master) | 1 |
| Administrative personnel (10–50%) | 1 | Researcher (pre-doctoral) | 4 |
| Administrative personnel (60–100%) | 1 | Lecturer (pre-doctoral) | 1 |
| Total | 18 | Adjunct professor (docent) | 4 |
| Film and Scenography | | Coordinator (doctor) | 1 |
| Professor | 2 | Administrative personnel (10–50%) | 1 |
| Professor (pre-doctoral) | 2 | Total | 17 |
| Senior researcher (DA) | 1 | Other Units | |
| Lecturer (pre-doctoral) | 1 | Professor | 1 |
| Adjunct professor (docent) | 1 | Head of research (no data) | 1 |
| Assistants (Master) | 2 | Researcher (pre-doctoral) | 8 |
| Administrative personnel (60–100%) | 2 | Project leader (Master) | 2 |
| Total | 11 | Administrative personnel (10–50%) | 1 |
| MediaLab | | Administrative personnel (60–100%) | 7 |
| Professor | 1 | Total | 20 |
| Postdoc researcher | 1 | University of Art and Design total | |
| Lecturer (Master) | 1 | 112 | |
| Researcher (pre-doctoral) | 5 | | |
| Assistant (Master) | 3 | | |
| Project leader (Master) | 6 | | |
| Adjunct professor (docent) | 2 | | |
| Other (director) | 1 | | |
| Administrative personnel (10–50%) | 1 | | |
| Total | 21 | | |

Table 3. The number of doctorate staff at the art universities in spring 2008. The table does not include administrative staff with doctoral degree.

| Academic position/Task | Number of persons |
|---|--------------------------|
| Finnish Academy of Fine Arts | |
| Professor | 6 |
| Post-doc researcher | 1 |
| Academy of Fine Arts total | 7 |
| Sibelius Academy | |
| Professor | 12 |
| Adjunct professor (docent) | 3 |
| Lecturer (PhD; Dmus) | 3 |
| Post-doc | 2 |
| Researcher (doctor) | 2 |
| Senior assistants (doctor) | 4 |
| Sibelius Academy total | 26 |
| Theatre Academy | |
| Professor | 3 |
| Lecturer (doctor) | 1 |
| Researcher (doctor) | 3 |
| Theatre Academy total | 7 |
| University of Lapland, Faculty of Art and Design | |
| Professor | 14 |
| Adjunct professor | 17 |
| Lecturer (PhD) | 1 |
| Researcher (doctor) | 1 |
| ULapland total | 33 |
| University of Art and Design | |
| Professor | 18 |
| Adjunct professor (docent) | 13 |
| Researcher (doctor) | 3 |
| Head of research (doctor) | 2 |
| Coordinator (doctor) | 1 |
| University of Art and Design total | 37 |

Table 4. Licentiate and doctoral degrees and registered postgraduate students (licentiate and doctoral) at the art universities and the University of Lapland Faculty of Art and Design 2003–2007*

| | 2003 | 2004 | 2005 | 2006 | 2007 | Total number of degrees 2003–2007 |
|---|------|------|------|------|------|-----------------------------------|
| University of Lapland, Faculty of Art and Design | | | | | | |
| Licentiate | | | | | | |
| Doctorates | 1 | 1 | 2 | 1 | 3 | 8 |
| Registered postgraduate students | 29 | 34 | 55 | 54 | 48 | |
| Sibelius Academy | | | | | | |
| Licentiate | 5 | 1 | 4 | 3 | 2 | 15 |
| Doctorates | 9 | 5 | 11 | 8 | 4 | 37 |
| Registered postgraduate students | 133 | 144 | 149 | 138 | 139 | |
| Theatre Academy | | | | | | |
| Licentiate | 1 | | | | | 1 |
| Doctorates | 2 | | 2 | 1 | | 5 |
| Registered postgraduate students | 35 | 35 | 41 | 46 | 48 | |
| Finnish Academy of Fine Arts | | | | | | |
| Licentiate** | | | | | | |
| Doctorates | 0 | 0 | 2 | 1 | 0 | 3 |
| Registered postgraduate students | 11 | 14 | 17 | 20 | 23 | |
| University of Art and Design | | | | | | |
| Licentiate** | | | | | | |
| Doctorates | 5 | 8 | 10 | 9 | 8 | 40 |
| Registered postgraduate students | 169 | 182 | 184 | 201 | 202 | |

* The number of degrees is based on the KOTA database since the figures given by some universities slightly differ from KOTA information.

**The university does not offer a Licentiate degree.

Table 5. Share of the category ‘Public demonstration of knowledge and skills’ of doctorates total (2003–2007)

| University | Public demonstration of knowledge and skills | Doctorates total |
|---|--|------------------|
| University of Lapland, Faculty of Art and Design* | | 8 |
| Sibelius Academy | 22 | 37 |
| Theatre Academy | 4 | 5 |
| Finnish Academy of Fine Arts | 3 | 3 |
| University of Art and Design* | | 40 |
| Total | | 93 |

* Public demonstration of knowledge and skills is not in use.

Table 6. The percentage of doctorates awarded to women (2003–2007)

| University | Doctorates total | Doctorates, women | Women % |
|---|------------------|-------------------|------------|
| University of Lapland, Faculty of Art and Design | | | |
| 2003 | 1 | 0 | |
| 2004 | 1 | 1 | |
| 2005 | 2 | 2 | |
| 2006 | 1 | 1 | |
| 2007 | 3 | 2 | |
| Total | 8 | 6 | 75 |
| Sibelius Academy | | | |
| 2003 | 9 | 0 | |
| 2004 | 5 | 3 | |
| 2005 | 11 | 5 | |
| 2006 | 8 | 3 | |
| 2007 | 4 | 1 | |
| Total | 37 | 12 | 32 |
| Theatre Academy | | | |
| 2003 | 2 | 2 | |
| 2005 | 2 | 2 | |
| 2006 | 1 | 1 | |
| Total | 5 | 5 | 100 |
| University of Art and Design | | | |
| 2003 | 5 | 3 | |
| 2004 | 8 | 5 | |
| 2005 | 10 | 7 | |
| 2006 | 9 | 7 | |
| 2007 | 8 | 6 | |
| Total | 40 | 28 | 70 |
| Finnish Academy of Fine Arts | | | |
| 2005 | 2 | 0 | |
| 2006 | 1 | 1 | |
| Total | 3 | 1 | 33 |
| Total all | 93 | 52 | 56 |

Source: KOTA database (June 2008)

Table 7. Publications

| | Published in Finland | | | | | Published abroad | | | |
|---|----------------------|-------------|--------------------------------|-------------|---------------------------------|------------------|-------------|--------------------------------|-------------|
| | In Finland Total | Ref. artic. | Compiled works & conf. public. | Mono-graphs | University's own public. series | Abroad total | Ref. artic. | Compiled works & conf. public. | Mono-graphs |
| University of Lapland, Faculty of Art and Design | | | | | | | | | |
| 2003 | 19 | 0 | 9 | 4 | 6 | 6 | 0 | 6 | 0 |
| 2004 | 15 | 1 | 6 | 0 | 8 | 3 | 0 | 3 | 0 |
| 2005 | 31 | 5 | 14 | 6 | 6 | 12 | 1 | 10 | 1 |
| 2006 | 16 | 0 | 11 | 1 | 4 | 3 | 2 | 1 | 0 |
| 2007 | 19 | 3 | 5 | 4 | 7 | 5 | 1 | 3 | 1 |
| Total | 100 | 9 | 45 | 15 | 31 | 29 | 4 | 23 | 2 |
| Sibelius Academy | | | | | | | | | |
| 2003 | 51 | 15 | 17 | 9 | 10 | 17 | 15 | 2 | 0 |
| 2004 | 37 | 2 | 12 | 19 | 4 | 19 | 5 | 10 | 4 |
| 2005 | 90 | 8 | 26 | 36 | 20 | 30 | 10 | 12 | 8 |
| 2006 | 76 | 5 | 35 | 20 | 16 | 34 | 7 | 15 | 12 |
| 2007 | 16 | 6 | 4 | 1 | 5 | 13 | 10 | 3 | 0 |
| Total | 270 | 36 | 94 | 85 | 55 | 113 | 47 | 42 | 24 |
| Theatre Academy | | | | | | | | | |
| 2003 | 10 | 0 | 6 | 0 | 4 | 5 | 0 | 5 | 0 |
| 2004 | 12 | 3 | 5 | 0 | 4 | 0 | 0 | 0 | 0 |
| 2005 | 5 | 3 | 2 | 0 | 0 | 4 | 4 | 0 | 0 |
| 2006 | 7 | 1 | 5 | 0 | 1 | 4 | 1 | 3 | 0 |
| 2007 | 10 | 0 | 8 | 0 | 2 | 1 | 1 | 0 | 0 |
| Total | 44 | 7 | 26 | 0 | 11 | 14 | 6 | 8 | 0 |
| University of Art and Design | | | | | | | | | |
| 2003 | 18 | 1 | 10 | 2 | 5 | 29 | 4 | 24 | 1 |
| 2004 | 28 | 2 | 19 | 3 | 4 | 25 | 5 | 20 | 0 |
| 2005 | 27 | 4 | 18 | 2 | 3 | 41 | 4 | 37 | 0 |
| 2006 | 43 | 5 | 32 | 2 | 4 | 27 | 4 | 23 | 0 |
| 2007 | 34 | 3 | 23 | 5 | 3 | 28 | 6 | 20 | 2 |
| Total | 150 | 15 | 102 | 14 | 19 | 150 | 23 | 124 | 3 |
| Finnish Academy of Fine Arts | | | | | | | | | |
| 2003 | 4 | 0 | 4 | 0 | 0 | 0 | 0 | 0 | 0 |
| 2004 | 6 | 1 | 5 | 0 | 0 | 0 | 0 | 0 | 0 |
| 2005 | 10 | 7 | 1 | 2 | 0 | 0 | 0 | 0 | 0 |
| 2006 | 14 | 1 | 10 | 1 | 2 | 7 | 0 | 6 | 1 |
| 2007 | 11 | 1 | 8 | 1 | 1 | 7 | 2 | 5 | 0 |
| Total | 45 | 10 | 28 | 4 | 3 | 14 | 2 | 11 | 1 |

Source: KOTA database (June 2008).

APPENDIX 2

DOCTORAL SCHOOLS COORDINATED BY ART UNIVERSITIES

The art universities coordinate three doctoral schools. The University of Art and Design Helsinki coordinates the doctoral schools of Audiovisual Media – ELOMEDIA (2006–2009, 2002–2005, 1998–2001) and Design Connections (2007–2012). The Sibelius Academy coordinates the Doctoral Program of Music, Theater and Dance: ‘Artist as Researcher – Researcher as Artist’ (2007–2011).

Doctoral School of Audiovisual Media – ELOMEDIA

In the Doctoral School of Audiovisual Media – ELOMEDIA, research focuses on film, television, multimedia, computer games, digital post-production, network-based products, mobile services, virtual scenography, light and sound design as well as broadcasting, audio communication and radiophonic expression.

The following universities and departments are represented in ELOMEDIA: the University of Lapland (Audiovisual Media Culture Programme, Department of Applied Information Technology), the University of Tampere (Department of Journalism and Mass Communication), the University of Art and Design Helsinki (Media Lab and School of Motion Picture, TV and Production Design), the Theatre Academy (Department of Lighting and Sound Design), the University of Turku (School of Art, Literature and Music, Media Studies). www.taik.fi/en/tutkimus/tutkimus_taikissa/tutkijakoulut/elomedia.html

Table 1. Number of students in ELOMEDIA.

| Number of students | 2003 | 2004 | 2005 | 2006 | 2007 |
|---|-----------|-----------|-----------|-----------|-----------|
| Salaried students | 6 | 6 | 6 | 6 | 6 |
| Status students | 10 | 10 | 10 | 15 | 12 |
| Students total | 16 | 16 | 16 | 21 | 18 |
| Breakdown of (salaried) students into different alternatives | | | | | |
| Dissertation | 7 | 7 | 7 | 10 | 8 |
| Dissertation incl. artistic part | 9 | 9 | 9 | 11 | 10 |
| Public demonstration of knowledge and skills | 0 | 0 | 0 | 0 | 0 |

Design Connections Doctoral School

The key objectives of the Design Connections Doctoral School are to educate design researchers and experts on the strategic level of design and to increase the knowledge of the connections of design with society. The objectives focus on understanding the cultural connections of design, the links between welfare, equal participation and design, design, business and innovation, and the role of design in decision-making. The graduate students are from the University of Art and Design Helsinki and from the University of Lapland.

The research approach at the doctoral school is multi-methodological and it clarifies design research practices and theory-making through investigating the designerly ways of knowing, learning, and knowledge generating. In addition to traditional academic research, substantial emphasis will be placed on linking design practice with research. The school aims at improving the quality life through enhanced environment and artifacts, contributing to original and progressive material culture and supporting the innovativeness of industry and commerce. <http://tm.uiah.fi/designconnections>

There are no degrees completed in Design Connections Doctoral School during the evaluation period as the doctoral school started in 2007.

Table 2. Number of students in Design connections.

| Number of students | 2007 |
|---|-----------|
| Salaried students | 6 |
| Status students | 8 |
| Students total | 13 |
| Breakdown of (salaried) students into different alternatives | |
| Dissertation | 5 |
| Dissertation incl. artistic part | |
| Public demonstration of knowledge and skills | |

Doctoral Program of Music, Theatre and Dance

Doctoral Program of Music, Theatre and Dance – ‘Artist as researcher – researcher as artist’ is a network of seven universities, consisting of the Sibelius Academy, the Theatre Academy, the University of Helsinki, the University of Tampere, the University of Turku, the University of Joensuu, and the University of Jyväskylä. The doctoral study programme is open to students working towards an artistic or an scholarly doctoral degree.

The Doctoral Study Programme develops practices that benefits from the interaction between research and artistic practices. One of the orientations of the programme is to see an artist as a researcher and a researcher as an artist. The artist’s point of view is introduced in performances, the creative process, different rehearsing and working methods, and research. The focus can be on bodily experience, artistic work, or institutional frameworks, as well as on history and cultural implications.

www.siba.fi/fi/opiskelu/tutkijakoulu/contact_information

Table 3. Number of students in Doctoral Program of Music, Theatre and Dance.

| Number of students | 2003 | 2004 | 2005 | 2006 | 2007 |
|---|-----------|-----------|-----------|-----------|-----------|
| Salaried students | 18 | 19 | 13 | 13 | 13 |
| Status students | 31 | 30 | 39 | 39 | 42 |
| Students total | 49 | 49 | 52 | 52 | 55 |
| Breakdown of (salaried) students into different alternatives | | | | | |
| Dissertation | 12 | 10 | 8 | 8 | 9 |
| Dissertation incl. artistic part | 6 | 8 | 4 | 4 | 3 |
| Public demonstration of knowledge and skills | | 1 | 1 | 1 | 1 |

Table 4. Degrees completed (2003-2007) – ELOMEDIA and the Doctoral Program of Music, Theatre and Dance.

| 2003 | 2004 | 2005 | 2006 | 2007 | Total |
|--|------|------|------|------|-----------|
| ELOMEDIA | | | | | |
| 0 | 1 | 1 | 2 | 1 | 5 |
| Doctoral School of Music, Theatre and Dance | | | | | |
| 2 | 4 | 9 | 2 | 7 | 24 |

APPENDIX 3

DOCTORAL EDUCATION WITHIN THE SIBELIUS ACADEMY

The Sibelius Academy was early in establishing doctoral education which is internationally unique and has a particular interest from the point of view of research within art universities, since it inherently expresses a comparison between ‘scientific’ (including humanistic) and ‘artistic’ doctoral work. Since Siba has produced a large number of doctorates over an extended period of time, it seems clear that the entire arts research community in Europe – and particularly the research community in music – should have a vital interest in the Academy’s experience.

The three doctoral study programs of the Sibelius Academy, discussed in this report, have a comparable basic structure. The main emphasis is on the doctoral work, which consists of series of concerts in the art study program, a thesis in the research program and/or the equivalent project work of the development study program.

| | Art Study Programme | Research Programme | Development Study Programme |
|--|-------------------------------|---------------------------------|-------------------------------------|
| Licentiate degree, (main work) : | 75 ECTS (two concerts) | 75 ECTS (thesis) | 75 ECTS (project) |
| Doctoral Degree: (main work) | 165 ECTS (tot. five concerts) | 165 ECTS (thesis, dissertation) | 165 ECTS (project) |
| Written work | 24 ECTS | – | – |
| Supplementary studies | 51 ECTS | 75 ECTS | 75 ECTS (theoretical and practical) |
| thereof philosophy of arts and science studies | (15 ECTS) | (min. 15 ECTS) | (min. 15 ECTS) |

This means that the licentiate degree requires 150 ECTS while the Doctoral degree requires a total of 240 ECTS, which typically can be achieved during 4 years of full-time study.

The design of doctoral education makes an explicit estimation of what a doctoral work can be in the field of musical practice. In this context, it is worth keeping in mind that even if there are differences within the Sibelius Academy concerning the concept of research, there seems to be general agreement regarding the structure of the different types of doctoral programs. The core element in the Arts Study Program is a series of five concerts, which should form a coherent artistic unit. In addition, the project can include ensemble performances, provided that the student’s part can be judged independently. A previously published recording can be substituted for a maximum of one concert program (for the licentiate’s degree) or a maximum of two concert programs (for the doctoral degree), provided that they are clearly relevant to the doctoral study (DocMus Department website 2008). In the case of the Development Study Program, it seems that the form of the final project can be interpreted more freely, the application guide lines states that “the final project can consist of different parts, such as concerts, recordings, compositions, notation publications, teaching demonstrations, learning material, equipment, software etc. In addition, the final project must always include a sufficient quantity of written research reports on the project topic and a report on how the different parts of the project are linked.” This rather

wide definition for the final project work within the Development Program seems to indicate that this study program is suitable for doctoral work that includes the production of different types of material, such as instruments, pedagogic material, multimedia or technology, which also seems to be the actual case.

The design of the main work within the Art Study Program, which comprises a series of five themed concerts (or recordings) that should form a coherent artistic unit, is a more or less direct translation of the concept of a composite thesis, which is the prevalent form for doctoral thesis especially within natural sciences, into a music context. Since the doctoral study plan must be formulated by the candidate before the doctoral studies begin – and is continuously examined throughout the studies through the evaluation of every concert by an examination panel, that, so to speak, follows the student during their doctoral studies – this form implicitly defines the enquiry within musical practice to be a reflective process over time. It is also explicitly stated that the concerts should be original, independent artistic work. According to the information provided during the site visit and in the material, it seems to be common that students provide the examination panel with written reflections and explanation of their work before the concerts and that every concert is followed by a discussion where the candidates receive and can comment upon the impressions and judgment given by the panel, similar to the defense of a thesis. In addition, the doctoral student's individual study plan is updated regularly based on this development. This can be interpreted as a structure for formal training in artistic inquiry and developmental work which corresponds to the typical nature of expertise in music performance and connects to, as well as expands upon the traditional forms for development of knowledge and skills within a Conservatoire tradition. Thus, it can be viewed as the equivalent of research training within a traditional academic context.

Since the artistic component of the final work could easily fill the entire body of work needed for an artistic doctorate given the demands for artistic excellence, it is interesting to see how the written work is integrated into the education. It seems that a close connection between the written work and the artistic work is not required in the Art Study Program as it is interpreted within the DocMus department as long as it contributes to an artistic whole, while this connection seems to be a requisite in, for example, the Jazz and Folk Music departments and it is compulsory within the project work in the Development Study Program. This part of the final work seems to be regarded as complementary to the artistic work within the Art Study Program and according to professor K. Kurkela of the DocMus unit, it does not have to exhibit the quality of a thesis within the Research Program: “The formal requirements do not imply that the thesis of an art student has been an innovative product from the point of view of research”.¹ Thus, within the DocMus department, the thesis seems to serve as an examination of the training in critical reflection and research methodology, rather than as an integral part of the main work of the doctoral education. “In the Sibelius Academy, we think that if an artist is given a doctoral degree, he or she must primarily be an excellent artist. Therefore, the emphasis in education is on independent artistic work [...] Practical expertise is typically achieved by practicing, usually in cooperation with an instrumental teacher [...]”² The application of traditional academic research

1 Kurkela, Kari. “A Case Study of a Practical Research Environment: Sibelius Academy, Helsinki”. In Davidson, J.W. (ed). *The Music Practitioner*, p. 60. Ashgate, Aldershot, 2004.

2 *Ibid.*, 59.

methodology in the written work within the Art Study Program is obvious from the sample theses that were supplied in the evaluation materials, while a broader approach seems to be more common within the project reports/theses of the Development Study Program. It should be noted, however, that quite a few of the examples of written work within the Art Study Program and Development Program produced at the Sibelius Academy definitely fulfill the requirements of a doctoral thesis in, for example, Musicology.

The opposite valuation of practical musical work in relation to traditional academic research characterizes the Research Study Program. It is stated in the information about the Study Program that: “[...] doctoral students can supplement their studies with artistic work if it contributes to the progress of their studies. Artistic work should be clearly relevant to the research topic and must be approved by the relevant professor.” (Siba website 2008). Whether this possibility is actually exploited by Research Program students is not evident from the documentation, but it points to an interesting opportunity to integrate artistic work and methodology in research studies that could be a specific contribution of research studies within the Sibelius Academy.

The most important form for tuition and supervision within the Sibelius Academy seems to be the doctoral seminar series, which is regular and quite frequent (up to two a month) within different departments. Within these seminars the students are supposed to present their work before the other students and the professors, discussing their work and challenges. It is clearly stated in the self-assessment document that it is regarded as valuable to have students from all different study programs brought together in the seminars. “It is one of the most important principles in our entire doctoral training that we make the three groups of candidates work together and do not let them become three isolated communities. Often, this learning takes place in the form of fruitful friction: in a seminar context, for example, a scholar may discipline an artist for basing his/her views on untested assumptions, or the artist may discipline the scholar for taking his/her schemes to a level where being abstract borders on being anemic.”

One crucial issue for doctoral education and research within the arts is the forms for exchange of knowledge and results of research activities. Since formalized research on e.g. performance issues is a relatively new phenomenon within art schools and universities, it seems to be a general problem that students are not relating to previous research within the field to a degree that is comparable to what is typically the case in the science university education. This makes it more difficult to build a knowledge base from which new ideas and knowledge may emerge. This may quite naturally be a problem for new disciplines in general, but it may also be a dominant trait of arts education that, since individual artistic profile and expression is at the centre of the education, students have a tendency to ‘reinvent the wheel’ rather than to connect with previous achievements within the field.

As a consequence, the establishment of journals such as the *Finaali* Journal of Musical Performance and Research within the DocMus department, the *Alusta* journal published by the departments of Music Education, Jazz and Folk Music, the *Tabulatura* Series for research on church music and the *Finnish Journal of Music Education* published by the Music Education department seems to be important. Moreover, the Sibelius Academy e-thesis publication will emerge as an important means of communicating new knowledge within the field for the benefit of the students.

APPENDIX 4

TERMS OF REFERENCE FOR THE EVALUATION PANEL AND THE COORDINATOR

This document sets out the standard Terms of Reference applicable to the Panel.

Table of contents

- 1 Background and purpose
- 2 Definition of field to be evaluated
- 3 Organisation
- 4 International Evaluation Panel
- 5 Objectives of the evaluation
- 6 Evaluation criteria
 - 6.1 Quality of research and researcher training
 - 6.2 Research environment and organisation
 - 6.3 Interaction between research and society
 - 6.4 Panel recommendations for the future
- 7 Tasks, responsibilities and working arrangements of the Panel
 - 7.1 Desk research
 - 7.2 Site visits and interviews
 - 7.3 Confidentiality and secrecy
 - 7.4 Publicity of the evaluation material
 - 7.5 Conflicts of interest
 - 7.6 Declaration
- 8 Timetable of the evaluation process
- 9 Coordination of the evaluation
- 10 Funds

1 Background and purpose

Discipline and research field evaluations at the Academy of Finland are one of the key elements in the long-term development of research and science policy in Finland. In its performance agreement for 2007, the Academy's Research Council for Culture and Society decided that the quality and status of Finnish arts research done at the art universities and the University of Lapland's Faculty of Art and Design be evaluated with respect to the international level. The field of Finnish arts research has not been comprehensively evaluated on a nationwide level before, so the evaluation was considered highly relevant and justified. In addition, the original proposal for this evaluation came from researchers in the field.

The evaluation should cover the disciplines of arts research of the art universities and the Faculty of Art and Design at the University of Lapland, with a view to assessing the strengths and weaknesses of research and researcher training of securing internationally high-standard research/researchers in future.

The present evaluation combines an external assessment by an international evaluation panel with an internal self-assessment exercise. The purpose of the evaluation is to support the future development of this research field. The main

objectives of the external evaluation are: to examine the quality of the research of the units during 2003–2007 and to provide recommendations on how to develop the research and researcher training of the field in future.

2 Definition of the field to be evaluated

The field to be evaluated consists of arts research and researcher training carried out by Finnish art universities i.e. the University of Art and Design Helsinki (www.taik.fi/en), the Theatre Academy (www.teak.fi/eng), the Sibelius Academy (www.siba.fi/en), the Finnish Academy of Fine Arts (www.kuva.fi/portal/english), and the Faculty of Art and Design at the University of Lapland (www.ulapland.fi/english). The evaluation should be focused mainly on the field, not on a unit, research group or individual researchers, although these structures form the basic tools for the evaluation.

3 Organisation

The evaluation is commissioned by the Research Council for Culture and Society of the Academy of Finland. The Council appointed a Steering Group to lead and support the execution of the evaluation.

The evaluation is carried out in cooperation with the Finnish Ministry of Education.

The members of the Steering Group are:

Professor **Lea Rojola**, Chair (University of Turku and member of the Academy Research Council for Culture and Society); and the members: Research Director **Päivi Hovi-Wasastjerna**, University of Art and Design Helsinki (member of the Academy Research Council for Culture and Society); Dr **Hannu Saha**, Chair of the Arts Council of Finland; Mr **Risto Ruohonen**, Director General of the Finnish National Gallery; and Professor **Marja Tuomela**, University of Lapland (member of the Academy Research Council for Culture and Society).

The appointed coordinator, a list of the invited Panel members, a list of the evaluation documents to be submitted and the Terms of Reference have been reviewed and approved by the Steering Group.

4 International Evaluation Panel

The external evaluation will be carried out by an international Panel of independent high-level experts.

The Academy of Finland has invited five renowned scientists as evaluators:

Chair

Professor **Richard Buchanan**, Carnegie Mellon University, School of Design, USA

Vice Chair

Professor Emerita **Riitta Nikula**, University of Helsinki, Finland

Members

Professor **Sven Ahlbäck**, Royal College of Music in Stockholm, Sweden

Professor **Omar Calabrese**, University of Siena, Italy

Professor **Claudia Jeschke**, University of Salzburg, Austria

5 Objectives of the evaluation

The purpose of this exercise is to evaluate Finnish arts research and researcher training in the units defined above. The evaluation period is 2003–2007, on which the future recommendations to be provided will be based.

The objectives of the evaluation are:

1. To evaluate the quality of arts research in Finland as compared to the international level
2. To identify the strengths and weaknesses of the research
3. To estimate communication and collaboration with key partners at home and abroad
4. To estimate the significance of arts research to Finnish society
5. To evaluate the efficacy of the research, i.e. how much output is produced in relation to the resources invested
6. To evaluate the quality of researcher training
7. To make suggestions and recommendations to ensure the future supply of qualified academic and art professionals in Finland
8. To make suggestions and recommendations for the further development of arts research and research policy in Finland.

6 Evaluation criteria

The basic unit to be evaluated by the Panel is a university or a relevant part thereof. The units are mostly interdisciplinary research environments. Each unit will be evaluated as such, but the focus is on the research field as a whole.

The Panel is asked to give:

- A written statement of the quality of the research, achieved results, academic contribution as well as doctoral training,
- A written statement of the quality and efficiency of the research environment and organisation,
- Written feedback about the interaction between research and society, and the impact of it,
- Recommendations for the future of the field.

The main emphasis is on evaluation of academic research. The Panel should ensure that the evaluation takes into account all relevant material available.

6.1 *Academic quality of the research*

The Panel's main role is to evaluate the quality of research and researcher training. The quality statement is based on the evaluation documents submitted by the units. Panel members will have the opportunity to complete this information during their site visits. All research, whether basic or applied, should be given equal weight.

The quality statement must reflect the work of all the research staff listed in a unit.

Important issues to be considered include:

- What is the international quality and status of the unit's research?
- What are the competence and cooperation relationships of the unit?

- What is the significance of the research (projects) to the professional promotion of the researcher's or artist's career?
- How innovative and challenging are the research programmes and research lines?
- What is the impact and status of the research within each research sub-field?
- What is the role of arts and research interaction in research and researcher training?
- What is the significance of research including artistic productions or products?

6.2 Research environment and organisation

The evaluation deals with research environments, prevailing research practices and collaborative networks.

Important issues to be considered include:

- What kind of a research environment facilitates the research in terms of funding, infrastructure and mobility (strengths, weaknesses, needs for improvement)?
- What is characteristic of the activity, management and administration in the field?
- Are the national and international networks sufficient (universities, research centres, enterprises)?
- How does the research interrelate with the strategies of the parent organisation?
- What is the role of interdisciplinarity within the research groups as well as in the whole field?
- What is the quality of the researcher training and its organisation.

6.3 Interaction between research and society

The Panel is asked to write feedback about the interaction between research and society. The feedback is to be based on all evaluation documents as well as interviews. The Panel should especially consider other activities such as expert tasks, productions and exhibitions, communication of research results to the public and the artistic community, technology transfer and cooperation with other sectors of society. Bearing in mind that the assessed research field is arts and design, the Panel should pay special attention to the contribution of each unit to national cultural life as well as to the innovativeness of the research on a national and international level.

The questions to be asked are “How actively and efficiently does the unit communicate its points and findings to various stakeholders and the rest of society and in what way does the research of the unit contribute to society?” The Panel should consider this issue from the point of view of, for example, development of cultural life, common understanding on arts, use of novel technical solutions and innovations, the impact the research has on artistic practices, contribution to art pedagogy in society at large and artists' education in particular. The Panel is asked to discuss the interaction between the research of the unit and society from relevant aspects.

Important issues:

- How fruitful is cooperation between the unit and the various actors of society, and what kinds of results have been achieved?
- Is the research of the field relevantly focused with respect to the future scenarios of national as well as international developments?

- What is the academic and non-academic (arts, business R&D, administration,) need for research doctorates in the field, and how well is it met with the current intensity of doctoral training?
- In case of innovations, how are the results of research transferred to industrial producers and partners who are able to develop new products for the market and society?
- Is sufficient and systematic effort made to find suitable collaborators for the commercialising and visibility of productions and innovations?

6.4 Panel recommendations for the future

The Panel is asked to provide recommendations for the future development of the research field. The Panel will need to consider that the recommendations should be focused mainly on the field, not on single units, research groups or researchers.

Key issues to be addressed are:

- What strengths and weaknesses does the field have in Finland, for example, is there missing expertise in certain sub-fields or overrepresentation compared to the total research volume?
- What opportunities and challenges does the field have?
- How should the field improve its performance in carrying out its research?
- What kinds of means could be recommended to improve and strengthen the research performance at various levels?

The Panel should provide recommendations on:

- Research representing single-, multi- and interdisciplinarity
- Research including artistic productions and products
- Development of research: staff, environment and infrastructure
- Strengthening the effectiveness and impact of the research on society
- Development and securing of training and research enthusiasm
- Suggestions on how to guarantee enough research-active staff in future
- Other issues.

7 Tasks, responsibilities and working arrangements of the Panel

In conducting the expert evaluation, Panel members will base their examination on desk research at home on the basis of the background information to be provided. Ultimately, this will supplement their view during the site visits in Finland.

Panel members will set responsibilities within the panel and together with the evaluation office at the Academy of Finland. All evaluation documents are provided by the evaluation office. For the full description of the research-active staff and the evaluation documents, please see the Instructions to submission form (Appendix 1), which will be used by the units being assessed when preparing their evaluation documents.

7.1 Desk research

Desk research will be carried out before the site visits. The material includes facts about the research staff and funding:

- list of publications

- collection of the best publications of senior researchers to be sent to Panel members by their inquiries
- list of doctoral theses
- lists of visits and collaborations
- lists of the most important artistic work of the research-active staff
- self-assessment exercise of the unit.

7.2 Site visits and interviews

The site visits will consist of the following sessions:

- A session for presentations organised and selected by the institution
- Interview of a subset of researchers during the site visit, for example:
- Heads of units (research)
- Professors, senior staff, postdoctoral researchers, visiting foreign scholars
- PhD students, junior researchers

The specific timetable and instructions will be provided by the evaluation office at the Academy of Finland in due time.

7.3 Confidentiality and secrecy

Panel members undertake not to make any use of and not to divulge to third parties any public or non-public facts, such as information, knowledge, documents or other matters communicated to them or brought to their attention during the performance of the evaluation. Confidentiality must also be maintained after the evaluation process has been completed.

7.4 Publicity of the evaluation material

The evaluation and the ratings are confidential and for official use only. Once the evaluation has been completed, panellists are required to destroy all evaluation documents and any copies made of them, or return them to the Academy. The evaluation report is confidential and only for official use until publication.

The evaluation report including the main recommendations is based on the evaluation criteria defined by the Academy of Finland. The evaluation report will be written and edited by the Panel members (main responsibility of the Panel Chair) with the assistance of the Evaluation Coordinator. Prior to final editing and publishing, the units being assessed are given the opportunity to review the report to correct any factual errors. The Academy will publish the final evaluation report in its publication series in both printed and electronic form (www.aka.fi/publications).

7.5 Conflicts of interest

Panel members are required to declare any personal conflicts of interest. They must disqualify themselves if they can in any way benefit from a positive or negative statement concerning the research group under evaluation. They must also disqualify themselves in the following circumstances:

- They have close collaboration with the research group to be evaluated (e.g. have co-authored a scientific article, research plan or funding application during the past three years, or are planning to co-author one/some of these in the near future).
- They have acted as a superior, subordinate or instructor of the research group during the past three years

- A member of the research group is a close person to them. A close person is:
 1. their spouse (also *de facto*), child, grandchild, sibling, parent, grandparent or a person otherwise especially close to them (e.g. fiancé/e or a close friend), as well as their spouses (also *de facto*),
 2. a sibling of their parent or his/her spouse (also *de facto*), a child of their sibling, their previous spouse (also *de facto*),
 3. a child, grandchild, sibling, parent or grandparent of their spouse as well as their spouses (also *de facto*), a child of a sibling of their spouse,
 4. or a half-relative comparable to the above mentioned.

Panel members are also disqualified if their impartiality may otherwise be endangered, or if they feel that they have a conflict of interest and are therefore disqualified to evaluate the research group.

Therefore, if you feel that you are unable to evaluate a research group, you must notify the Academy as well as the other Panel members of it as soon as possible. The clarification of all conflict of interest matters must preferably be done during the first panel meeting.

7.6 Declaration

Accepting the task as a member of an evaluation Panel, I guarantee not to disclose the information I receive as Panel member and not to use it for anybody's benefit or disadvantage as it is stipulated in the paragraph "Confidentiality". Further, I affirm that if I have a conflict of interest I will immediately inform the Academy as well as the other Panel members of it.

8 Timetable of the evaluation process

| | |
|--------------|--|
| 2007 Mar | Decision to organise an international evaluation by the Research Council for Culture and Society |
| 2007 Sep | Appointment of the Steering Group by the Research Council |
| 2008 Feb | Exploratory Workshop for researchers in the field |
| 2008 Jan | Appointment of the Expert Secretary |
| 2008 Apr | Appointment of the Evaluation Panel |
| 2008 Mar-Apr | Definition of evaluation criteria |
| 2008 Apr-May | Preparation of the documents and self-evaluation by units being assessed |
| 2008 May-Jun | Preparation and delivery of evaluation documents |
| 2008 Sep-Oct | Site visits to the units being assessed |
| 2008 Oct-Dec | Preparation of the report |
| 2009 Feb-Mar | Publication and release of the report |
| 2009 Jan-Mar | Recommendations for the procedure of follow-up by the Steering Group |
| 2009- | Follow-up of the implementation of the provided recommendations |

9 Coordination of evaluation

The evaluation process is operationally coordinated by Expert Secretary, Dr Johanna Laakkonen and Science Adviser Tiina Forsman from the Academy of Finland (Unit for Culture and Society). The duties of the Expert Secretary are to compile the evaluation documents collected from the field as well as to assist the Panel during the site visits and the report editing. The administrative support and assistance for the Evaluation Steering Group and Expert Secretary as well as the practical details of the seminars and site visits are organised by the Academy of Finland.

10 Funds

The evaluation is funded by the Research Council for Culture and Society of the Academy of Finland. The Academy will pay an expert fee to the Panel members. All travel expenses related to the Panel's visits and accommodation in Finland will be covered or reimbursed by the Academy of Finland.

APPENDIX 5

MEMBERS OF THE EVALUATION PANEL IN BRIEF

Richard Buchanan, *Chair*, is Professor of Design, Management and Information Systems at the Weatherhead School of Management, Case Western Reserve University USA. He has taught in the traditional areas of Communication Design and Industrial Design but is also well known for extending design thinking into new areas of theory and practice such as Interaction Design and organizational change. At the Weatherhead School of Management his research and teaching focus on bringing the ideas and methods of design into management and organizational life, seeking to reform management education. Before joining the faculty at Weatherhead, he was Professor of Design at Carnegie Mellon University, serving as Head of the School of Design from 1992 until 2002 and from 2002 until 2008 as Director of Doctoral Studies. He is a widely published author and a frequent keynote speaker in the United States and abroad. Among his numerous publications are *Discovering Design: Explorations in Design Studies*, *The Idea of Design*, and *Pluralism in Theory and Practice*. He is a Visiting Professor at the London College of Communication, University of the Arts London, and also at the Faculty of Arts and Architecture at the University of Brighton. He is co-editor of *Design Issues*, the international journal of design history, theory, and criticism published by M.I.T. Press. He is a former President of the Design Research Society, the international learned society of the design research community, based in the United Kingdom. Professor Buchanan received his A.B. and Ph.D. in philosophy and rhetoric from the Committee on the Analysis of Ideas and the Study of Methods at the University of Chicago.

Riitta Nikula, *Vice Chair*. Doctor of Philosophy from the University of Helsinki, Finland, in 1981. She has served as Professor of Art History at the University of Helsinki in 1994–2007, Head of the Institute of Art Research in 2001–2003 and Director of National Doctoral School for Art History in 1999–2007. She was Head of Research of the Museum of Finnish Architecture in 1988–1994 (and Deputy Director 1989–1994) and Junior Research Fellow of the Academy of Finland in 1982–1985 and 1986–1988. At the Department of Art History, University of Helsinki, she was Acting Associate Professor in 1985–1986, Assistant in 1976–1981 and Curator in 1970–1976. Nikula has published a number of both scholarly and popular books and articles on different fields of Finnish architectural and art history and urbanism.

Sven Ahlbäck is Professor of Folk Music at the Royal College of Music in Stockholm, Sweden, where he was the first in his field to be appointed on both academic and artistic grounds. He is active both as a teacher, fiddle player, composer/arranger and musicologist. He has been a recognised performer within Swedish folk music since the 1970s and has published more than 20 records as a featured artist and performed extensively both in Sweden and abroad. Through his work he has been influential in the development of contemporary Scandinavian folk music, especially with regards to illuminating the artistic potential in the use of typical stylistic features

of traditional folk music such as microtonality. This has also been demonstrated in numerous compositions, which include a prize-winning violin concerto commissioned by the Swedish Radio Orchestra in collaboration with Karin Rehnquist. His research includes music theoretical studies on the structure and style of older Swedish folk music as well as basic research in music cognition. His doctoral thesis “Melody Beyond Notes” (2004) presents a cross-cultural computerized model of Melody Cognition that has received international recognition and has later been developed into a commercial music notation software. He has published several pedagogic works and is frequently engaged as a guest lecturer in Europe, USA and Africa.

Omar Calabrese is Professor of Art and Semiotics at the University of Siena, Italy. He has been visiting professor among others at Yale, Harvard and Sorbonne and at universities in Berlin, Barcelona, London, Vienna, Zürich, Amsterdam and Buenos Aires. He has served as a curator for a number of television programs on art. He has also been a curator in cultural projects for Expos in Vancouver, Brisbane, Seville, Genova and Hanover. He has written several books, including *Neo-Baroque: A Sign of the Times* (Princeton University Press), and edited *Italian Style: Forms of Creativity* (Skira) and other volumes.

Claudia Jeschke – dancer, reconstructor, historian – is Professor for Dance Studies at the Department for Studies in the Arts, Music, and Dance at Salzburg University, Austria, where she is also head of a significant dance collection, the Derra de Moroda Dance Archives. She has been a senior lecturer and professor at Leipzig University and the Cologne Hochschule für Musik, and was director of the Leipzig Dance Archives between 1996 and 2000. As visiting professor she has been invited (among others) to the University of California at Riverside, to York University Toronto, the Rubin Academy, Jerusalem, and various Tokyo universities. Her fields of research include choreographic notation: she has reconstructed the original score of “L’Après-midi d’un faune” by Vaslav Nijinsky according to his own system together with Ann Hutchinson Guest (latest production of the ballet with the Bavarian State Ballet Munich, 2009). She has worked as curator of a number of exhibitions on the dance of the 20th century (the latest exhibition in 2009, “Swans and Firebirds”, thematises the ‘Russian’ heritage of the Ballets Russes). Her body of publications focuses on historical and theoretical dance issues as well as on movement research, notation and reconstruction.

APPENDIX 6

EXECUTION OF THE EVALUATION

The members of the Steering Group were

Professor **Lea Rojola**, *Chair* (University of Turku and member of the Academy Research Council for Culture and Society)

Research Director **Päivi Hovi-Wasastjerna**, University of Art and Design Helsinki (member of the Academy Research Council for Culture and Society)

Dr **Hannu Saha**, Chair of the Arts Council of Finland; since January 2009 Professor at the Sibelius Academy

Mr **Risto Ruohonen**, Director General of the Finnish National Gallery

Professor **Marja Tuomela**, University of Lapland (member of the Academy Research Council for Culture and Society).

Evaluation Team

Dr **Johanna Laakkonen**, Expert Secretary

Ms **Tiina Forsman**, Science Advisor, Academy of Finland, tiina.forsman@aka.fi

Evaluation Office

Academy of Finland
Culture and Society Research Unit
P.O. Box 99 (Vilhonvuorenkatu 6)
FI-00501 Helsinki, Finland

APPENDIX 7

QUESTIONNAIRES

Evaluation of research at the art universities and at the Faculty of Art and Design of the University of Lapland

QUESTIONNAIRE

University:

Address:

Phone:

Contact person for evaluation:

Phone:

Email:

1 STAFF MEMBERS (SPRING 2008) (Appendix 1)

Please enter information on the research-active staff (Table A) and administrative staff (Table B) at your university during the spring term 2008 (incl. names and tasks).

2 FUNDING (Appendix 2)

2.1 Enter information on the university's core funding and external research funding in 2003–2007

2.2 What are the main problems of funding in your area of research?

3 DOCTORAL TRAINING (Appendix 3)

3.1 Describe the aims, practices and content of doctoral training at your university (max. 1.5 pages)

3.2 Does your university teach research skills to students at the MA level?
If yes, what kinds of skills?

3.3 The annual number of completed Licentiate and doctoral degrees at your university (Appendix 3)

Please enter the number of Licentiate and doctoral degrees completed at your university.

3.4 Topics of dissertations and doctoral projects in order of completion (2003–2007) (Appendix 3)

Enter in Tables A and B the doctoral degrees (dissertations and doctoral projects) with topics completed at your university.

3.4 b Please give examples of dissertations and/or doctoral projects done at your university in 2003–2007

(max. 2 per dept. or equivalent): An abstract in English (max. 1 page total per dept./equivalent) and visual/aural material, if relevant.

3.5 The annual number of registered doctoral students, the annual intake and the number of students attending the doctoral schools (Appendix 3)

3.6 Describe the funding of doctoral students at your university.

How is students' work that contains art/design productions or projects funded? Problems of funding? (max. 0.5 page).

3.7 How is the supervision of doctoral students arranged? (0.5 page).

3.8 If possible, provide information on the employment of doctoral graduates.

4 POSTDOCTORAL RESEARCH (Appendix 4)

4.1 Postdoctoral researchers (2003–2007) (Appendix 4)

Enter information on postdoctoral researchers (name, topic of research, period of employment).

4.2 Do you help students plan their postdoctoral career development (max. 1 page)?

E.g. do you help them plan their career as a researcher or as a research-active practitioner/artist? Do you support and help them to identify possible sources of postdoctoral research funding? Other forms of support?

4.3 What are the main obstacles in terms of the career development of postdoctoral researchers in your field?

5 RESEARCH, PUBLICATIONS AND ARTISTIC WORK (research-active staff) (Appendices 5 and 6)

5.1 Number of academic publications at your university in 2003–2007

Please check the attached KOTA data and make corrections, if necessary.

5.2 Editor or member on editorial boards of academic journals, member on boards of academic associations since 2003 (Appendix 5)

5.3 Editor or member on editorial boards of artistic journals, member of boards of artistic associations since 2003 (Appendix 5)

5.4 Number of academic meetings and conferences (Appendix 5)

5.5 Academic expert tasks since 2003 (Appendix 5)

5.6 Artistic expert tasks since 2003 (Appendix 5)

5.7 Academic and artistic honours and prizes awarded since 2003 (Appendix 6)

5.8 List of the most important publications of research-active staff 2003–2007 (Appendix 6) (max. 4 per person)

5.8 b) Please append copies of the university's key publications (see instructions)

5.9 List of the most important artistic work that relates to research (research-active staff) 2003–2007 (Appendix 6)

E.g. concert, performance, exhibition, art work, installation, plan, concept, process, material etc. Max. one product/production per year and per person.

5.9 b) Please append examples (documents) of artistic productions/products of your university (see instructions).

5.10 Please enter information on the research groups at your university that have started in 2003 or after (Appendix 6)

Describe the aims, methods and main results of each research project (max. 1 page per project, visual/aural material may be included, if relevant).

5.11 Artistic research

If your university carries out research that is referred to as artistic research, define it briefly and describe the content and aims of the research (max. 1 page). If the term is not used at your university, proceed to the next question.

5.12 Describe the role of interdisciplinarity and multidisciplinary of research at your university (max. 0.5 page).

5.13 Please give information on the ways by which the results of research that involves art/design productions or projects or is based on artistic productions/products can be communicated to a) the academic community and b) the artistic community in Finland and internationally.

Are there appropriate academic and art publications in these areas? What are the problems of publication in your field?

6 NATIONAL COOPERATION

Give information on cooperation between your university and other universities in Finland (research education, infrastructure etc.)

7 INTERNATIONAL COOPERATION (Appendix 7)

7.1 Teaching and research at universities or research institutes abroad 2005–2007 (Appendix 7) (individual lectures should not be included here)

7.2 Visits to the university 2005–2007 (Appendix 7) (minimum duration of visit: 2 weeks).

7.3 Short but particularly important visits (ingoing) 2005–2007 (Appendix 7)

7.4 International mobility of doctoral students (Appendix 7)

7.5 Name the most important international collaborators of your university (Appendix 7)

(related to research, max. 5 per dept. or equivalent) and describe the most important outcomes of the visits and collaboration contacts (max. 1 page).

8 INFRASTRUCTURE AND INFORMATION AND DOCUMENTATION ACTIVITIES

8.1 Describe the university's infrastructure (incl. rehearsal facilities, studios, laboratories etc.).

8.2 Please give information on information, documentation and library activities at your university.

9 SOCIETAL RELEVANCE

Please give information on (max. 1 page).

- a) cooperation that your university is engaged in, e.g. with art organisations or bodies of public administration
- b) Studia Generalia lecture series, activities within the Open University, adult education etc.

10 THE UNIVERSITY'S SELF-ASSESSMENT

10.1 Describe the university's research strategy (2008–2012).

10.2 SWOT – Evaluate the university's present strengths, weaknesses, future opportunities and threats (max. 2 pages).

10.3 Assess the interaction between artistic work and research at your university (max. 1 page).

10.4 Assess (max. 1.5 pages).

- a) the academic, artistic and societal need for doctoral training within the university's research fields in Finland and internationally
- b) the university's role in doctoral training in Finland and internationally, and
- c) the university's role in research in Finland and internationally.

11 OTHER COMMENTS

If you wish to pay attention to research-related issues that are not touched upon in this questionnaire, please discuss them on a separate paper (max. 1 page).

Academy of Finland

Evaluation of research at the art universities and at the Faculty of Art and Design of the University of Lapland

QUESTIONNAIRE

Doctoral Schools

Name of doctoral school:

Director of doctoral school:

Website:

Contact person for evaluation:

Email:

Phone:

1 BACKGROUND AND ORGANIZATION OF THE DOCTORAL SCHOOL

- a) Describe briefly the organisation of the doctoral school. List universities and fields of study involved in the activities of the doctoral school. Which of the organisations is the responsible organiser?
- b) Describe the major changes that have taken place in the administrative or content structures of the doctoral school in 2003–2007 (0.5 page).

2 NUMBER OF STUDENTS AND DEGREES COMPLETED (Appendix 1)

2.1 Number of students at the doctoral school 2003–2007 (Appendix 1)

If the doctoral school has started after 2003, enter data where applicable.

2.2 Degrees completed at the doctoral school 2003–2007 (Appendix 1)

If no doctoral students have yet graduated from the doctoral school, proceed to the next question.

2.3 Topics of dissertations or doctoral projects of salaried students (not status students) enrolled at the doctoral school (Appendix 1)
(listed alphabetically according to last name).

3 ACTIVITIES OF THE DOCTORAL SCHOOL

3.1 Describe briefly the content and aims of instruction (2 pages).

3.2 If students representing several different fields are involved in the doctoral school, describe how this has been taken into account in the planning of the studies and in the practical arrangements of instruction (max. 0.5 page).

3.3 How is the supervision of students arranged? (Max. 0.5 page)

3.4 Describe the interaction of artistic work and research at the doctoral school (max. one page).

3.5 How is the funding of the studies of status students arranged? (Max. 0.5 page)

3.6 How is cooperation between the doctoral school's member universities and institutes/departments carried out? (Max. 0.5 page)

3.7 Have you any proposals for improvements to the doctoral school system within your own field? Are there any development needs at the doctoral school in terms of its administration or content? If yes, please specify (max. 0.5 page).

4 INTERNATIONALITY (Appendix 2)

4.1 Enter (Appendix 2)

a) the number of doctoral school students who have studied abroad (2003–2007)

b) the number of foreign students at the doctoral school (2003–2007).

4.2 Has the doctoral school been visited by foreign teachers? (Appendix 2)


If yes, list the teachers, their background organisation and year of the visit (2003–2007).

4.3 Describe any problems or obstacles that hamper the international teacher and student exchange (0.5 page).

5 PLACEMENT IN WORKING LIFE

Does the doctoral school monitor where the doctoral graduates have been placed? Describe briefly tasks which the doctoral graduates have sought after graduation.

APPENDIX 8

|  EVALUATION OF ART RESEARCH 2008, INTERVIEW SCHEDULE | | | | | | |
|--|--|--|--|---|---|--|
| | 29.9. TaiK | 30.9. TaiK/TeaK | 1.10. ULap/Rovaniemi | 2.10. Siba | 3.10. Siba/FAFA | 4.10. |
| Morning | 8.20 Meeting at the hotel lobby 9:00 Introduction to the TaiK 9:30-10:30 School of Design 10:30-11:30 Media Lab | 8.20 Meeting at the hotel lobby 9-10:00 Doctoral schools and doctoral education/ TaiK 10-11:00 Doctoral students/TaiK 11:00-11:20 Panel meeting 11:30 A taxi to the Theatre Academy | 6:00 Taxi to the airport 7:20 A flight to Rovaniemi 8:40 Taxi to the ULap 9:30-10:00 Morning coffee (ULap) 10:00-10:30 Presentation of the research and the Faculty of Art and Design 10:30-12:00 Group | 8:30 Meeting at the Hotel lobby 9:00-9:30 Introduction to Sibelius Academy 9:30-10:30 DocMus Department 10:30-10:45 coffee break 10:45-11:30 Dept. of Composition and Music Theory 11:30-12:30 Meeting with postdoc and senior researchers | Meeting at the hotel lobby 8:30 9:00-9:45 Doctoral Study Programme for Performing Arts in Finland/Siba 9:45-11:00 Meeting with doctoral school students 11.15 A taxi to FAFA | 9:00-13:00 Drafting of the report 13:00 Lunch |
| | 11.30-12.30 Lunch/TaiK | 12-13:00 Lunch/TeaK | 12:00-13:00 Lunch/ULap | 12:30-13:30 Lunch/Siba | 11:45-12:30 Lunch/FAFA | |
| Afternoon | 12:30-13:15 School of Art Education 13:15-14:00 Future Home Institute and Designium Innovation Services 14:00-14:15 Coffee 14:15-15:15 School of Visual Culture 15:15-15:45 School of Pori Art and Media 15:45-16.30 School of Motion Picture, TV and production design | 13:00-13:30 Introduction to the Theatre Academy 13:30-14:45 Department of Research Development 14:45-15:00 Coffee 15:00-16:00 Doctoral students 16:00-17:00 Meeting with the research staff | 13:00-14:00 Group II 14:00-14:45 Research staff 14:45-15:00 Coffee 15:00-16:00 Doctoral students 16:00-16:30 Panel meeting 16:40 Taxi to the airport 18:05 A Flight to Helsinki | 13:30-14:00 Department of Church Music and Kuopio Department 14:00-15:00 Doctoral students 15:00-15:15 Coffee 15:15-17:00 Department of Jazz, Dept. of Folk Music, Dept. of Music Education, Dept. of Music Technology and Degree programme in Arts Management | 12:30-13:00 Introduction to the FAFA 13:00-14:00 Head of Dept. of Postgraduate Studies 14:00-14:15 Coffee 14:15-15:15 The staff of the Dept. of Postgraduate Studies 15:15-16:15 Meeting with doctoral students 16:15-16:45 Practical Demonstration of Artistic Research | |
| Evening | 17:30-19:30 Panel meeting 19:30 Dinner | 18:00-20:00 Drafting of the report 20:00 Dinner | | 18:00-19:30 Drafting of the Report 19:30 Dinner | 18:00-20:00 Drafting of the report | |

The Academy of Finland invited an international panel to carry out the evaluation of the art research in Finland. The evaluation focused on research and doctoral education at all four Finnish art universities and the University of Lapland's Faculty of Art and Design in 2003–2007. The panel was asked to pay special attention to the quality of research, doctoral education, research environments, national and international cooperation and the societal impact of research in the field.

This report includes the results of the evaluation. The panel also makes recommendations regarding the development of research and doctoral education at the units evaluated, as well as a number of recommendations that concern all units and the development of the field more generally.



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