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The development of artistic research in Sweden 2000-2012

In this article I will outline the development of artistic research in Sweden 2000-2012, viewed from an international perspective. This is a subjective view, based on personal experience as an artist, professor and Vice-Chancellor at DOCH, as well as from my experience having directed and participated in several projects and initiatives, within and for the sake of artistic research.

After many years of the development of artistic research inside and outside academia (first special funding from the Government in 1978), artistic research was first designated as ‘research’ in a Government research bill in 2000. The Swedish Research Council received special funds designated to this area, and in 2001 a working group for artistic research and artistic development work was appointed: the KFoU.

When the Swedish Research Council subsequently evaluated its artistic research initiative from 2001 to 2005, they wrote that the projects ‘*was characterised by relatively experimental and unstructured forms*’ and ‘*occasionally scanty and divided results*’ (pp. 8-9). The projects received negative criticism throughout, while the evaluators wrote at the same time that it had ‘*striking insights and obvious potential*’ (p. 8). The Swedish Government's research bill from 2000 states that: ‘*The interplay between the arts and sciences allows new unconventional methods to evolve in order to achieve new knowledge in all disciplines.*’

As long as the arts did not have a place as a field of knowledge or a fully developed educational discipline, cooperation with the scientific community was the only avenue for obtaining resources, a milieu and a context for research. Naturally there were (and are) artists who found worthy and highly interesting collaboration partners, and who wished (wish) to work in an interdisciplinary setting. Artists have always been welcomed by universities, however primarily as ‘supporting researchers’ or in postgraduate studies performed on a scientific foundation.

All too often, the projects seemed to be ‘adapted’ in order to function in an artificial setting, just as the Swedish Research Council report suggested. Applications were written as the applicants believed they must be written, and partners were chosen for reasons believed to be obligatory. Perhaps this was one of

the reasons that many of the Swedish Research Council's projects were criticised for not following the original project descriptions, and not documenting or reflecting their stated lines of inquiry? Lively discussions in various artistic settings, among both professionals and other stakeholders, fuelled a debate within academia that was at times intensive and sometimes brutal. Despite strong growth, artistic research in Sweden was divided.

Today, we have had an artistic degree for postgraduate studies since 2010, and artistic research is established, with its foothold at the colleges and universities that offer education in the arts. What happened?

Work in development strategy

A special working group for Artistic Research and Development Work (known in Swedish by its acronym, KFoU) was active at the Swedish Research Council from 2001 to 2006. KFoU was placed below the Scientific Council for Humanities and Social Sciences. Qualified representatives from both the arts and sciences were members of the group. KFoU had to compete with other disciplines within the Scientific Council, according to criteria determined by the humanities scholars. In March 2007 the Swedish Research Council's Scientific Council for Humanities and Social Sciences made drastic changes to KFoU's future circumstances. The special working group was disbanded and replaced by a panel. This meant drastically reduced opportunities for the arts. I was invited to give a lecture to the panel in 2007, and I found the experience to be quite a shock. I met researchers from widely divergent disciplines who felt they were competent to judge and evaluate artistic research projects based on completely different fields of knowledge. In its 2008 research bill, the Swedish Government charged the Swedish Research Council (against the wishes of the Council's own leadership) with undertaking responsibility for artistic research and allocating funds for a national research school in the arts.

All of this happened after intensive lobbying efforts, but above all due to the achievements of the artist researchers. The year before, the Swedish Government had invited all seats of higher learning (HEI) with Master's level degree programmes to discuss their needs and thoughts concerning development strategies and visions for the field. It was a productive meeting, which gave a clear account of the deficiencies in a system that forced the arts to fit into models designed for other disciplines. A working group was formed at the meeting, consisting of me, Johannes Johansson (Vice-Chancellor of the Royal College of Music, [KMH]), Anna Lindal (Dean of the Department of the Arts at the University of Gothenburg, [GU]) and Håkan Lundström (Dean of the Malmö Department of Art, Lund University, [LU]).

We were requested to develop a written description of the area's needs for artistic research, argumentation, etc. Johan Widén (Professor at the Royal Institute of Art, (KKH)) was co-opted to the group at our initiative. Johan had experience from several years of working on the previous KFoU group at the Swedish Research Council. Several meetings of the national group were scheduled in order to discuss desiderata and the design of the national school of research. I no longer remember the order of events, but we wrote and wrote and received good response, and we were also requested to write a proposal for a new degree arrangement. It all ended up subsequently in the Government's research bill! Throughout this development process, the schools of the arts in Stockholm and the departments of the arts at GU and LU were the primary drivers.

The Swedish Research Council's funds for artistic research gradually increased during this dynamic period as well. In 2010 the Swedish Research Council allocated SEK 25 million to the field, and to the newly-established (2009) Committee for artistic research and artistic development work, chaired by Cecilia Roos, Professor of Dance Interpretation at DOCH. The Committee produced a written overview of the subject. This overview is rather general, with quite vague and general descriptions.

Today?

Today there are 37 public universities and university colleges in Sweden (as well as three foundation-supported or private colleges, and 14 other education providers that also award bachelor degrees). Thirteen of the 37 universities offer art degrees at the Master's level, and since 2010 twelve have cooperated in the Konstnärliga forskarskolan (the national research school in the arts), with which about 24 doctoral candidates are associated. Lund University is the responsible authority for the Konstnärliga forskarskolan. Today only three HEI in Sweden are entitled to award artistic doctoral degrees: GU, LU and the University College of Borås. All three also award scholarly doctoral degrees to artists who pursue postgraduate studies under the 'old' system. For example this year GU has 31 doctoral candidates in its traditional PhD programme, and 7 in its artistic research programme, 2 of whom are associated with the Konstnärliga forskarskolan. GU is by far the university with the most artistic doctoral students and the most experience of postgraduate studies in the field.

One of the reasons no national survey of research, infrastructure and financing is available is that there is no statistical reporting on artistic research. We are still categorised under the humanities in the shared databases that provide information on research. The Swedish National Agency for Higher Education (HSV, from January 2013 Universitetskanslerämbetet, UKÄ - in English: the Swedish Higher Education

Authority) is responsible for the 'listing' of all research subjects. When I participated in a working group to review research subject listing in 2010, we drew up a proposal to change it in order to reveal artistic research in various areas of the arts. HSV did not want to alter the national listing, but submitted a proposal to OECD, the international body that issues reporting guidelines for European countries. The Association of Swedish Higher Education (SUHF) also views the lack of statistics as problematic, since universities are unable to report what is actually happening in artistic research.

None of the artistic universities in Stockholm are entitled to award third cycle degrees. This requires larger separate institutions than the ones we represent. This is one of the primary reasons that the University of Dance and Circus (DOCH) is now cooperating with the University College of Opera (OHS) and the Stockholm Academy of Dramatic Arts (SADA) to create a new HEI dedicated to the development of a research milieu.

The evaluation that I quoted at the beginning of this article contains the following passage: *The possibility cannot be excluded that methodological development would have achieved entirely different and more constructive levels, if the prevailing arrangement in the form of a partnership between an art university and a university had been eliminated; in other words if the methodology had been able to develop entirely within a an artistic institution based on the conditions of the art form. In many colleges the partnership stipulation has been perceived as a type of forced marriage or 'guardianship'. When it has worked best in practical terms, there has probably been a harmonious allocation of roles between 'customers' and 'consultants', where the consultants' input has been limited and had more of a character of 'alibi' or 'sounding board' (p. 106).*

At the national level there is still no body that gathers the artistic research discipline to discuss and write about its conditions and circumstances, or to conduct high-level debate and development concerning the possible forms of artistic research, the methodological problems that arise, how it relates to the professions, what distinguishes it from the rest of the research community and discussions on-going there, etc. The Swedish Research Council, which has been considered to be such a body until now, has made it clear that they are not willing to play this role. However the Swedish Research Council does make an important contribution, which also helps to provide some level of overview of the field: the annual publication on artistic research has published since 2004. One could also say that one of the intentions for the Konstnärliga forskarskolan was to serve as the 'national hub', but this has not turned out to be the case.

New ‘research platform’ in Stockholm

In 2011 a partnership was initiated among the six artistic university colleges in Stockholm, with the objective of strengthening artistic research and gaining the right to award degree of Doctor of Arts in Stockholm. In August of that year we submitted a proposal to the Swedish Ministry of Education and Research for support for a joint research centre for artistic research and postgraduate studies, with the objective of strengthening the research environment and for each institution to receive the right to award the degree of Doctor of Arts. The artistic university colleges in Stockholm have housed a large part of all of the artistic research that has been conducted. The proposal was dismissed as too vague, and we were requested to find a stronger organisational structure. We tried the foundation form, but this was not a possible route either. We then chose to begin a process for the development of a new HEI, and in January 2012 five of the university colleges, with the exception of the University College of Arts, Crafts and Design (*Konstfack*, KF), submitted a joint request for a study. During the spring a study was performed at the Ministry of Education and Research, with the participation of DOCH, OHS and SADA. After this process, DOCH, OHS and SADA expressed their willingness to merge and begin the development of a new joint artistic HEI.

The purpose of the merger is to promote the development and quality of artistic research by creating a strong research environment with long-term viability; to gather the relevant specialised courses for PhD Candidates in Stockholm; to offer the professional, higher education and research communities a shared meeting place for development concerning artistic research; to offer high-quality resources and expertise for both national and international cooperation; and to lay a sustainable long-term foundation for an artistic university in Stockholm.

We stipulated certain terms for the merger: undergraduate studies at the schools concerned would remain independent organisational entities; the current allocation of resources for undergraduate studies at each school would be unchanged or improved; funds for the new research environment would be allocated as an appropriation in the letter of regulation for the new HEI; and these funds would be on the order of SEK 50 million. We also required the Government to clearly announce that there is an objective for the new HEI to receive permission to award artistic doctoral degrees, and for representatives of each school to be included in the intended organisational committee.

These requirements were approved in this year's research and budget bill, with the exception that we received SEK 40 million instead of 50. 26 million of this must go towards research. After having gone through the calculations on our ‘model’, we considered the total to be sufficient to begin, starting with three HEI. The Minister for Education and Research has clearly announced that the objective is to lay the

foundation for a new artistic university in Stockholm, a Stockholm University of the Arts. At the same time the research grants to GU, LU, the University College of Borås were raised. After experiencing such a successful decade in Sweden, we must ask ourselves what has happened internationally during the same period.

Artistic research, Arts-based research, Practice based research, Research in the arts, Artistic development work ... Some examples from Europe

Working in the field of artistic research and its development requires awareness of the international context. Every country has different laws, regulations, culture and conventions concerning artistic activities, arts policy, artistic education and research. We are especially privileged here in Sweden, Norway and Finland. In Sweden we have unique legislation, with a Higher Education Act that mandates that all education and research shall take place on an artistic or scholarly basis. Beginning this year, activity designated as 'artistic development work' in the Higher Education Act and the Higher Education Ordinance will come under the concepts of artistic research and development work, which will give our area additional parity with scholarship. We have a fully developed educational path with a BA, MA and PhD on an artistic basis. We have free education, pay salaries to doctoral students and have financing for artistic research. We can accept students through auditions, and appoint teachers, professors, instructors and examiners based on their artistic qualifications. This is wonderful! It provides us with opportunities artists in many other countries can only dream of.

From the Swedish Research Council's 2005 evaluation: *'But finally it is also a matter of respect for the arts, and the necessity of integrating them and putting them on an equal footing with other fields of knowledge in the development of today's knowledge society'* (p. 117). More and more artists are interested in research. Increasing commercialisation has led more people to seek alternative paths for pursuing more in-depth work, both in their own work and in relation to that of others. It goes without saying that they work in an international context.

Artists approach research for new ways to develop their knowledge, forms of production and presentation. They do so in order to facilitate the integration of new forms of organisation and work, but for the sake of financing as well. Even the 'market actors' have gotten into the game. For example museums (such as the Tate Modern, Moderna Museet, MACBA etc.), galleries, theatres and others have become the leaders of research outside academia. New artist-driven forums have arisen. PAF, BUDA, Pro-Arte, Weld, Dancelab, SAR, BadCo, ReScen, A-pass... But the work of individual artists reflects this interest as well. Take

artists such as Greco, Jan Fabre, William Forsythe and others who have started their own research labs, while Wim Vandekeybus is initiating a research programme just like DV8. Look at innovative artists and their websites. Many of these now feature the heading: Research.

Today more and more artists discuss their work in conversations and articles in relation not only to exploratory processes but to research as well. For example take the November 28, 2012 *Dagens Nyheter* article about the play *Chérie* at the Dramaten theatre where actor Hamadi Khemiri discusses his work as 'research'. All of this places totally new demands on higher artistic education and artistic research.

The situation in several European countries:

Norway

The programme Fellowship in the Arts began in 2003. This is a three-year programme that corresponds to artistic postgraduate studies. After completing the programme the research fellows do not receive a formal degree, but they are given diplomas. Today there are about 35 research fellows in the programme, which is national and goes across the arts. The research fellows are employed at their respective university colleges under arrangements similar to those at the Konstnärliga forskarskolan. The major difference is the time spent (three years rather than four) and the terminology. In Norway the decision was made not to use the terminology used in the sciences. Therefore research fellows rather than doctoral students, artistic development work rather than research, and so on. The thesis is a documented and considered work of art. There is no requirement for a written document.

Since 2012 there have also been separate funds for artistic development work for senior research. These funds are distributed by an independent committee. Right now this is the same committee that is responsible for the research fellowship programme. Norway and Sweden have developed in quite similar ways, although we have been earlier in many of the reforms that have given artists a real opportunity to conduct research in their art.

Finland

The theatre Academy (TEAK), the Finnish Academy of Fine Arts and the Sibelius Academy merged January 2013 and formed the University of the Arts Helsinki. The University of the Arts Helsinki will be composed of the three academies, equal in their academic contribution and cultural influence. Aalto

University was initiated in 2010 as a new multi-disciplinary university. It consists of six schools: the School of Arts, Design and Architecture, the School of Business, the School of Chemical Technology, the School of Electrical Engineering, the School of Engineering, and the School of Science. Each school has a Dean, and an Academic Affairs Committee. The executive bodies at university level are the board, the president and the University Academic Affairs Committee.

Artistic postgraduate studies have existed since the 90ties but in its present format since 2003, and are four years in length. They are not salaried (with a few exceptions) meaning that most of the doctoral students have to support themselves, working or applying for private funding. The Finnish degree requirements have been mainly theoretical until recently, but PhD Candidates and senior researchers have succeeded in developing greater scope for, and confidence in, artistic practice. This goes primarily for the TEAK and the Finnish Academy of Fine Arts.

The Finnish Research Council does not allocate special funding for artistic research. Senior researchers have to apply and compete for the same funds that all other fields within the humanities.

Belgium

In Belgium higher artistic education programmes do not have university status, but they frequently cooperate with universities. The Orpheus Institute has, together with the research-coordinators at the Flemish Conservatories (Royal Conservatory of Antwerp, Royal Conservatory of Brussels, Royal Conservatory of Ghent) and the Lemmensinstituut, created a platform for artistic research and artistic research education, ORCIM. Hogeschool Sint-Lukas in Brussels has what they call a 'master-after-master' programme, a research programme under the name Transmedia. In the Wallonian Community four universities and academies cooperate through a joint postgraduate study programme: Art et Sciences de l'Art. The three artistic educational institutions in the Francophone area, the Conservatory, La Cambre and the INSAS, have jointly created the ARTes platform. No degrees are granted on an artistic basis.

However one could say that music has come the furthest in the arena of senior research. The Orpheus Institute has distinguished itself ahead of the others in this arena. There has been a special committee for artistic research since 2010, called Cult2 at NFWO/FNRS (a research finance fund). The committee drafts research applications in the field.

France

In 2011 13 educational and research institutions in Paris (including ENSBA, ENSAD, CNSMD and CNSAD) initiated Paris Sciences et Lettres (PSL) as a joint programme of postgraduate studies. PSL administers the PhD programme Science Art Création Recherche (SACRe). In the same year the National Conservatoire de Lyon started the 3LA Doctoral School in cooperation with the Lyon 2 and Jean Monnet-St. Étienne universities. The École Supérieure de Design de Nantes Atlantique has two doctoral students through cooperation projects with the business sector. At IRCAM (a music lab for professional composers and musicians in Paris) there are 27 doctoral students whose PhDs are awarded by the university Paris VI. Most work in France that is characterised as artistic research and postgraduate studies can be classified with the humanities and research ‘about’ art. The exception is the independent forums that are run with an emphasis on professionals (such as IRCAM), but these forums also produce theses that are largely theoretical. There are no available funds for artistic research as in the Swedish system. Artistic education programmes primarily result in diplomas, and do not result in university degrees unless the institutions have partnership agreements (such as CCN Montpellier, which may award an MA degree in cooperation with a technical university).

England

Artistic research is primarily conducted at university departments of the humanities or arts. Two artistic educational institutions have university status: University of the Arts London and the University for the Creative Arts. The Royal College of Art is what is called an ‘independent postgraduate institution’. It costs money to study at the postgraduate level there (about GBP 5000 per year in 2011). The educational programmes are usually three years long, and most students study part-time. Theses must always contain a theoretical section.

Artistic research and postgraduate studies were established at the beginning of the 1990s. A doctoral degree is usually a requirement to be hired as a teacher in the university sector, and a requirement to be able to apply for research funds. Most recipients of a doctorate choose an academic career. This is one of the reasons that artistic research has been viewed with such suspicion among various artists' groups. The English system has bred a strong ‘academization’ of art, and has had a deterrent effect on many active artists, who based on the English model have coined the term B-artists (people who aren't able to make it in the market can always be referred to academia).

A great deal of the artistic research is theoretical. The majority is research ‘about’ and ‘for’, but there are brilliant exceptions and more experimental models. One is ReScen at Middlesex University, a cross-arts artist-driven research centre.

In 2001 the UK Council for Graduate Education published a report entitled ‘Research Training in the Creative and Performing Arts and Design’. The report included proposals for the development and build-up of artistic postgraduate study programmes.

Germany

In Germany there is no artistic degree at the postgraduate level. Artists are welcomed within the traditional PhD form at several universities. The universities that are the most radical in the development of methodologies and forms of presentation are HfG Offenbach, HBK Braunschweig, HBK Hamburg, Academy of Media Arts Cologne, and the University of the Arts Berlin (UDK). In 2008 UDK set up a postgraduate studies programme that they called ‘Graduate School’. However all of these programmes are overwhelmingly theoretical. There are no public funds allocated to artistic research. Some of the arts colleges are entitled to grant degrees for postgraduate studies (not on an artistic basis): HfG Offenbach, HBK Braunschweig, HBK Hamburg, Academy of Media Arts Cologne, and the University of the Arts Berlin. The University of the Arts Berlin also performs extensive research in philosophy and the humanities with a concentration on art.

Artistic postgraduate studies (grounded in practice but on a scholarly basis with a strong theoretical emphasis) are also found in Cologne (Artefakten since 2004) and Hamburg (Offenbach 2009). HfG Karlsruhe collaborates with ZKM (Centre for Culture and Media) on research into media arts and technology. And the Merz Academy in Stuttgart conducts research projects with the Academy of Fine Arts Vienna – just to name some examples.

Austria

The six largest artistic educational institutions have had university status since 1998. The research at these institutions is primarily within the humanities. Since 2009 there has been a three-year artistic postgraduate studies degree called the Dr. Artium degree, intended for artists with a well established artistic practice. The University of Arts in Graz was the first to implement this degree. In 2010 the Academy of Fine Arts

Vienna and the University of Art & Design Linz began their postgraduate research programmes. Fees are only charged to students from outside the EU.

The Research Council (FWF) has one of Europe's most radical programmes for artistic research, known as PEEK (Programm zur Entwicklung und Erschliessung der Künste). Funds can be applied for by active artists who demonstrate an infrastructure for their research or association with a higher education institution. In 2009 the FWF published a report: *Empfehlung zur Entwicklung der Kunstuniversitäten in Österreich*, which included an assertion that artistic postgraduate studies are necessary in order to maintain and develop artistic expertise.

Romania

Six artistic educational institutions have university status: the National University of Art, the National University of Music, the University of Art and Design Cluj-Napoca, Caragiale Academy (theatre & film), Ion Mincu University (architecture), and the University of Arts Iasi. Other educational programmes are located in the arts departments of larger universities.

More than 100 PhDs have received their degrees in the visual arts and fine/applied arts at the National University of Art (UNAB, Bucharest) since the programme was introduced in 1990. There are also postgraduate studies at the University of Art and Design Cluj-Napoca and the National University of Music. In music, a distinction is drawn between a scholarly PhD and a DMA doctorate. All programmes require an MA degree. Both the MA and the PhD are primarily theoretical and degrees are granted on a scholarly basis. Doctoral students receive a salary of EUR 300 per month. There is no artistic research in our sense.

There could many any number of additional examples (the EU alone has 27 member countries), and I haven't even considered other parts of the world ...

Different art forms, different cultures, 'all over the place'

It's important to safeguard different working methods, organisational solutions and authority roles for research. Artistic research endeavours to produce a broad definition that does not exclude but is rather inclusive, but where artistic quality carries more weight than traditional academic quality, a definition that

neither rests on, seeks legitimacy through, nor compares itself with already established scholarly research. This makes it important for us to express what we mean by quality.

The scientific community measures quality by means of several parameters, such as the share of external financing and staff (the number of teachers holding PhD.s or the title of professor) etc., but above all by means of the number of articles published in ‘ranked’ scholarly journals. Research results are primarily made available through publication.

In the art fields encompassed by DOCH's educational areas, the share of external financing (co-producers become part of our external financing instead of scholarly foundations, funds and traditional sponsorship by the business world; we are redefining ‘the business world’ to include our own business world, i.e. our market actors engaged in production and distribution) and staff with artistic qualifications/artistic professorships (including staff with scholarly qualifications) may be relevant quality criteria, but other measurement instruments are required for public presentation and availability. In art, a theoretical representation cannot constitute the qualitative assessment. Instead, various types of important international fora may be used, depending the area and ‘subject’ that the research represents, as well as the current developed peer-reviewed publication forums we have for artistic research in particular, such as *JAR*, the *Journal for Artistic Research* and *In Formation*. Different artistic genres have different forums for their representation and different possibilities for presentation. More are needed!

Examples of relevant quality criteria for choreography, for example, may be (I am citing my article for *In Formation*, ‘What’s Good in Art?’ 2012): Is there a distinctive nature, a personal attitude/expression in or through artistic practice? Can I see the intention and motives of the choreography? Is there a contextual discussion or is a position taken? Is there a development in and of narrative in time, space and form? How is the intermedial employed in sound, music, light, images etc.? Is the work relevant in relation to its contemporary discourse? How does it relate to other choreographic practices? Is there a development of established codes, or contextual settings (social, political or cultural)?

The ability to answer questions such as these requires knowledge in and about choreography, the artistic process and production based on both experience and involvement in the field of choreography. Not all artists have the interests or knowledge required to do this. Knowledge in art is partly what I as an artist must know in order to be able to accomplish what I want to achieve, express my idea and communicate it to the rest of the world. But it is also what I receive from the actual experience of art, an advanced ability to communicate, information about the world from a perspective other than the ordinary, a conscious reflection and a revelation of the meaning of the subjective experience/interpretation. Certainly additional arguments, criteria and opinions on topics such as relevance may be added here.

The artistic university colleges in Stockholm cooperate with other university colleges and universities, with different art forums nationally and internationally. We are active collectively, for example in order to influence the Swedish National Agency for Higher Education's assessment system. But none of this is sufficient. A decisive factor is involvement by professional artists who wish to devote themselves to research on the basis of well-established artistic activity. We need a strong interaction between artistic process, production, research and education.

For my part I read over fifty applications for research grants every year, primarily within PEEK. Our different areas of the arts have completely different traditions and cultures when it comes to research issues as well. We think, act and express ourselves in different ways. This places great demands on cross-arts research environments.

Forms of cooperation, organisations and networks

From the artist's perspective, the artist-driven forums that are becoming available for the various types of work and presentation found in artistic research are unbelievably important. The fact that artists are meeting, discussing and critically reflecting one another's processes, either completed or in progress, strongly encourages a development of the various artistic fields' relationship and significance to and for social progress. This means a great deal for the role of art in contemporary society.

European cooperation between educational and research institutions are also extremely important. A great deal is taking place at ELIA (European League of Institutes in the Arts), SHARE (Step-Change for Higher Artistic research Education), SAR (Society for Artistic research), AEC (Association Europeenne des Conservatoires), EPARM (European Platform for Artistic Research in Music), NOFOD (Nordic Forum for Dance Research), FEDEC (European Federation of Professional Circus Schools), HorsLesMurs (le centre national de ressources des arts de la rue et des arts du cirque), PAF (Performing Arts Forum, CCN (Centre Choregraphique National Montpellier), BUDA Kortrijk, NordKor (Nordiskt Koreografinätverk), NORTEA (Network for Theatre Academies), SDSH (Society for Dance History Scholars), CORD (Congress on Research in Dance), and others.

The peer-reviewed publication forums for artistic research that have emerged in recent years are also extremely important: JAR (Journal for Artistic Research), ARC (Artistic research catalogue, a database for artistic research), ARA (Artistic research publication) and In Formation (Nordic journal of artistic research). Even Dance Research Journal that primarily publishes scholarly articles, is extremely important as a peer-reviewed journal.

In Europe most research labelled artistic research is still research ‘about’ and ‘for’ art – not in it. There is still a lack of confidence in the researchers’ own fields regarding knowledge formation, methods and theories. Most countries still require a scholarly context even for the artist as a researcher. The design field continues to dominate as the field that is easiest to comprehend as ‘useful’.

A great deal of artistic activity can be characterised as challenging or provocative because it demands new ways of thinking and a new take of what is generally accepted. Many artists characterise their work using words such as ‘to resist’ or as Ann-Sofie Sidén said at the Swedish Research Council's conference on artistic research on 30 November 2012: ‘my work is a resistance movement’. The field of artistic research must also admit people who are unreasonable, who are ‘geeks’, people who don't always combine their artistic achievements with pedagogical proficiency. We need all ‘kinds’. We need diversity. Above all we need the dynamic, strong artistry that up until now has kept a certain distance from academia. Conducting research suits only a small number of artists. Artistic research is one of many different avenues for making progress.

Together we must help one another to point out the possibilities, to develop educational programmes' relationship to research and vice versa. We must help one another to share tips on interesting research projects and research fora that we can draw inspiration from, learn from and perhaps cooperate with. I recently received an email from the Vice-Chancellor of OHS, containing a tip about EMPAC in New York. No doubt you also have references beyond the forums that I have named. We have an exciting process ahead of us, the construction of what we hope will become a new Stockholm University of the Arts in the near future. We are doing this with the conviction that our various fields of art will benefit from more artists having the opportunity to research and contribute to the progress of education, research and art in their own representative capacity!

*A bibliography of artistic research and a list of conferences in the field can be found in the book *The Conflict of the Faculties*, pp. 111-114 (Henk Borgdorff, Leiden University Press 2012).*

Addresses of forums mentioned:

Organisations and networks:

www.elia-artschools.org

<http://www.elia-artschools.org/Activities/eufrad>

www.aecinfo.org

www.aecinfo.org/eparm

www.sharenetwork.eu/artistic-research-overview

www.nofod.org

www.horslesmurs.fr

www.fedec.eu

www.jar-online.net (SAR)

www.nortea.org

www.iu.dk/programmer-og-tilskud/norden/.../liste129sider.pdf

www.acls.org/societies/societies.aspx?sid=b51b3b6e-c9a2-db11-a735-000c2903e717

www.cordance.org

Artistic Research Institutions and/or Programmes:

www.kunststipendiat.no

www.teak.fi/Forskning/Doktorander

www.konstnarligaforskarskolan.se

www.konst.gu.se

www.khm.lu.se

www.performingarts.lu.se

www.orpheusinstituut.be

www.macba.cat/es/inicio

www.modernamuseet.se

www.tate.org.uk/visit/tate-modern

www.kug.ac.at/en/facilities/facilities/artistic-scientific-facilities/artistic-doctoral-school.html

www.empac.rpi.edu/about

Artist Driven Fora:

www.rescen.net/home

www.mathildemonnier.com (CCN)

www.ircam.fr

www.pa-f.net

www.weld.se

www.danslab.nl
www.badco.hr
www.proarte.ru
www.budakortrijk.be
www.art-residence.ru
www.apass.be
www.dv8.co.uk
www.ultimavez.com
www.troubleyn.be
www.ickamsterdam.com
www.quartotheater.com
www.researchingbodies.com
www.movingartsproject.nl
www.network-for-choreographic-art.nl
www.gtf-tanzforschung.de
www.kunstsalon.de (Tanz Society)
www.sdela.dds.nl
www.theforsythecompany.com
www.ccap.se
www.efvalilja.se
www.metteingvartsen.net

Artistic Research Funding Institutions mentioned:

www.fwf.ac.at/en/projects/peek
www.vr.se
www.artistic-research.no
www.kulturradet.se
www.rj.se

Peer Reviewed Publications:

www.jar-online.net

www.researchcatalogue.net

www.artandresearch.info

www.cordance.org/danceresearchjournal