

Research report

PURPOSE OF APPLICATION FOR RESEARCH INITIATION GRANTS

The history of higher professional education and training in the arts in the Nordic countries has been the subject of relatively little research. Moreover, there are few active researchers, and there is no environment where more extensive, collective research is conducted in this field. The application for research initiation grants thus aimed to strengthen contacts between such researchers, as well as to establish a network and identify new international collaboration partners.

As a first step, the intention was to bring together Nordic researchers from universities, art colleges and museum institutions. As is demonstrated below, the Nordic countries constitute an area where research on art education has many common points of departure. Here, a concentrated collection was needed to enable the establishment of a network. Most of the funding for this three-day seminar was sought from the Swedish Research Council and private foundations, and a complementary part from Riksbankens Jubileumsfond (RJ).

The intention was then to invite the Nordic researchers to two follow-up network meetings with an international focus, and, through strategic invitations, to explore the possibility of expanding the network outside the Nordic countries. Funding for these two network meetings with invited researchers from the UK, Germany and the US were sought from RJ. The original intention was also to invite French researchers, but the language barrier turned out to be a problem. The two French researchers that were contacted declined participation on the grounds that they possessed too limited English skills.

1. HIGHER EDUCATION IN THE ARTS AND THE CULTURAL FIELDS OF PRODUCTION. HISTORICAL AND SOCIOLOGICAL PERSPECTIVES. NORDIC RESEARCH SEMINAR, UPPSALA, 5-7 MAY 2010

The seminar was conducted with the help of grants from the Swedish Research Council, the Sven and Dagmar Salén Foundation, and Riksbankens Jubileumsfond. The purpose of the seminar was to bring together researchers from both Sweden and the Nordic countries, whose research appeared to share interesting common points and themes with great potential for further research development:

- * History of education and cultural perspectives on the emergence and development of the education programmes in relation to the professional art fields, their integration into systems of higher education, and development of art research and research programmes.
- * Education and culture sociological perspectives on the programmes' unique recruitment of students, their social background, gender, geographical origin and further careers in the professional fields.
- * Gender perspectives on the historically skewed recruitment of men and women as students and teachers, its consequences for the historical design of the programmes and the future careers of the practitioners, and the androcentric norms in the educational practice itself.

The seminar programme was thematically organised. The presenting researchers would submit abstracts, and at the end of each session, designated commentators would put compile a list of themes and key issues from the presentations before the concluding hour-long discussions. The seminar was held in Swedish, Norwegian and Danish.

Session I, 5 May.

Artistic research and development. Present and history in the Nordic countries.

14.00 – 14.30 Jorunn Spord Borgen

Kunstnerisk FoU i tilknytning til institusjoner som utdanner lærere i kunstfagene – i Norge og i nordisk sammenheng [Artistic research and education in connection with institutions that train teachers in art subjects – in Norway and in a Nordic context]

14.30 – 15.00 Sören Kjörup

To nationer, to koncepter. Om kunstnerisk udviklingsarbejde og forskning i Danmark og Norge [Two nations, two concepts. On artistic development and research in Denmark and Norway]

15.00 – 15.30 Maria Hirvi

Vad är kvalitativ konstnärlig forskning? Universitetens situation och förhållningssätt till konstnärlig forskning i Finland [What is qualitative artistic research? The universities' situation and attitude to artistic research in Finland]

16.00 – 16.30 Marta Edling

Konstnärlig forskning och utveckling i Sverige 1977-2009 [Artistic research and development in Sweden 1977-2009]

16.30 – 16.45 Torbjörn Lind

Commentary

16.45 – 17.45 Discussion

Session II, 6 May.

Gender perspectives.

09.15 – 09.45 Eva Öhrström

Instrument och kön. Sociala könsstrukturer i den högre musikutbildningen. Några nedslag från 1850 fram till idag [Instruments and gender. Social gender structures in higher music education. Some examples from 1850 until today]

09.45 – 10.15 Ulrika von Schantz

Myt, makt & möte: om ett genuskulturellt rotsystem betraktat genom en skådespelarutbildning [Myth, power & meeting: on a gender-cultural root system as seen through an acting programme]

10.45 – 11.15 Marta Edling

Det naturliga broderskapet mellan unika män. Professorstillsättningar vid Kungl. Konsthögskolan under 1980-talet. [The natural fellowship of unique men. Professor appointments at the Royal University College of Fine Arts in the 1980s]

11.15 – 11.30 Margareta Willner-Rönholm

Kön och klass i Åbo ritkola 1870-1978 [Gender and class in the Turku Drawing School 1870-1978]

11.30 – 11.45 Martin Gustavsson

Commentary

11.45 – 12.45 Discussion

Session III, 6 May.

Education & fields I.

14.15 – 14.45 Per Mangset

Mange er kalt, men få er utvalgt. Kunstnerroller i endring [Many are called but few are chosen. Artist roles in transition]

14.45 – 15.15 Mikael Börjesson, et al.

Högskolefältet och de konstnärliga utbildningarna 1977-2007 [The field of higher education and artistic training programmes 1977-2007]

15.15 – 15.45 Martin Gustavsson, et al.

Konstnärliga karriärer och utbildningen vid Kungl. Konsthögskolan
1938-2007 [Artistic careers and education at the Royal University College of Fine Arts
1938-2007]

16.15 – 16.45 Maria Görts
Utbildningen vid Kungl Konsthögskolan och konstfältets förändringar 1880-1980
[Education at the Royal University College of Fine Arts and changes in the art field
1880-1980]

16.45 – 17.15 Jorunn Spord Borgen and Donald Broady
Commentary

17.15 – 18.15 Discussion

Session IV, 7 May.
Education & fields II.

09.15 – 09.45 Sten Dahlstedt
Form och funktion: idéer i Musikhögskolans lärarutbildning 1947-76 [Form and
function: ideas in the teacher training at the Royal College of Music 1947-76]

09.45 – 10.15 Britt Marie Styrke
Utbildare i dans. Svensk utbildning av lärare i konstnärlig dans 1939-1965 [Educators in
dance. Swedish teacher training in artistic dance 1939-1965]

10.15 – 10.45 Cilla Robach
Den fria formen. Konstfack och förändringarna på det svenska design- och
konsthandverksfältet under 1960-talet [The free form. Konstfack and changes in the
Swedish field of arts, crafts and design in the 1960s]

11.15- 11.30 Maria Görts
Commentary

11.30 – 12.15 Discussion

12.15 – 13.00 Summary and conclusion, planning future contacts

The informal seminar format provided the opportunity for conversation and further analysis, and left much room for discussion. This was particularly appreciated by PhD students and relatively recent graduates who had conducted their research with few contacts in the field.

All researchers in the network had also provided information on publications related to the themes of the seminar, and a list of publications was sent out before the seminar.

The seminar was advertised on the websites of Riksbankens jubileumsfond and the research team SEC. The research team's website also published all the abstracts and the list of publications.

During the seminar, a broad consensus developed among the participants that the research in this field in the Nordic countries has great potential, and that it ought to be highlighted for international research as well. All participants believed that the formation of a network was a prerequisite for further positive development of this research area, and for Nordic research in the field to reach international researchers effectively.

2. RHEA. NETWORK FOR RESEARCH IN HIGHER EDUCATION IN THE ARTS. SEMINARS IN UPPSALA, 16 - 17 NOVEMBER 2010.

The seminar was held in English and took place in Uppsala, with funding from Riksbankens jubileumsfond and Letterstedtska föreningen. The purpose of the meeting was to follow up the meeting in May by:

- * consolidating newly established contacts
- * welcoming more Nordic researchers
- * opening up to non-Nordic research in the field

Eight presentations were made, two of which were by specially invited British researchers. Before the meeting, abstracts for the presentations were sent out along with texts by the two British researchers. A list of short introductions of the participants in English was also put together and sent out before the meeting. The seminar was advertised on the websites of Riksbankens jubileumsfond and the research team SEC.

The invited Brits were Judith Mottram, professor at the School of Art and Design Nottingham Trent University, and Nigel Llewellyn, director of research at the Tate Museum, London. These two researchers run/have run projects of great interest to many of the networks' researchers.

The research project at Tate is titled Art School Educated: Curriculum Development and Institutional Change in UK Art Schools 1960-2000. The project's ambition, as presented on Tate's website, includes the following statement: "The researchers will explore the impact of art pedagogy on artistic production and advance our understanding of the role that art schools have played in relation to broader educational, cultural and social realms. The project team will include social and education historians working alongside Tate art historians and curators. They will identify the paradigm institutions and historic periods, which will form the starting-points for a set of case-studies, and seek to explain how pedagogic goals have changed and what now are the values placed on the liberal tradition of fine art and the (applied) arts of design?" Prior to the meeting, a text was sent out which presented a summary of the research project's activities in the past year. See the link <http://www.tate.org.uk/research/tateresearch/majorprojects/art-education.htm>

One of Mottram's research interests is the development of PhD programmes in visual arts and design in the UK from the 1950s onwards. In the article "Researching Research in Art and Design" in the anthology "Artists with PhDs" (2009), she presents the database of artistic dissertations in visual arts and design from the 1950s that she and her colleagues compiled from all dissertations produced in this field in the UK. The article was sent in advance to the participating researchers. See also the link to Mottram's website http://www.ntu.ac.uk/apps/Profiles/53451-1-5/Professor_Judith_Mottram.aspx

Session I

16 November

13.30 – 13.45 Marta Edling and Mikael Börjesson

Introduction: The Network – Past and Present plans

13.45 – 14.30 Nigel Llewellyn

Art School educated. Curriculum development and institutional change – the UK Art School 1960-2000

14.30 – 15.00 Marta Edling

A Free Art? Higher Education in the Fine Arts in Sweden 1960-1995

15.30 – 16.00 Per Mangset

Artists in an iron cage?

16.00 – 16.30 Erik Nylander

The Art of Improvisation - and the charisma of the creative

16.30 – 17.30 Discussion

Session II

17 November

09.00 – 09.15 Marta Edling and Mikael Börjesson

The Network: Future plans

09.15 – 09.45 Pirkko Pohjakallio

Presentation of Research at TAIK

10.15 – 11.00 Judith Mottram

The Art & Design Index to Theses: a tool for finding out about the field

11.00 – 11.30 Maria Hirvi Ijäs

How do we deal with artistic research?

11.30 – 12.00 Stina Hagelqvist

The hidden curriculum of architectural education – the case of the architectural competition

12.00 – 12.45 Discussion

14.15 – 15.00 Network Communication: Reports on new research, new contacts, etc.

The British researchers' presentations made visible the marked difference between the UK and the Nordic countries. In the UK, there is a long tradition of university integrated art programmes, and art academies have not played the same prominent role. The early development of artistic research has also come to be characterised by this, and the relative strengths of the art school are more balanced than in the Nordic countries, where the academies' schools were completely dominant in the 20th century.

Seven new Nordic researchers took part this time. Four of them were Swedes, two from Norway and one from Finland. It was particularly pleasing that the field of architecture was represented this time by three Nordic researchers.

The seminar was concluded with a quick round of presentations where the participants had the opportunity to share news from their institutions and present planned research. The list of publications that was compiled in May was extended to include the new researchers' publications. After the meeting, there were 36 Nordic researchers on the network's mailing list.

3. INTERNATIONAL PERSPECTIVES ON TRANSFORMATION IN HIGHER EDUCATION IN THE ARTS IN THE TWENTIETH CENTURY. RESEARCH IN HIGHER EDUCATION IN THE ARTS NETWORK MEETING, 16-17 DECEMBER, UPPSALA UNIVERSITY.

This two-day meeting was held in English and aimed to provide an overall view of the changes to higher education in the arts in the US, UK, Germany and the Nordic countries between 1900 and 2000, with particular emphasis on the period after 1960. Eight researchers from these countries received special invitations to the meeting.

1) Jorunn Spord Borgen. Special Advisor at The Norwegian knowledge centre for education, The Research Council of Norway.

2) James Elkins. E.C. Chadbourne Professor in the Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago.

- 3) Maria Görts. Senior lecturer and Head of the Dept. of Moving Image Production, Dalarna University, Sweden.
- 4) David Hulks. Associate Fellow in the School of World Art Studies.
- 5) Dawn Leach. Private docent for art theory and art history at the Carl-von-Ossietzky University Oldenburg and head of archives and collections at the Academy of Fine Arts Düsseldorf.
- 6) Wolfgang Ruppert. University Professor of Cultural and Political history at the University of Arts Berlin.
- 7) Hester Westley. Post-doctoral researcher on the 'Art School Educated' project of the Research Department of Tate National.
- 8) Beth Williamson. Post-doctoral researcher on the 'Art School Educated' project of the Research Department of Tate National.

On 16 December, Maria Görts, Wolfgang Ruppert, Beth Williamson, Hester Westley and James Elkins appeared at an open symposium and gave presentations of the national history of higher education in the arts (for historical reasons, the Nordic countries were treated as one area) and the influence that can be detected by changes in the professional fields and educational policy reforms, as well as changes in organisation, pedagogy and curriculum. In addition to the network's researchers, representatives of authorities in the cultural field and arts education were also invited to the symposium.

National and Historical Approaches.

Open international symposium, Uppsala University, 16 December 2011.

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| 09.30–9.45 | Marta Edling, Uppsala University
Introduction |
| 09.45–10.30 | Maria Görts, Dalarna University, Sweden
The French Studio Tradition and Higher Fine Art Education in Scandinavia in the 20th century |
| 10.45–11.30 | Wolfgang Ruppert, Universität der Künste, Berlin
The Structure of the German "Künstlerausbildung" and its development since 1960 |
| 11.30–12.00 | Questions and answers |
| 13.30–14.15 | Beth Williamson and Hester Westley, Tate National, London
From Donkeys to the Dip. AD: Tracing the Lines of British Fine Art Instruction in the Twentieth Century |
| 14.30–15.15 | James Elkins, School of the Art Institute of Chicago
Some Issues in U.S. Art Education |
| 15.45–16.30 | Panel discussion
Panel: Görts, Ruppert, Williamson, Westley, Elkins
Moderator: Edling |

On 17 December, the network's researchers came together with the specially invited researchers for a closed seminar. The purpose of this seminar was to highlight comparative and thematic approaches and to summarise interesting common points and important differences mentioned in the presentations the previous day. The day began with comments from Jorrun Sport Borgen, David Hulks, James Elkins and Dawn Leach, after which the afternoon was devoted to discussion.

Comparative and Thematic Approaches.

Closed international seminar, Uppsala University, 17 December 2011.

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| 09.15–09.30 | Marta Edling, Uppsala University
Introduction |
| 09.30–10.00 | Jorunn Spord Borgen, Research Council of Norway |

	Comments and reflections
10.00–10.30	Dawn Leach, Academy of Fine Arts, Düsseldorf
	Comments and reflections
11.00–11.30	David Hulks, University of East Anglia
	Comments and reflections
11.30–12.00	James Elkins, School of the Art Institute of Chicago
	Comments and reflections
13.45–15.15	Seminar discussion
15.45–16.45	Seminar discussion

The comments and subsequent discussions were marked by four central themes: 1) the issue of gender emerged as a central topic. The programmes have largely been characterised by a male culture, in both educational practice with harsh and blunt supervisory criticism and demands on the student's own self-discipline and individual work with minimal supervision, and in the appointment of positions where men have been appointed to nearly all of the most prestigious posts. 2) The matter of the art programmes' autonomy and integration into the university organisation, the impact of education policy reform and internationalisation (e.g. the Bologna process), the impact of governance reform and the introduction of quality assessment and evaluation in higher education. This theme focused on the issue of the art programmes' need of strategic reflection and readiness to face the challenge from standardised frameworks and external quality measures. 3) The impact of international influence and national traditions. It is obvious that the Bauhaus school has had a massive influence on the training programmes in the UK and the US, but the discussions raised the idea that the question of how this influence has occurred should be asked with greater precision and in empirical studies. Similarly, the influence of the free studios in Paris have made a great impact on the Nordic training programmes in the first half of the 20th century, but it is equally important here to further investigate the correlations. The influence seems to have been more about personal contacts and a general liberalisation of the teaching, than any radical change of educational practice. The tradition was renegotiated rather than rejected. 4) The pedagogical models that have characterised the teaching were also a recurring theme. This called for comparative studies of, for example, changes in model studies in the second half of the 20th century, tendencies towards structuring and theorisation of the art programmes after 1960, changes in supervisor relations, the influence of experimental scenes in contemporary art and the radicalisation of teaching, the breaking down of traditional boundaries between painting, sculpture, graphics, etc. There were also comments on difficulties when it comes to sources. Many schools do not have preserved archives, nor have they kept records of all their activities.

MAJOR RESULTS

The allocated funds have served to initiate research, particularly with regard to:

* Networking between active researchers. As a result of these activities, initiatives for collaboration have already been created: in 2010 a Nordic research project, "Arts Education and Artistic Careers. A comparative Nordic Project", sought funding from the Norwegian Research Council. Researchers from the RHEA network took part in the application, under the guidance of Professor Per Mangset, University of Tromsø. The Nordic art historian conference NORDIK 2012 will include a session on arts education with participating researchers from the network. Marta Edling was also invited to present her research at the seminar "Reflections on the Art School", which was held at Tate Britain, London, in July 2011. Discussions are ongoing regarding joint international publications and collaboration at international conferences. Several young researchers within the network have also made connections of importance to their thesis projects, and senior researchers have performed reviews of forthcoming publications by colleagues in the network.

* The creation of an overview of the research area. The conducted meetings, submitted abstracts and compilation of the research network's publications provide a valuable overview of the research

area that presents an opportunity to develop research in strategic areas of interest. Areas of particular interest include comparative, historical studies, as well as studies of the field's contemporary development, not least the strong expansion that is taking place within artistic research.

* Awareness-raising effects. It is obvious that the existing historiography in each country has largely focused on national perspectives, and that this, in some cases, has led to less than satisfying explanations of historical change and development in education as a result of the initiatives of individuals (charismatic men). The regular gatherings, and the meeting with researchers from outside the Nordic countries, have thus raised awareness; it has become clear that the historiography has to take into account that change in the area has largely been in tune with international trends. A clear example is the decreased importance of model studies, the disintegrating boundaries between the schools' departments, and increased theoretical influence after 1960.