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Swiss Science and Technology Council

# Research Funding in the Arts

**A Survey for Switzerland 2010/11**

**Report by Marc-Antoine Camp  
and Blanka Šiška  
for the Swiss Science and  
Technology Council**

**SSTC Report 4/2011**





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# Executive Summary and Recommendations of the Swiss Science and Technology Council (SSTC)

## Executive Summary of the SSTC

### Research in Art

Art has shaken off the expectations of the romantic cult of the genius and the autonomy of the artistic sphere. Artists live in the contemporary world and engage in society and the economy, drawing on their sensibility, but also on a desire to make an impact. Their art is a *métier*, a profession, which is learned at art colleges in its own programmes, through its own language, with the aim of creating its own profile.

Art is 'darstellende, komponierende und inszenierende Arbeit an der Wahrnehmung und Gestaltung von Welt und steht damit in der Konkurrenz und in wechselseitigen Anregungen mit Technik, Massenmedien, Religion und Wissenschaft. Forschung und Entwicklung werden in diesem Zusammenhang zunehmend in ungewohnte Netzwerke praktischer Anwendung, akademischer Forschung und theoretischer Reflexion eingebettet, in denen die Förderung von Ausbildung und Forschung die Rolle des Stifters, Anregers und Maklers übernehmen kann' (Art is performative, compositional and theatrical work at perceiving and shaping the world, and it is therefore both a rival and a reciprocal inspiration for technology, mass media, religion and academic studies. In this context, research and development are increasingly becoming embedded in unexpected networks of practical applications, academic research and theoretical reflection, in which funding institutions for training and research can take on the role of sponsor, inspiration and broker)<sup>1</sup>.

Art is, and is based on, 'researching'. It consists of the methodical search for contents and forms of expression. This is not a novel quality of contemporary art but has a long tradition in the work of the 'learned artists'. Art is always already researching: put another way, it is often also research. The research arises from artistic practice and is itself, at least in part, an artistic activity.

'Research' here is understood as an open-ended concept; it also includes sensually organised discovery of knowledge. However, it is a reflective research activity and differs from artistic practice, which is devoted to the production of art for its own sake.


In an international context, art colleges are pursuing the goal of establishing research and research-based programmes of study. Research raises the competitive profile of individual art colleges, but is also the object of teaching programmes. Research is taught and learned, and is guided by experienced researcher-artists.

The best known systematic analysis of this type of research is the distinction between research *on*, *for* and *in* art proposed by Frayling in 1993.<sup>2</sup> At the heart of research activity at large art colleges is 'artistic research', that is, in essence, research in art. The epistemology of this research is currently a matter of debate, in the same way that art itself, of which it is a part, is in a process of change.<sup>3</sup>

1 Dirk Baecker, Critical Review (*Gutachten*) of the report 'Forschungsförderung im Kunstbereich: Bestandesaufnahme 2010/11' for the SSTC, Friedrichshafen, November 14 2011.

2 Christopher Frayling, *Research in art and design*, London: Royal College of Art, 1993.

3 Austrian Science Board, *Empfehlungen zur Entwicklung der Kunstuniversitäten in Österreich*, Vienna, May 2009, especially Chapter 3.1.2 'Künstlerische Forschungsformen', pp. 64–67.



Most international art colleges pursue research that is conceptualised as a productive combination of academic and artistic elements. Those conducting the research see their role as that of artists who engage with academic research methods and combine them with their artistic project, as a 'hybrid'. This implies that they get training in academic methods, if required, and that their research is assessed on both artistic and academic criteria. The precise proportions of artistic and academic elements may be chosen differently according to the profile of the host institution.

### **Third-cycle programmes of study and qualifications**

Research in the arts must be learned; for this the usual cycles of the Bologna Principle are appropriate. The ideal level for it is the Third Cycle, which has come to be accepted internationally as the appropriate place to combine research with qualification at the highest level. These are courses of study at research schools that combine teaching with a student's own research work and both academic and artistic activities. Entrance to the programmes is via a high selective threshold, as is the norm at art colleges at other levels too. There is intensive supervision, and international standards and contacts are maintained, as has long been the case in both the expectations and practice of art colleges.

It is not surprising that the degree title PhD has become established as the usual, though not the only, qualification awarded. The proportion of the artistic component varies depending on the profile of the programmes of study. Both artistic achievement and academic findings are assessed; the length of the dissertation depends on the combination of the components. Both academics and artists assess the student's achievement.

Depending on the profile of the course pursued, degree-holders go on to work as artists or as professionals in the dissemination of the arts. In the process of professionalisation in the arts, the types of careers pursued are currently in flux; the existence of PhD programmes with different profiles is itself an influence on the professionalisation process.

Outside Switzerland this type of PhD programme usually takes place in the institutional context of universities that offer training as artists or art colleges that hold university status. The fact that these courses of training have equal status to those in academic subjects has had the result that third-cycle studies as PhD programmes have become established in the area of art too. The hybridisation of artistic and academic components has meant that the sphere of art has been integrated into the 'universitas' of subjects at a full-fledged university.

## Research funding

Many prominent international examples of research funding in art deploy special funding measures to support it. For example, the Austrian Science Fund (FWF) has recently begun its Programme for Arts-based Research (PEEK), which is based on project submissions that are put through a tough selection process involving foreign experts. At the Swedish Research Council, there is a separate section for funding research in art; artists and art critics as well as academic researchers are represented in the selection committee. The best known counter-example is the United Kingdom, where the Arts and Humanities Research Council in 2011 abolished special funding for the sphere of the arts and included this area instead in its regular funding process. However, in the UK art colleges have a longer tradition of research at university level than is the case in other regions of Europe.

Most specialised funding programmes are subject to a thorough evaluation of their effects, and, especially in the case of Sweden, this has had consequences for the doctoral programmes. Evaluating the funding instruments and programmes is thus the state of the art in developing research in art.

## The position in Switzerland

Supported by the Federal Office for Professional Education and Technology, the Swiss UAS and their art divisions have included research in their institutional strategies and have, in experimental ways, built up structures for it. The consolidation of research at art colleges in the long term remains an unachieved but desirable goal, though this is not to deny that many interesting projects are underway or have been completed.<sup>4</sup>

Artistic research has already been discussed in depth by interested researchers in Switzerland, which has hosted important conferences and was the origin of a new 'Journal of Artistic Research' with a corresponding learned society.<sup>5</sup>


The SNSF (and initially also the CTI) made special funds available on a project-by-project basis until 2011 in the programme 'Do Research' (DORE). DORE was a success, but a limited one, because the available resources were limited. Since autumn 2011, all interested parties must apply competitively for project funding to Division I (Humanities and Social Sciences) of the SNSF. Although there is no longer a specialised funding source, there is the option of choosing the category 'Applied research'.<sup>6</sup> If this is done, the project will be assessed not only for its academic quality but also with respect to its practical relevance. The researchers in the UAS are thus facing a new situation with both advantages and disadvantages.

In judging applications, assessment in competition with (purely) academic applications creates a need for an ongoing and intensive discussion process between artistic and academic research, in order to avoid misjudgements or the isolation of the arts and to identify common elements in the various concepts of research. As the SNSF sees itself as a 'learning institution', there are good prospects for success in this.

4 Examples of research activities are given in KFH, *Forschung an Schweizer Kunsthochschulen 2008 – Bericht und Empfehlungen*, Berne, March 4 2009.

5 Examples: 'Society for Artistic Research – Founding Assembly': BUA, March 5–6 2010. ([http://www.jar-online.net/sar/SAR\\_Minutes-of-the-Foundation.pdf](http://www.jar-online.net/sar/SAR_Minutes-of-the-Foundation.pdf)); 'Artistic Research: Evaluation and Canon Formation': ZHdK, April 29–30 2010 (<http://corinacaduff.zhdk.ch/wp-content/uploads/2008/11/Programme-Artistic-Research-2010.pdf>); 'Modes of Collaboration between the Arts and Sciences': ZHdK, April 29 2011 (<http://www.zhdk.ch/index.php?id=18865>).

6 The SNSF uses the term 'use-inspired'.



As regards the preparation and conduct of research projects, the UAS and with them the art colleges are not yet optimally prepared for the new situation. Usually professors in the arts concentrate on training, which in their fields demands supervision of small groups or individual students, or on their own artistic practice. Their contribution to preparing project applications and supervising research projects is not funded in advance and is not even remunerated directly within the project if it wins SNSF funding. Mid-level academic personnel are few in number and are not necessarily suitable anchors for research that is also to have an influence on teaching.

Problems in training the next generation become apparent at latest when a professorship needs to be filled. Outstanding artists can be found, and are attractive as teachers, but distinguished researchers can often only be recruited if the institution conducts a search outside Switzerland or looks for candidates with a background in a university.

The region, linguistic area, subject or relative size of an art college and its position within the UAS system all lead to different aims and opportunities in relation to their international position and the urgency in establishing third-cycle programmes and doctorates. This is also true of the value accorded to artistic research compared to a project in which artistic aspects are mobilised for other purposes.

At schools regarded internationally as among the best art colleges, third-cycle programmes and doctorates in Switzerland are already a topic of discussion and a desired development. In November 2011 the Rectors' Conference of the Swiss Universities of Applied Sciences (KFH) made the demand that research and hence, indirectly, also teaching and provision for training younger colleagues in the field to a high quality through third-cycles be acknowledged as a 'medium-term goal': '[The KFH] unterstützt im Rahmen eines differenzierten Promotionsrechtes die Schaffung kooperationsbasierter Doktoratsprogramme. [...] Vor allem jene Disziplinen, für die bei universitären Hochschulen keine Bezugsprogramme bestehen und für die sich deshalb keine Kooperationen mit Universitäten anbieten, profitieren von einem spezifischen dritten Zyklus für Fachhochschulen' ([The KFH] supports the creation of doctoral programmes based on [institutional] cooperations, in a legal framework of differentiated degrees. [...] Above all, those disciplines that have no corresponding programmes at institutions with full university status, and for which therefore no cooperations with institutions with full university status are available, would profit from a specific Third Cycle for UAS).<sup>7</sup> The arts disciplines are especially likely to fall within this group.

# Recommendations of the SSTC

## I. Introduction

The following recommendations are based on the findings of the SSTC Report 'Research Funding in the Arts. A Survey 2010/11' that is presented here. In many aspects they apply to the subject area of Health, Social Work and the Arts (GSK) and the UAS as a whole. They are to be understood in the context of the development to date of research at art colleges;<sup>8</sup> the SSTC assumes the following starting conditions for the continuation of this development:

1. The art colleges are developing their own *concepts and strategies of research* together with current artistic practice, as elements of their institutional profile. In this, they observe international standards and the combination of research and teaching. They pay particular attention to support for younger colleagues still in training; they take into account the current changing professional environment, and they reflect on the social dimension of artistic work. They communicate their research concepts to researchers and research funding agencies outside the field of the arts.
2. Within the framework of their research strategies, the art colleges will devise third-cycle programmes of study. In this they will take account of the variety of subject areas that exists and set up the third-cycle programmes so that they also support the recruitment of the host institution's own next generation of personnel. Cooperations (a) between artistic subject areas, (b) between art colleges, other areas of the UAS and UTE and (c) with universities are being developed and tested in pilot schemes. The degree qualifications foreseen for the third-cycle programmes will be guided by international practice and take account of the variety of training offered. For a doctorate, art colleges or UAS engage in cooperations with universities, but, bearing in mind the equal status of the different types of higher education institution, autonomous options operated by the art colleges or UAS are being developed and tested. Permission for an autonomous doctoral profile at art colleges is under discussion, with reference to the entire area of the UAS and involving the UTE. The universities increasingly permit practice-based doctorates in cooperation with UAS and are testing the possibility of agreements between UAS and universities. The latter are making access to these doctorates easier, while strictly applying appropriate selection criteria.


## II. Recommendations

### 1. Resources

The SSTC recommends to the Federation and cantonal authorities responsible for those UAS that have arts subjects to make adequate, long-term resources available to support research, in order to finance both research and the training of the next generation of personnel at art colleges and so to build up and maintain sustainable research competence.

<sup>8</sup> In Switzerland *Kunsthochschule* (here translated 'art college') refers to those parts of the UAS devoted to the arts.



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- a) Base funding: The basic funding of the UAS should be structured in such a way that it is possible to award to certain professorial positions at art colleges a research mandate alongside a teaching mandate. These positions could thus become anchors for competence in research (preparation and carrying out e.g. SNSF projects). This goal cannot be achieved by mid-level staff positions alone.
- b) Competitive project-by-project funding: Adequate funds should be made available to the research-funding institutions to meet the increasing number of project applications by art colleges in particular and by UAS in general, in the interest of achieving continuity and supporting the institutions' own younger staff in training.

## **2. Cooperations**

The SSTC recommends to the Federation and the University Conference that co-operations between universities and UAS that permit a doctorate for graduates of different types of higher education institution be supported with financial incentives. This type of measure could be supported by the universities through 'project-specific contributions'.

## **3. Observation and evaluation of funding**

The SSTC recommends to the Federation that, since the funding of research projects in the arts takes place through the regular funding instruments of the SNSF (and the CTI), the effects of this decision be observed and after a reasonable interval evaluated. Appropriate measures to achieve this could be included in the mandate of the SNSF.

In achieving this, the following basic principles should be observed:

- a) A deeper understanding of projects from the arts should be achieved through regular discussion between researchers from the arts and those from academic fields. This should draw on common features in their respective concepts of research.
- b) Applications from arts disciplines should be judged according to criteria that, moving beyond the requirement that a practical element be present, take account of both the diverse development of research activity and the training of junior personnel at art colleges. Experts from the field of artistic practice should be included in the process of judging the applications.
- c) The evaluation that is here recommended should assess the SNSF's competences in judging applications from the field of the arts and should develop them further in discussion with the art colleges.
- d) The creation of specialised funding instruments for research and the training of junior personnel at art colleges within the framework of the SNSF and CTI should remain an option to be considered.

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Responsibility for the report rests with the authors.

Translated by Orla Mulholland.

Translator's note:

The term 'university' has here been used for the type of Swiss higher education institution called in German *Universität* or *universitäre Hochschule*, as distinct from University of Applied Sciences (*Fachhochschule*, abbr. UAS) and University of Teacher Education (*Pädagogische Hochschule*, abbr. UTE). The term 'art college' translates the German term *Kunsthochschule*, which refers to a higher education institution concerned with the field of the arts; in Switzerland all such art colleges, many of which use in English the name University of the Arts or similar, are constituent parts of a University of Applied Sciences. Institutional names and acronyms are given here in the form used in the English-language web presence of the institution or organisation in question; in the text Swiss place-names are given in the conventional English forms, but in institutional names the preferred spelling of the institution has been respected. Among the degree courses listed in the appendix, items with no exact English equivalent have been left in the original German or French; in the main text the term 'cultural disciplines' translates *Kulturwissenschaften*, for which the literal translation 'cultural studies' would be misleading. Throughout the report 'art', 'arts' and 'the arts' refer to the creative arts, not to the humanities or liberal arts.



## Abbreviations

<b>AEC</b>	Association Européenne des Conservatoires
<b>AHRC</b>	Arts & Humanities Research Council, UK
<b>aR&amp;D</b>	Applied Research and Development
<b>AT</b>	Austria
<b>BA</b>	Bachelor's degree
<b>BE</b>	Belgium; Canton Berne
<b>BL</b>	Canton Basel-Landschaft
<b>BS</b>	Canton Basel-Stadt
<b>BUA</b>	Bern University of the Arts
<b>BUAS</b>	Bern University of Applied Sciences
<b>CA</b>	Canada
<b>CHF</b>	Swiss Francs
<b>COHEP</b>	Swiss Conference of Rectors of Universities of Teacher Education (Conférence Suisse des rectrices et recteurs des hautes écoles pédagogiques)
<b>CSI</b>	Conservatorio della Svizzera Italiana
<b>CTI</b>	Commission for Technology and Innovation
<b>DE</b>	Germany
<b>DESM</b>	Diplôme d'études supérieures musicales
<b>DFG</b>	Deutsche Forschungsgemeinschaft
<b>DKKD</b>	Direktorenkonferenz der schweizerischen Hochschulen für Kunst und Design
<b>DORE</b>	Do Research [SNSF funding programme]
<b>ECAL</b>	University of Art and Design Lausanne (École Cantonale d'Art de Lausanne)
<b>ECAV</b>	École Cantonale d'Art du Valais
<b>EDK</b>	Swiss Conference of Cantonal Ministers of Education (Schweizerische Konferenz der kantonalen Erziehungsdirektoren)
<b>EFHK</b>	Eidgenössische Fachhochschulkommission
<b>ELIA</b>	European League of Institutes of the Arts
<b>EU</b>	European Union
<b>FHNW</b>	University of Applied Sciences and Arts Northwestern Switzerland (Fachhochschule Nordwestschweiz)
<b>FHSG</b>	Bundesgesetz vom 6. Oktober 1995 über die Fachhochschulen [Swiss Federal Law on Universities of Applied Sciences]
<b>FHSV</b>	Verordnung vom 11. September 1996 über Aufbau und Führung von Fachhochschulen [Regulation on the structure and management of Universities of Applied Sciences]
<b>FI</b>	Finland
<b>FOC</b>	Swiss Federal Office of Culture
<b>FR</b>	France
<b>FSO</b>	Swiss Federal Statistical Office
<b>FTE</b>	Full-time equivalent
<b>FWF</b>	Austrian Science Fund (Fonds zur Förderung der wissenschaftlichen Forschung, Österreich)
<b>FWO</b>	The Research Foundation, Flanders (Fonds Wetenschappelijk Onderzoek, Vlaanderen)
<b>GSK</b>	Subject area Health, Social Work and Art (Gesundheit, Soziale Arbeit, Kunst)

<b>HEAD</b>	Haute École d'Art et Design, Geneva
<b>HE-Arc</b>	Haute École Arc Neuchâtel, Jura, Berne
<b>HEM</b>	Geneva University of Music (Haute École de Musique de Genève)
<b>HEMU</b>	University of Music Lausanne (Haute École de Musique de Lausanne)
<b>HES</b>	University of Applied Sciences (Haute École Spécialisée)
<b>HES-SO</b>	University of Applied Sciences Western Switzerland (Haute École Spécialisée de Suisse Occidentale)
<b>HETSR</b>	Haute École de Théâtre de Suisse romande – La Manufacture
<b>HGK</b>	Academy of Art and Design, FHNW (Hochschule für Gestaltung und Kunst)
<b>HSLU</b>	Lucerne University of Applied Sciences and Arts (Hochschule Luzern)
<b>IT</b>	Information technology
<b>Kalaidos</b>	Kalaidos University of Applied Sciences Switzerland
<b>KDKS</b>	Konferenz Darstellende Künste und literarisches Schreiben
<b>KFH</b>	Rectors' Conference of the Swiss Universities of Applied Sciences (Rektorenkonferenz der Fachhochschulen der Schweiz)
<b>KHS</b>	Artschools Switzerland (Kunsthochschulen Schweiz)
<b>KMHS</b>	Konferenz Musikhochschulen Schweiz
<b>LU</b>	Canton Lucerne
<b>MA</b>	Master's degree
<b>MAB</b>	Musik Akademie Basel
<b>MAS</b>	Master of Advanced Studies
<b>m</b>	million
<b>NL</b>	The Netherlands
<b>NO</b>	Norway
<b>OPET</b>	Swiss Federal Office for Professional Education and Technology
<b>PEEK</b>	Programme for Arts-based Research of the Austrian Science Fund (Programm zur Entwicklung und Erschliessung der Künste)
<b>PISA</b>	Programme for International Student Assessment
<b>QAA</b>	The Quality Assurance Agency for Higher Education (UK)
<b>R&amp;D</b>	Research and Development
<b>SAMP</b>	Schweizer Akademie für Musik und Musikpädagogik
<b>SE</b>	Sweden
<b>SNSF</b>	Swiss National Science Foundation
<b>SR</b>	Systematische Sammlung des Bundesrechts
<b>SSHRC</b>	Social Sciences and Humanities Research Council of Canada
<b>SSTC</b>	Swiss Science and Technology Council
<b>STD</b>	Scuola Teatro Dimitri
<b>SUPSI</b>	University of Applied Sciences and Arts of Southern Switzerland (Scuola Universitaria Professionale della Svizzera Italiana)
<b>TWD</b>	Subject areas Technology, Business, Design (Technik, Wirtschaft, Design)
<b>UAS</b>	University of Applied Sciences
<b>UK</b>	United Kingdom of Great Britain and Northern Ireland
<b>UKCGE</b>	United Kingdom Council of Graduate Education
<b>UTE</b>	University of Teacher Education
<b>VD</b>	Canton Vaud
<b>ZFH</b>	Zürcher Fachhochschule
<b>ZH</b>	Canton Zurich
<b>ZHdK</b>	Zurich University of the Arts (Zürcher Hochschule der Künste)



## Summary

The Swiss Science and Technology Council (SSTC) commissioned this report in order to provide an overview of the current situation of research and development (R&D) at Swiss Universities of Applied Sciences active in the field of the arts. Furthermore, this report reviews experiences from abroad in organising third-cycle programmes of study and in funding research in the arts. With this overview, the SSTC intends to contribute to the discussion on the future development of arts-related R&D and its funding in Switzerland. The situations, institutions, positions and strategies depicted in the document are not meant to directly influence the development in Switzerland. The Council's own position is reflected in its recommendations at the beginning of the document.

Applied R&D is still at an early stage of development in Switzerland and exhibits a high degree of variety. This variety can be partially attributed to the different organisational and disciplinary settings into which arts-related activities are embedded in the Universities of Applied Sciences system. The professional identities of the researchers active in these fields are shaped by their affiliation with the artistic, teaching or academic sectors. In turn, these affiliations determine different conceptions of arts-related R&D. The following report reviews and discusses academic research and R&D practices as well as projects related to artistic research. By artistic research, we understand R&D that is closely linked to artistic practices, or R&D that is identical to such practices. We found numerous inter- and transdisciplinary project activities that study different academic fields and communicate their results by artistic methods. Funding agencies are therefore expected to respond to the challenge of doing justice to all types of applications ranging from applied basic research to R&D in arts-related projects.

Due to the Bologna reform, the number of research-based third-cycle programmes of study is growing considerably in Europe. These programmes usually combine artistic with academic components in their applied R&D and exhibit a high degree of variation. By offering a specific type of third-cycle programme, the respective universities position themselves as research institutions, they prepare the next generation of researchers for the discipline and build an innovation potential. Following recent trends in Europe, only universities offering third-cycle programmes of study are considered to be mature institutions of higher education in the field of the arts.

## Résumé

Le présent rapport a été réalisé sur mandat du Conseil suisse de la science et de la technologie (CSST). Il propose un état des lieux de la situation actuelle de la recherche et développement (R&D) dans les HES suisses actives dans le domaine de l'art. Le rapport présente notamment des expériences faites à l'étranger dans la mise sur pied de troisièmes cycles et dans la promotion de la recherche dans le domaine de l'art. Par l'analyse de ces situations, institutions et stratégies, le CSST entend contribuer au débat sur le développement de la R&D et sa promotion dans le domaine de l'art en Suisse, sans toutefois vouloir directement influencer les développements actuels en la matière. Le CSST fait état de sa propre position dans les recommandations qui précèdent ce rapport.

Malgré son histoire récente, la R&D orientée vers l'application est déjà fort diversifiée dans les HES suisses qui consacrent une partie de leurs activités à l'art. Cela s'explique en partie en raison des différentes positions que la R&D occupe au sein des structures organisationnelles et disciplinaires des groupements des HES. De même, le personnel responsable de la recherche appartient à des identités professionnelles différentes selon qu'il est actif dans des milieux artistiques, pédagogiques ou académiques. Cette diversité conduit à différentes acceptions de la R&D dans le domaine de l'art: outre la R&D qui relève des pratiques scientifico-académiques, des projets appartenant à la recherche artistique sont également réalisés, en partant du principe selon lequel l'activité artistique s'approche ou coïncide avec la pratique de la recherche. Nombreux sont les projets inter- et transdisciplinaires qui soumettent différents domaines scientifiques à une approche artistique. Les organes de la promotion de la recherche doivent donc répondre judicieusement à la diversité des requêtes provenant de la recherche de base orientée vers l'application ou de la R&D dans le domaine de l'art.

Des différences dans la R&D orientée vers l'application se rencontrent aussi parmi les programmes de doctorat offerts à travers l'Europe. Le nombre de ces programmes, qui combinent souvent des aspects artistiques avec des éléments scientifiques et académiques dans un troisième cycle d'études, a fortement augmenté sous l'impulsion de la réforme dite de Bologne. En choisissant un profil spécifique pour leurs troisièmes cycles, les hautes écoles se positionnent comme des institutions de recherche, elles contribuent à la formation d'une relève propre aux disciplines dans le domaine de l'art et au développement du potentiel d'innovation. En même temps, en Europe, ces tendances récentes ont eu pour effet que, dans le domaine de l'art, seules les hautes écoles offrant des troisièmes cycles sont considérées comme des institutions d'enseignement supérieur à part entière.





## Zusammenfassung

Der nachfolgende Bericht wurde im Auftrag des Schweizerischen Wissenschafts- und Technologierats (SWTR) verfasst. Er bietet eine Auslegeordnung der aktuellen Lage von Forschung und Entwicklung (F&E) an den Schweizer Fachhochschulen, die im Kunstbereich aktiv sind, und stellt ausländische Erfahrungen mit der Einrichtung von dritten Studienzyklen und der Forschungsförderung im Kunstbereich vor. Dieser Überblick soll zur Diskussion über die Entwicklung von F&E und deren Förderung in der Schweiz im Kunstbereich beitragen. Mit dieser Darstellung bestimmter Verhältnisse, Einrichtungen, Positionen und Strategien verbindet der SWTR aber nicht die Absicht, die schweizerische Entwicklung direkt zu beeinflussen. Seine eigene Position formuliert der SWTR vielmehr in Empfehlungen, die er diesem Dokument voranstellt.

Die noch junge anwendungsorientierte F&E an Schweizer Fachhochschulen des Kunstbereichs präsentiert sich in unterschiedlichen Arten. Ihre Vielfalt ergibt sich unter anderem aus den mannigfachen organisatorischen und fachlichen Einbettungen des Kunstbereichs in die Fachhochschulverbände. Ferner hat das forschende Personal unterschiedliche Berufsidentitäten, ordnet sich in künstlerische, kunstpädagogische oder akademisch-wissenschaftliche Tätigkeitsfelder ein. Dies beeinflusst die verschiedenen Verständnisse von F&E im Kunstbereich. Neben den akademisch-wissenschaftlichen Forschungspraktiken und den Entwicklungstätigkeiten werden Projekte der künstlerischen Forschung durchgeführt und zur Diskussion gestellt. Künstlerische Forschung geht davon aus, dass F&E dem künstlerischen Handeln nahe steht oder sich mit diesem deckt. Verbreitet sind inter- und transdisziplinäre Projektstätigkeiten, in denen unterschiedliche Wissensbereiche künstlerisch untersucht und vermittelt werden. Für die Agenturen der Forschungsförderung stellt sich die Herausforderung, der künstlerischen Vielfalt von anwendungsorientierter Grundlagenforschung und Entwicklung im Kunstbereich Rechnung zu tragen.

Unterschiede in der anwendungsorientierten F&E im Kunstbereich zeigen sich auch bei einem Blick auf europäische Doktoratsprogramme, deren Zahl im Zuge der Bologna-Reform als forschungsbasierte, in der Regel künstlerische und akademisch-wissenschaftliche Komponenten vereinende dritte Studienzyklen stark zugenommen hat. Dritte Studienzyklen positionieren die sie anbietenden Hochschulen als forschende Institutionen, sichern den facheigenen Forschungsnachwuchs im Kunstbereich und fördern das Innovationspotenzial. Die jüngeren europäischen Entwicklungen haben aber auch dazu geführt, dass nur Institutionen mit Angeboten an dritten Studienzyklen als vollwertige Hochschulen des Kunstbereichs gelten.



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# 1 Introduction

## Introduction

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Through the funding initiative DORE, created in 1999, the Commission for Technology and Innovation (CTI) and the Swiss National Science Foundation (SNSF) opened up their research and development funding to the Universities of Applied Sciences (UAS) that were at the time being created in the areas of Health, Social Work and the Arts (GSK). The initiative was designed for applied research and development (R&D) and it was required that half the volume of every project be borne by partners drawn from the sphere of professional practice (SNSF/CTI 2002; SNSF/CTI 2004). The present situation looks completely different: as from the application deadline of October 1 2011, the Humanities and Social Sciences Division of the SNSF has become the first place to turn for research funding in the field of the arts and, while an applied aspect to the research can be taken into account in the assessment of proposals, it is neither required nor must it be identified by a specific contribution from partners engaged in practice. The research funding agencies have thus undertaken a remarkable transformation from funding development in the creative industries in research teams to a type of research in the arts that is close to the humanities and social sciences and includes support for the next generation of university researchers.

The design and requirements of research funding influence the directions taken by R&D and the UAS active in the arts. Alterations in the funding instruments require new approaches and may in the short term slow down the continuous development of R&D but, in the medium and long term, changes may provide important new impulses. The gradual transformation of the DORE initiative arose in part from the experience of developing applied R&D over more than ten years at Swiss colleges of the arts. By 2004, after the first two phases (DORE I from 1999 to 2001, DORE II from 2002 to 2003), DORE was operated solely by the SNSF, the contribution by partners from professional practice had been reduced to 30% of the project's funding and it was announced that DORE would be discontinued and research in the arts integrated into the SNSF's general project funding (SNSF 2006:33).

### 1.1 Goals of this report

As the independent advisory body to the Federal Council for issues related to science, higher education, research and technology policy, the Swiss Science and Technology Council (SSTC) has commissioned this report on research funding in the arts.

The report is offered as an inventory; in particular, it gives an overview of the ways that R&D in the arts are currently understood and it presents the institutional framework for R&D at Swiss UAS active in the arts. The report also records strategic arguments and options that are currently being discussed. For issues such as the introduction of third-cycle study programmes and the possible forms of research funding instruments, which are of crucial importance for the further development of R&D in the arts and for the training of younger personnel, examples from outside Switzerland will also be presented.



Given the range of relevant research issues and the disciplinary variety of the arts, there can be no claim to completeness. The findings have been shaped by the selection of publications that have been taken into account, the institutions considered, the availability of information and by the specific perspective of the subject area Music, Theatre and Other Arts. Some important topics – such as the appropriate way to evaluate R&D in the arts, quality assurance and the need for stronger international networks among researchers – could only be considered in passing. In this documentation, the SSTC is not presenting ready-to-use models or solutions, nor does it judge the views and options that are reported here. The report is instead a contribution to public debate on the concepts, activities and funding instruments in R&D in the arts.

The report was compiled between October 2010 and November 2011. International experts and experts from the arts gave a critical evaluation of a draft at a discussion workshop on October 17 2011.<sup>1</sup> The SSTC endorsed the report and its recommendations in its session of November 24 2011.

## 1.2 Basis of the report

The presentation of research funding in the arts provided here is based on a number of recent studies and reports that have addressed R&D in the arts and its funding. In Switzerland the Rectors' Conference of the Swiss Universities of Applied Sciences (KFH) produced a report regarding research funding by the SNSF from 2012 onwards (KFH 2008). The SSTC has presented a broad discussion of research, research funding and support for junior researchers in all subject areas at UAS (SSTC 2010; cf. Weber et al. 2010). The Austrian Science Board (2009) has addressed the issue of research in the arts in its recommendations for the development of art universities in Austria. The French ministry of culture has given a presentation of its fine arts research funding programme, which has been running since 2001 (Kaepelin ed. 2009). The Academy of Finland (2009) has presented a report on research and doctoral programmes in the disciplines of art and design. In Sweden the funding practice in R&D in the arts has been subject to an evaluation (Vetenskapsrådet 2007). The Social Sciences and Humanities Research Council of Canada commissioned an evaluation of its fellowship programme for artistic research in fine arts (SSHRC 2007). Embracing the whole of Europe, the Association Européenne des Conservatoires (AEC) and the European League of Institutes of the Arts (ELIA) have discussed the question of research at art colleges (ELIA/Universität der Künste Berlin 2005a; 2005b; AEC 2007; 2010; ELIA 2010). The growing number of policy documents on science and scholarship that insist on the strategic importance of R&D for higher education in the arts is proof of the dynamic development in art-based R&D activities that was set in motion by the Bologna Process (cf. ELIA 2008; 2011).

1 The list of those who participated is given in the appendix. We take this opportunity to thank them for their contribution.

The present report has drawn on these studies, taking due account of the various national traditions and regulatory frameworks to which they refer. There is an increasing number of publications on R&D in the arts and these have also been consulted.<sup>2</sup> After an extensive survey of information on the topic available online, exploratory interviews were conducted between September 2010 and October 2011 with representatives of funding institutions and researchers in the arts.<sup>3</sup>

### 1.3 Content and matrix of the report

To describe R&D in the arts, the institutions in the field of the arts in Switzerland at which R&D is carried out are first presented, and the area of art education and art teaching is considered in the context of cooperations between art colleges and UTE (Ch. 2). Support for young researchers in third-cycle programmes of study is addressed through a condensed overview of courses in Europe and Canada, based on a survey conducted for this report (Ch. 3). An attempt is then made to describe the ways that R&D is practised and conceptualised in the arts (Ch. 4). Finally, research funding in the arts is considered, with a presentation of the situation in Switzerland and, more briefly, in other countries (Ch. 5).

For the report a matrix was sketched, on which the information on R&D in the arts could be organised. The dimensions of this matrix were arranged around six characteristics which help to describe R&D, presented briefly below. After the relevant information has been presented, the characteristics will be discussed individually at the end of each chapter and finally synthesised at the end of the report (Ch. 6).

#### 1.3.1 Characteristic 1: Institutional contexts of R&D

A first characteristic is determined by the institutional framework in which R&D is pursued, a result of historical developments. This characteristic describes the degree of integration of organisational units with neighbouring and higher-level units. A greater degree of integration (or a greater degree of institutional autonomy) need not imply better conditions, but it may influence the R&D approach. This characteristic is discussed in the overview of structures, personnel and the positioning of R&D in the arts (Ch. 2).

<sup>2</sup> Bader/Christen/Schöbi ed. 2010; Barrett/Bolt ed. 2007; Biggs/Karlsson ed. 2011; Bippus ed. 2009; Caduff ed. 2010; Macleod/Holdridge ed. 2006; BUA ed. 2009; Holert 2011; Imhof/Omlin 2010; Leavy 2009; Lécho Hirt 2010; Mäkelä/Nimkulrat 2011; Rey/Schöbi ed. 2009; Ritterman et al. ed. 2011; Schenker 2009; Schiesser 2011; Wiedmer/Caviezel 2009; Unruh/Geissbühler/Gerber 2010. The list of bibliographical references is provided below (Chapter 7).

<sup>3</sup> The names of those who provided information for the report are listed in the appendix. We take this opportunity to thank them for their contribution.

### 1.3.2 Characteristic 2: The role of R&D in strategic positioning

The second characteristic is the role that R&D plays in strategic positioning and raising the profile of a higher education institution or a particular professional group in the process of professionalisation (cf. Abbott 2010). The assessment of this dimension of the matrix is based on the overview of structures, personnel and positioning of R&D in the arts (Ch. 2).

### 1.3.3 Characteristic 3: Categories of personnel engaged in R&D

R&D activities can be characterised through the categories of personnel who carry them out. This categorisation can be made according to the type of position held, or by the professional identity of the personnel. This characteristic, too, is illuminated by the overview of structures, personnel and positioning of R&D in the arts (Ch. 2).

### 1.3.4 Characteristic 4: The role of R&D in the career of those conducting it

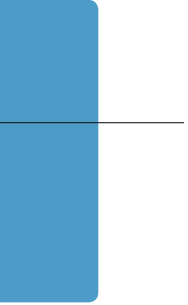
In Swiss UAS there is no prescribed career sequence in the field of R&D. In recent years, however, large numbers of research-based third-cycle programmes of study have been established at European higher education institutions in the arts and these are creating new career paths. The training through and for research in third-cycle programmes outside Switzerland is presented below (Ch. 3), with a description of the place of R&D in the sequence of positions held by its exponents.

### 1.3.5 Characteristic 5: Positioning by R&D paradigm

For some years the term 'artistic research' has been current, designating a research approach that is specific to the arts. The theoretical debates about research concepts (Ch. 4) are linked to the characteristic of how different researchers understand the position of R&D in the arts within the broader context of higher education.

### 1.3.6 Characteristic 6: Access to resources for R&D activities

The resources that enable research activity can be divided into internal and external funding sources. A further distinction can be made between resources that the arts can access without departing from its own autonomous sphere and those that must be sought in a heteronomous sphere. This characteristic of access to resources is discussed in the final chapter (Ch. 5).



## 2 Structures, personnel and positioning of R&D in the arts in Switzerland



## Structures, personnel and positioning of R&D in the arts in Switzerland

This chapter provides an overview of the institutions active in R&D in the arts in Switzerland and describes their organisation and how they position themselves strategically. For individual points, the international situation will also be noted. As an introduction, a short review is given of the development so far of R&D at Swiss UAS active in the arts.

### 2.1 The statutory and organisational background

R&D in the arts is pursued in the organisational units within the UAS that focus on the arts; it goes back to the reforms of higher education initiated in the 1990s. Prior to that, R&D activities had as a rule been pursued at art colleges only occasionally, above all in the areas of theory, teaching method and applied historical studies. It was only in 2005, when the subject area Health, Social Work and Art (GSK) was integrated into the UAS, that art colleges acquired the statutory mandate of conducting applied R&D (FHSG 1995; FHSV 1996; EDK 2002).

As set out in the statutory mandate (Art. 3.3 FHSG), R&D should ensure that there is a link between science/scholarship and practice (Art. 9.1 FHSG) and that research-based knowledge is disseminated at Master's level (Art. 4.3 FHSG); to this end, a special incentive mechanism was created in the competition between UAS (as prescribed in Art. 16b.2 FHSV). In addition, at UAS there are defined research concentrations (Art. 17.1 FHSG; Art. 12.1.b FHSV), in contrast to the universities' organisation into chairs that have a great deal of latitude in research and teaching. In the R&D activity, appropriate collaborations are to be developed with research and development institutions at the universities and with foreign research facilities (Art. 9.2, Art. 3.4 FHSG). The results of research are subject to assessment (Art. 9.3–5 FHSG). The funding of the research is designed to be acquired from third-party contributions (cf. Art. 19.2.b FHSG).

The development of R&D to date is judged by researchers at art colleges to be generally successful (cf. KFH 2008:10). However, it did not develop as quickly as expected by those optimistic about the prospects for integration. A report commissioned by the CTI on the conditions for R&D at UAS confirmed that the high proportion of R&D in technical subject areas had enabled this area of duties to become well established in institutions, whereas in the GSK subject areas there were small and fragmented research activities, with difficulties in building up a competence base (Lepori/Attar 2006:3). The R&D proportion of the overall costs for the year 2009, as recorded in the annual OPET Report on the UAS, is comparatively low, in contrast to the student numbers (OPET/EDK 2009:23). The volume of research, expressed as the proportion of the research costs relative to the total costs, in 2009 showed a significant divergence between the subject area Technology, Business and Design (TWD) with 24% and the GSK area with 11.9% (OPET/EDK 2009:16). In arts subjects, the proportions are even lower: in the GSK subject 'Music, theatre and other arts' at 7.8% (2008: 6.7%), and in the TWD subject 'Design' at 11.6% (2008: 10.6%). In reading these figures, it should be borne in mind that R&D activities in the arts were in a phase of construction and steep development, and had no equivalents in academic research on which they could draw when first introduced.

**Table 1: Proportions of types of duties as a percentage of costs of the UAS in 2009**

	Primary training	Further Education	Applied R&D	Services
Architecture, Building and Planning	67.3	3.7	22.1	6.8
Technology and IT	59.2	3.7	33.2	3.9
Chemistry and Life Sciences	67.0	1.0	26.3	5.6
Agriculture and Forestry	77.9	0.4	13.6	8.1
Economics and Services	61.7	17.1	14.0	7.1
Design	82.7	3.5	11.6	2.2
Music, Theatre and Other Arts	85.3	2.7	7.8	4.2
Applied Linguistics	62.4	3.9	19.6	14.1
Social Work	64.1	14.0	15.2	6.7
Applied Psychology	31.4	26.8	16.8	25.1
Health	75.4	7.5	12.7	4.4
Teacher Training	64.3	14.6	10.0	11.0
Total	66.7	8.9	17.8	6.7

Source: FSO 2010b

According to the 'Masterplan', a development plan for the UAS, both 'eine Differenzierung der Forschungsaktivitäten in den einzelnen Fachbereichen als auch unterschiedliche Schwerpunktsetzungen in den Fachhochschulen selbst [are] denkbar' (differentiation in research activities in individual subject areas and differences in choice of concentration in the UAS themselves can be considered), so the prescribed goal that research amount to 20% of the total operating costs (OPET/EDK 2007:14) has in essence been achieved and further measures are not necessary (OPET/EDK 2009). However, the Masterplan for 2012 also foresees that the development and qualitative improvement of applied R&D should from now on take place 'differenziert nach Fachbereich' (with differences according to subject area), though this is 'in der Masterplanung 2013–2016 zu konkretisieren' (to be defined concretely in the Masterplan 2013–2016) and a given subject area's specific opportunities for accessing third-party funding are to be taken into consideration (OPET/EDK 2010:9f.). In the interest of sustainable, continued development, it is concluded that a 'Verifizierung des Aufbaus von Forschungskompetenz im Fachbereich Musik, Theater und andere Künste (2010–2012) [...] in der Periode 2013–2016 vorzusehen [ist]' (verification of the build-up of research competence in the subject Music, Theatre and Other Arts ... is to be planned for the period 2013–2016; OPET/EDK 2009:23).

This refers to the development of research competence in the subject area of 'Music, Theatre and Other Arts' in the period 2008 to 2012, which was funded by OPET with CHF 10m.<sup>4</sup> According to the plan, R&D was to be developed sustainably at art colleges with these funds, and research concentrations were to be developed, as the difficulties in acquiring third-party funding had in some cases diluted the content. The UAS presented their strategies for using the funds to OPET (OPET-Reporting 2009:18f.). The funds were used for:

- increasing the employment status (work percentage) of staff;
- strengthening the position of young researchers, above all by making it possible to undertake third-cycle programmes of study;

4 The key to the division of the funds was fixed in December 2009. CHF 1m was paid to the UAS in the context of their regular basic financing, 9m for the year 2010 to the first semester of 2013.

- developing staff skills, especially with respect to methods in the field of ‘artistic research’;
- developing networks and supporting publication of research results in peer-reviewed journals.

These funds greatly stimulated activities in R&D in the arts. The larger budget volumes produced dynamic results in the work of smaller research units. The short time-frame of the projects has been problematic, however. There is a danger that, especially in the smaller and newer research units, this development will be interrupted and the funds already committed will thus not achieve sustainable results, because the proportion of third-party funding for R&D in the arts, even in established research units, is not likely to exceed 30% of the funding volume in each case. Those working in R&D at art colleges point out from various different perspectives that the time-frame for developing R&D is too short and that reliable long-term rules are needed from the research funding institutions.<sup>5</sup>

## 2.2 The structures of disciplines and organisations

The heading ‘the arts’ subsumes the numerous types of fine arts, design, musical and performance arts that are taught and researched in higher education, each in the three overlapping dimensions of creation/performance, art education/pedagogy and analysis/theory. At Swiss UAS the following R&D areas can be identified on the basis of research projects that have already been realised and in Master’s courses, some of which have not yet been accredited (OPET 2011), which are intended to be closely related to R&D:

- fine arts and media arts,
- performative arts,
- design,
- film,
- conservation-restoration,
- music,
- creative writing.

There are also transdisciplinary fields in the arts – including traditionally multidisciplinary fields such as music theatre – and interdisciplinary fields at the interface to the subjects in the natural sciences, cultural studies or economics and business.<sup>6</sup>

At present six of the UAS associations at cantonal or intercantonal level offer training in the area of the arts (BUAS, FHNW, HES-SO, HSLU, SUPSI, ZFH); there is also a private UAS (Kalaidos).<sup>7</sup> Like other institutions in Swiss higher education, they have been shaped by their historical development, the federal structures of the education system and its recent fusions and reorganisations, as is evident in the differing organisation of the UAS at which art disciplines are taught and re-

5 The Austrian Science Board, in its recommendations on the development of the art universities drew attention to the challenge ‘geeignete Wege zu finden, um unterschiedliche Formen von Forschung in die jeweils besondere Kultur der Institution einzubetten. Dieser Prozess benötigt Zeit und eine gesicherte finanzielle Unterstützung’ (Austrian Science Board 2009:68; cf. SSTC 2010:26f.).

6 This way of structuring the disciplines is not regarded as appropriate everywhere, however. For example, conservation and restoration is sometimes not included in the area of the arts, while some aspects of architecture and industrial design are. In addition, the art disciplines are not all equally well established in the UAS, or else, as in the case of dance within the performative arts, they are researched but not yet offered in MA courses.

7 So far Kalaidos has offered only BA degrees (cf. below, Ch. 2.3.1). Since September 2011 a modest level of R&D has been built up. It is planned that this will include a focus on the study of early musical education. Kalaidos will not be discussed further in this report.

searched. They can be distinguished both in their structure and according to their size (number of students), the degree of concentration in their campuses, the different types of training offered at Master's level and the degree of integration with neighbouring disciplines within their UAS:

- Bern University of the Arts (BUA), part of Bern University of Applied Sciences (BUAS), unites various art disciplines and is concentrated in the locations Berne and Biel. In structure it is divided into the areas Design and Fine Arts, Conservation-Restoration, Music, Opera/Theatre, the Swiss Literature Institute, Further Education and the Y Institute (Institute for Transdisciplinarity). This last institute hosts R&D in four transdisciplinary fields: Intermediality, Interpretation, Communication Design and Materiality in Art and Culture.
- The University of Applied Sciences and Arts Northwestern Switzerland (FHNW) includes an Academy of Art and Design (HGK), with three campuses, and the Musik Akademie Basel (MAB), which consists of the Hochschule für Musik Basel and the Schola Cantorum Basiliensis. Research at the HGK focuses on the fields of Entwurfsforschung (research into the design process), Bildforschung (image studies), and Artistic Research and the Mediation of Art. It is based at the Institute for Research in Art and Design in Basle, which also coordinates research initiatives from other institutes, functioning as a unit in a matrix-style organisation. R&D at the two Musikhochschulen (Universities of Music) is linked to the Institute for Music Studies at the University of Basel. The research department of the Schola Cantorum Basiliensis has the longest tradition of applied research (historical performance practice in early music and contextual issues) at a Swiss music college. The Hochschule für Musik focuses its research on artistic method and contemporary music, and on music teaching.
- HES-SO is, along with ZFH, the largest UAS in Switzerland, with three colleges of fine arts and design (ECAL, ECAV and HEAD), one drama school (HETSR), two music schools (HEM, HEMU) at a total of five campuses where specific subject areas are concentrated (for example sacred music at Freiburg), and a training facility in Conservation-Restoration (an organisational unit of the HE-Arc). R&D at the individual constituent schools of HES-SO is organised at HEAD, in the Institut de Recherche en Art et en Design (IRAD), and at ECAL (Secteur RA&D) as a separate research unit arranged in teams.<sup>8</sup> R&D in Fine Art and Design (including Film and Conservation-Restoration) is also linked across the whole HES-SO in a competence network that will address six thematic axes over the next six years (Apports théoriques en art et design; Art et design in situ; Médias, interactivité et interfaces numériques; Matériaux, matérialités, matérialisations; Cinéma et nouvelles narrations; Conservation-restauration des objets scientifiques, techniques et horlogers, y compris conservation préventive).
- The two Schools of Music and of Art and Design of HSLU are concentrated at the location Lucerne. They are characterised by attempts to integrate the training on offer in Fine Arts, Design, Music, Business, Social Work, Engineering and Architecture. As well as the disciplinary research focuses of the School of Art and Design (Art in Public Spheres, Art Materials Research, Visual Narration, Design Management, Explanation & Services, Products & Textiles) and the School of Music (research into musical interpretation and performance, music teaching), researchers in the arts also participate in applied R&D projects with interdisciplinary focuses that contribute to a range of mandated responsibilities (Tourismus und nachhaltige Entwicklung, Gesellschaftliche Sicherheit und Sozialversicherungen, Gebäude als System, Creative Living Lab).

<sup>8</sup> At HE-Arc there is also a training course in Industrial Design (organisational units of HE-Arc), where R&D is pursued in a dedicated institute (Institut d'Horlogerie et Création).

## 2

### Structures, personnel and positioning of R&D in the arts in Switzerland

- At SUPSI, as at HSLU, the arts are pursued in a multidisciplinary environment. Training in arts fields is offered in Music (Conservatorio della Svizzera italiana [CSI] with R&D concentrations on Performance, Composition, and Education and Outreach), in Theatre (Scuola Teatro Dimitri [STD], which researches embodied expression and its theatrical application) and Design (Department for Environment, Construction and Design – Laboratory of Visual Culture, which researches the field of design, especially in visual communication and interior architecture). An overarching artistic research focus is pursued at SUPSI in 'Attività artistiche e promozione dei valori intrinseci'.
- Zurich University of the Arts (ZHdK), a part of the Zürcher Fachhochschule (ZFH), is one of the largest art colleges in Europe; it is concentrated in the city of Zurich (and at a few locations in Winterthur). Each of its five Departments (Performing Arts and Film, Design, Cultural Analysis, Art & Media, Music) has an attached research institute, except in the case of the Department of Cultural Analysis, which is host to three research institutes and is the planned venue for further development of transdisciplinary research in the arts.

Within the individual higher education institutions, R&D activities may be organised either in autonomous institutes, as specific types of duties within institutes or departments, or as matrix units with ties to a number of institutes. The location of R&D in its own institute arises from the special demands made in the area of R&D duties, as compared to training, and allows R&D to profile itself in its own way; on the other hand, the integration of R&D within institutes or departments responsible for a range of duties can promote the link with teaching.

**Table 2: Art disciplines and locations of Swiss UAS**

	BFH	FHNW	HES-SO	HSLU	SUPSI	ZFH
Fine Arts/Media Art	Berne	Aarau Basle MuttENZ	Geneva Lausanne Sierre	Lucerne		Zurich
Performing Arts	Berne Biel		Lausanne		Verscio	Zurich
Design	Berne	Aarau Basle MuttENZ	Geneva Lausanne	Lucerne		Zurich
Film			Geneva Lausanne			Zurich
Conservation-Restoration	Berne		La Chaux-de-Fonds		Canobbio	
Music	Berne	Basle	Geneva Neuchâtel Lausanne Fribourg Sion	Lucerne	Lugano	Zurich Winterthur
Creative Writing (only BA)	Biel					

Source: Websites of the Universities of Applied Sciences, accessed August 2011

For the art disciplines, there are also national networks that are specifically geared towards discussion in the area of R&D duties or at least include them:<sup>9</sup>

- The Swiss Design Network brings together those active in R&D in design and organises regular symposia ([www.swissdesignnetwork.org](http://www.swissdesignnetwork.org)).
- Training in Film is offered as part of the network Cinema CH, a project in which nine Swiss higher education colleges and institutions cooperate and which also facilitates cooperations in research projects ([www.netzwerk-cinema.ch](http://www.netzwerk-cinema.ch)).
- All restoration-conservation training throughout Switzerland is united in a joint virtual 'campus' that also provides information on R&D projects ([www.swiss-crc.ch](http://www.swiss-crc.ch)).
- The working group for research of the Konferenz Musikhochschulen Schweiz meets regularly to discuss research issues.
- For training in theatre, a virtual 'campus' embracing institutions throughout Switzerland has been set up, the 'Master-Campus-Theater-CH', in which the drama schools in Zurich, Berne, Lausanne and Verscio participate; they have chosen a representative to it for research issues ([www.mastercampustheater.ch](http://www.mastercampustheater.ch)).
- The recently created Swiss Artistic Research Network, to which all colleges of fine arts belong, has the goal of promoting discussion among researchers through workshops where projects are presented.
- The committees and other elements of the KFH have responsibilities in coordinating research and addressing research policy, namely in the Fachkommission Anwendungsorientierte Forschung und Entwicklung (FFE), and in the Konferenz Musikhochschulen Schweiz (KMHS), Konferenz der schweizerischen Hochschulen für Kunst und Design (KHKD) and Konferenz Darstellende Künste und literarisches Schreiben Schweiz (KDKS). KMHS, KHKD and KDKS have also joined together in the group Artschools Switzerland ([www.artschools.ch](http://www.artschools.ch)).

In connection with these networks, it should be mentioned that in March 2010 the international Society for Artistic Research was founded at BUA, with institutional members from ten European countries and the USA.

## 2.3 Institutions in art education and art outreach

Art education and outreach needs to be discussed separately. Professional training in these fields is the responsibility of both art colleges and Universities of Teacher Education (UTE)<sup>10</sup> and they are a major job market for graduates. The interdisciplinary field between art and teaching has gained in importance in recent years. As well as its traditional role in general and specialised schools, art education has recently come to be present also in museums and concert halls.<sup>11</sup> Museum educational services have become well established and music education is now one of the basic activities of a professional orchestra. A contributing factor to this development is the professionalisation of cultural management (cf. Mandel 2009). In this, the terms *Kunsterziehung*, *Kunstpädagogik* and *Kunstvermittlung* (art education,

<sup>9</sup> The websites cited here were accessed on August 13 2011.

<sup>10</sup> In Switzerland the art colleges are part of the UAS, for which the Federal Government contributes subsidies, whereas UTE are a separate type of higher education college, which is run and financed by the cantons alone. These higher education institutions provide teacher training and are primarily operated as independent institutions. Exceptions are the Pädagogische Hochschule of FHNW, the Dipartimento formazione e apprendimento già Alta Scuola Pedagogica of SUPSI and the teacher training provided at the University of Geneva.

<sup>11</sup> Cf. e.g. BUA 2008; Kunz-Ott et al. ed. 2009; Lingner 2004; Maset 2001; Mast/Milliken 2008; Mörsch 2009; Sternfeld 2005; Stiller 2008; Wimmer 2010.

art teaching and art dissemination) are not sharply defined against each other; one common way of reading them is that *Kunsterziehung* and *Kunstpädagogik* refer to activities related to schools, whereas *Kunstvermittlung* (here translated as art education) refers to the non-school sphere and may include the publication of R&D results in the arts. The following details provide an inventory of training and R&D in art teaching and education, in order to show the existing and possible cooperations between UAS and UTE.

### 2.3.1 Training

All UAS that offer training in art also provide courses of study in art education and art outreach.

In the training for teachers at Pre-school and Primary levels, and for Secondary Level I at UTE, the curriculum includes courses in teaching method and specialist studies in Music, Visual Art and Design (*Bildnerisches Gestalten*), Textile and Technical Design (*Textiles und Technisches Gestalten*), if these subjects are chosen by the student. There are some individual courses for Secondary Level I at art colleges too, e.g. Schulmusik I at the ZHdK. On the other hand, there are UTE for which a Bachelor's degree from a UAS or university in the chosen subject is required for entrance to courses that lead to qualification as a teacher at Secondary Level I (e.g. HEP in the Canton Vaud).

With the exception of SUPSI, all UAS in the arts that are operated by one or more cantons also grant teaching diplomas (*Lehrdiplome*) for Visual Art and Design and Music (Schulmusik II) at Matura schools. French-language training to gain a Teaching Diploma for Visual Art and Design is in preparation. There are different models for these training qualifications for teachers at Matura schools. In Basle, Berne and Vaud (only music) the courses are cooperations between the art or music college (for the disciplinary training) and the UTE (for training in teaching); in Lucerne and Zurich the Teaching Diploma for Visual Art and Design can be earned entirely within the Schools of Art and Design or Music of HSLU or at the Department of Cultural Analysis of the ZHdK. Zurich and Lucerne also offer their own courses in Schulmusik II, although these have not yet been recognised by the EDK; the course in Lucerne is a cooperation with the UTE there. In Geneva the teaching element of the Schulmusik II training is conducted at the education institute of the University of Geneva.<sup>12</sup>

In summary it can be said that cooperations in training between different types of higher education college are possible and in the case of art colleges and UTE they are in fact the rule; an exception to this is Zurich. Cooperations between UTE and UAS in the arts are also found in Further Education.<sup>13</sup> In addition, both UTE and arts UAS participate in the cultural outreach platform Pro Helvetia.<sup>14</sup> As the exact form of the training is the responsibility of the canton, an increased level of cooperation would require that any necessary negotiations be articulated at cantonal

<sup>12</sup> A list of monodisciplinary teaching diplomas in Music and Visual Art and Design is provided in the appendix. The diplomas listed here are granted by the cantons and are all recognised by the EDK; for the Schulmusik II diploma, that is true only of those in Basle, Berne and Vaud, which are awarded in collaboration with a UTE that has already been recognised by the EDK, whereas Lucerne and Zurich still need accreditation (on the terms of this, see EDK 1993 and EDK 1998).

<sup>13</sup> Cf. MAS 'Médiations des arts' of ECAV (École cantonale d'art du Valais), which is offered in collaboration with the UTE of FHNW ([www.ecav.ch/formation-continue/mas/accueil/presentation.html](http://www.ecav.ch/formation-continue/mas/accueil/presentation.html), accessed 14.9.2011).

<sup>14</sup> Cf. [www.prohelvetia.ch/Kulturvermittlung.814.0.html](http://www.prohelvetia.ch/Kulturvermittlung.814.0.html) or [www.kultur-vermittlung.ch](http://www.kultur-vermittlung.ch) (accessed 14.9.2011). The project was initiated by the Pädagogische Hochschule Berne and the Swiss UNESCO Commission and is guided in scholarly matters by the Institute for Art Education of the ZHdK ([www.prohelvetia.ch/Wissenschaftliche-Begleitung.823.0.html](http://www.prohelvetia.ch/Wissenschaftliche-Begleitung.823.0.html)).

level. On the other hand, the recognition of teaching diplomas across the whole country needs to be solved intercantally to guarantee the mobility of teaching personnel. To this end the EDK has formulated minimum requirements, but at present these have not yet been implemented.<sup>15</sup>

### 2.3.2 Research and Development

The increasing importance of art education and art outreach contrasts with the still small amount of R&D activity in these fields, which only began to take place on a regular basis when the UAS and UTE were created.<sup>16</sup> Today, however, all arts UAS have a research concentration or research activities in the areas of art teaching and education.

Art colleges are notably more active than UTE in R&D in the area of art teaching and education.<sup>17</sup> The different concentrations are not all given the same weight (in number of projects or in financial volume), so that research relevant to art education takes very different forms at each higher education college. In realising research projects, individual art colleges cooperate with each other<sup>18</sup> or with universities.<sup>19</sup> In addition, cooperations have been undertaken between art colleges and UTE in the area of R&D,<sup>20</sup> as is encouraged by the EDK.<sup>21</sup> For cooperative projects like these, which require additional resources to organise, there are no special financial incentives from the Federal Government, so that the arts UAS and the UTE concentrate on building up their own structures and profiles.

## 2.4 R&D's role in art colleges' strategic positioning

Around the world, R&D has differing levels of importance at arts UAS, due to distinctive national education and research contexts and corresponding differences in approach. In the USA, R&D in the arts has a long tradition, linked to the number of third-cycle programmes of study on offer. In Europe, after Great Britain in the 1970s it was above all Finland, and then also Norway and Sweden, who led the way in R&D activities linked to third-cycle programmes. In Belgium, the Netherlands, Austria and Germany, R&D activities are increasingly frequent in the arts.

15 'Am 28. Oktober 2010 hat der Vorstand der EDK Mindestvoraussetzungen für die Ausbildung der Maturitätsschullehrerinnen und -lehrer für Musik und für Sport verabschiedet. Der Vollzug ist bis auf weiteres aufgeschoben. Aufgrund eines Wiedererwägungsantrags müssen die Mindestvoraussetzungen in den EDK-Organen nochmals traktandiert werden' (EDK 2011).

16 Outside Switzerland the situation is different. In music, for example, there have been several decades of music teaching based on R&D, with corresponding teacher training, in English-speaking countries and in Germany, where already in the 1920s Leo Kestenberg had promoted the professionalisation of music teacher training, thereby founding a research tradition specific to this discipline (Gruhn 2003:251f.).

17 Since 2002 DORE has supported four projects and the CTI one project in art education and outreach. Three are concerned with outreach in museums, one with children's theatre outreach and one with music outreach. In the narrower area of school art education there are thus no projects financed by DORE; it has been suggested that this is linked to the prioritisation of PISA subjects by the UTE. The small number of projects is astonishing in the light of the importance of art education courses at UAS and the fact that, for example, music professors need to systematise and deepen their experience-based knowledge through research projects on teaching method and to make it more widely applicable by developing teaching tools, though this is something that is not supported by the SNSF. A different picture emerges, however, from R&D projects that are funded not by the SNSF but by other foundations and above all out of the resources of the UAS themselves. These can be divided roughly into four research fields: 1. Instrumental and vocal teaching in music, including physiological studies; 2. Art education and state schools; 3. Art outreach and studies on aesthetic experience; 4. Theory and principles, including studies of evaluation and reports on quality standards and teaching plans.

18 All German-Swiss art colleges are participants in one DORE-funded project 'Kunstvermittlung in Transformation'.

19 E.g. the project 'Rhythmus und Heilung' of the MAB in collaboration with the Centre for African Studies of the University of Basel.

20 E.g. the DORE-funded project 'Ästhetische Kommunikation im Kindertheater', conducted in a cooperation between ZHdK and the Pädagogische Hochschule Zürich.

21 The EDK's recommendations passed by the Plenary Assembly of October 26 1995, 'Empfehlungen zur Lehrerbildung und zu den Pädagogischen Hochschulen', state: 'Die Pädagogischen Hochschulen arbeiten untereinander und mit andern Lehrerbildungsinstitutionen zusammen. Die Zusammenarbeit bezieht sich insbesondere auch auf die Forschungs- und Entwicklungsarbeiten. Die EDK unterstützt diese Zusammenarbeit und fördert die Koordination und die Durchlässigkeit zwischen den verschiedenen Lehrerbildungsinstitutionen' (EDK 1995:3).



## 2

### Structures, personnel and positioning of R&D in the arts in Switzerland

A recent survey of 83 European music colleges showed, for example, that R&D was conducted at almost all institutions (AEC 2010:14). R&D at music colleges is viewed there as 'a dynamic force in our institutions, creating space to experiment and deepen artistic practice, providing a source of innovation and a way of enabling us to connect more strongly to contemporary contexts' (AEC 2011:107). The European League of Institutes of the Arts, the most important network for higher education institutions and universities in the fields of Fine Arts, Media Art and Design, regards R&D in the arts as important for the following aspects:

- innovation in the creative industries,
- producing the next generation of artist-researchers,
- supporting collaborations with specialists in other countries and subjects,
- the competitiveness of a college in the international context (ELIA 2011:4f.).

In Switzerland, the arts UAS profile themselves as educational and research institutions with independent expertise. In the context of today's knowledge society and the transformation of European education, they regard R&D tasks as an important element in the continuous development and positioning of the college in the international context. Supporting young artists and researchers through third-cycle study programmes has by now become an explicit strategic goal of the arts UAS (cf. KFH 2008).<sup>22</sup> Reference is made to the distinctive character of research approaches conducted at art colleges and the lack of equivalent subjects at universities<sup>23</sup> and the point is made that it would be an excessive intrusion from outside into the future development of art subjects if doctorates by art college graduates were to be supervised by members of the universities. Only if the arts UAS are enabled to train their own younger personnel within the discipline, it is said, will it be possible to build up a community of artistic researchers.<sup>24</sup>

22 The ZHdK sets out in its profile the aim '[sich] auf nationaler Ebene [...] für ein eigenständiges Promotionsrecht [einzusetzen]' ([www.zhdk.ch/fileadmin/data\\_zhdk/hochschule/Rektorat/20110217\\_ZHdK-leitbild-D.pdf](http://www.zhdk.ch/fileadmin/data_zhdk/hochschule/Rektorat/20110217_ZHdK-leitbild-D.pdf), accessed 27.8.2011).

23 Cf. 'Klassifikation der gemeinsamen Fachbereichsgruppen' of the FSO in: Babel et al. 2010:6.

24 Cf. e.g. Bast 2011:175; Buckley/Conomos ed. 2009; University of Applied Arts Vienna/Bundesministerium für Wissenschaft und Forschung n.d.:12.

## 2.5 Personnel and the integration of R&D and teaching

R&D can be pursued in Swiss higher education either by Master's or doctoral students or – depending on the qualifications system – by *Habilitation* candidates. Research may also be pursued by people who are employed through research funds to realise a particular project. It is also possible for staff with permanent positions to be engaged primarily or exclusively on R&D work, in which case it is not the staff but the tasks that change from project to project. Finally, it is possible and expected that teachers in higher education initiate and direct research.<sup>25</sup>

The Federal Statistical Office (FSO) distinguishes at UAS the personnel categories *Professoren/-innen*, *Andere Dozierende*, *Assistierende und wissenschaftliche Mitarbeitende* (sometimes also termed *Mittelbau* or mid-level staff) and *administratives und technisches Personal*. Through these categories, the data show up differences in the personnel structure of different subject areas in UAS. Thus in the year 2009 mid-level staff, some of whom can be assumed to have an academic educational background, made up 24.6% (100 FTE) in Design, but in Music, Theatre and Other Arts only 9.3% (95 FTE).<sup>26</sup> The area of Music, Theatre and Other Arts thus has notably lower numbers than the 19.2% average of all UAS. It should also be assumed that, while most *Assistierende* and *Wissenschaftliche Mitarbeitende* are working on R&D duties, some of them are employed on administrative work or in UAS libraries.<sup>27</sup>

As regards the proportion of staff engaged in R&D, in 2009 11.8% (48 FTE) of personnel in Design were working in this field, while in Music, Theatre and Other Arts the figure is 6.0% (62 FTE). Both subject areas are thus far below the average for all UAS, which is 17.3% (2259 FTE). The proportions should be set in relation to those for training, which come to 75.2% (305 FTE) in Design and 78.7% (804 FTE) in Music, Theatre and Other Arts. In comparison to other subject areas, these are the highest proportions and are far above the average of all UAS, which have an overall training proportion of 45.4% (5925 FTE). The figures need to be seen in light of the special need for quality teaching in the arts, which requires strong supervisory relationships. Due to the complexity and high level of specialisation in artistic activity, individual or small-group teaching is frequent, and this is evident in the FTE supervisory relationship of 6.8 students in primary degrees (BA, MA, Diploma) per single member of teaching staff (professors, *Dozierende*, *Assistierende* and *Wissenschaftliche Mitarbeitende*) in the subject area of Music, Theatre and Other Arts (FSO 2010c).

25 For the UAS, see Art. 12 FHSg.

26 A European comparison is possible through a survey of 83 European music colleges. In around four fifths of the institutions, R&D activities were conducted by academic personnel, in around two thirds by music performers and composers. In around half of the surveyed institutions personnel were employed specifically for R&D (AEC 2010:16).

27 Across all UAS, the *Assistierende* and *Wissenschaftliche Mitarbeitende* fulfil on average around half of all tasks in the area of R&D (50.7%), other staff far less (Professors 13.2%, other *Dozierende* 8.2%, administrative and technical personnel 5.9%) (FSO 2010d).

**Table 3: Personnel by subject area and type of duties at Swiss UAS in 2009**

	Total		Training		Applied R&D		Further Education		Services		Admini- stration	
	FTE	%	FTE	%	FTE	%	FTE	%	FTE	%	FTE	%
Architecture, Construction, Planning	700	100	356	50.8	204	29.2	17	2.5	54	7.7	68	9.8
Engineering and IT	2233	100	952	42.6	907	40.6	64	2.9	92	4.1	217	9.7
Chemistry and Life Sciences	455	100	214	47.0	162	35.6	4	0.8	35	7.6	41	9.0
Agriculture and Forestry	93	100	41	44.2	33	35.7	0	0.1	9	9.7	10	10.3
Business and Services	1738	100	823	47.4	279	16.1	225	12.9	113	6.5	298	17.1
Design	405	100	305	75.2	48	11.8	15	3.8	11	2.7	26	6.5
Sport	28	100	13	46.6	7	25.6	0	0	4	13.6	4	14.3
Music, Theatre and Other Arts	1021	100	804	78.7	62	6.0	16	16	21	2.0	120	11.7
Applied Linguistics	89	100	40	45.3	15	16.6	3	3.1	15	17.1	16	18.0
Social Work	662	100	350	52.9	111	16.7	84	12.6	25	3.8	92	13.9
Applied Psychology	116	100	39	33.2	19	16.2	17	14.4	16	13.7	26	22.5
Health	761	100	462	60.7	69	9.1	36	4.7	20	2.7	175	22.9
Teacher Training	2936	100	1292	44.0	254	8.7	127	4.3	441	15.0	821	28.0
None of the above	1814	100	235	12.9	89	4.9	7	0.4	37	2.0	1446	79.7
<b>Total</b>	<b>13053</b>	<b>100</b>	<b>5925</b>	<b>45.4</b>	<b>2259</b>	<b>17.3</b>	<b>614</b>	<b>4.7</b>	<b>893</b>	<b>6.8</b>	<b>3360</b>	<b>25.7</b>

Source: Jaberg 2010

The data show that at the arts UAS professors, who predominantly have an artistic training and in general hold permanent teaching positions, senior teaching staff (*Dozierende*) in elementary disciplines and external staff who may contribute different types of education and experience, are all often engaged in R&D work in the context of specific projects.<sup>28</sup> These project-related positions enable professors and other senior teaching staff in the arts to fulfil a teaching load that is high relative to the universities, to pursue their artistic or other professional practice and to undertake R&D activities from time to time. However, these short-term periods of work in R&D can also be traced to a dependence on third-party funding, which makes it difficult to maintain larger research groups with longer-term staff. Research professorships that link research activity to a specific teaching workload are not common.<sup>29</sup> It can be assumed that, in comparison to other areas of the UAS, the transfer of knowledge generated in R&D projects into teaching is lower in the arts.

28 Across all UAS and for the year 2009, 56% of personnel are on temporary contracts or are employed for specific assignments (*Mandatsbasis*). Whereas in the personnel categories of Professor and of Administrative and Technical Personnel permanent positions are the norm (88% and 68% respectively), *Dozierende* are employed on assignment (49%) or on temporary contracts (26%). Half of the *Assistierende* and *Wissenschaftliche Mitarbeitende* are employed on temporary contracts (Jaberg 2010:20).

29 An indicator of integration between teaching and R&D is the proportion of Professors, *Dozierende* and *Assistierende* / *Wissenschaftliche Mitarbeitende* of a college who have at least a 50% (half-time) position and devote at least 20% to teaching and at least 20% to R&D. Contributions to the OPET are determined by these data, which are therefore recorded. At the art colleges in 2009, the proportion of personnel that fulfil these requirements was between 0 and 8%, among the lowest proportions in all areas of the UAS. In the area Technology, Business and Design, the proportions are usually between 18 and 39% (information on the contributions of UAS to applied R&D per personnel category, OPET, October 13 2010).

**Table 4: Personnel by category at Swiss UAS in 2009**

	Total		Professoren/ -innen		Übrige Dozierende		Assistierende und wissen- schaftliche Mitar- beitende		Administratives und technisches Personal	
	FTE	%	FTE	%	FTE	%	FTE	%	FTE	%
Architecture, Construction, Planning	700	100	234	33.4	106	15.1	228	32.6	133	18.9
Engineering and IT	2233	100	74	33.8	193	8.7	903	40.4	383	17.1
Chemistry and Life Sciences	455	100	146	32.1	31	6.8	213	46.8	65	14.3
Agriculture and Forestry	93	100	36	38.7	4	4.3	50	53.6	3	3.4
Business and Services	1738	100	646	37.1	393	22.6	293	16.8	406	23.4
Design	405	100	129	31.7	109	26.9	100	24.6	68	16.8
Sport	28	100	8	27.8	16	57.7	1	3.6	3	10.8
Music, Theatre and Other Arts	1021	100	472	46.2	253	24.8	95	9.3	201	19.6
Applied Linguistics	89	100	51	57.2	9	10.1	15	16.5	14	16.2
Social Work	662	100	277	41.8	126	19	98	14.8	161	24.3
Applied Psychology	116	100	49	42.1	16	13.8	24	20.3	28	23.7
Health	761	100	448	58.9	86	11.4	50	6.6	176	23.2
Teacher Training	2936	100	799	27.2	954	32.5	291	9.9	892	30.4
None of the above	11814	100	219	12.1	63	3.5	150	8.3	1382	76.2
<b>Total</b>	<b>13053</b>	<b>100</b>	<b>4267</b>	<b>32.7</b>	<b>2361</b>	<b>18.1</b>	<b>2509</b>	<b>19.2</b>	<b>3915</b>	<b>30</b>

Source: FSO 2010a

The number of junior researchers, finally, who are employed for the duration of their research project in the context of a doctorate is still small at arts UAS in Switzerland. Obligatory taught modules to qualify students for research at Master's and Bachelor's level have been or will be implemented.

## 2.6 Summary of Characteristic 1: The institutional context of R&D

The organisational structures of the arts UAS and their R&D units include different forms of integration in units at neighbouring or superior levels. The position of a unit within its institution is determined by its size and historical development, and the different constellations of disciplines influence the profile of the art colleges in Switzerland and their R&D approaches. Swiss arts UAS hence pursue R&D in a broad spectrum of artistic disciplines, and also in transdisciplinarity within the arts and interdisciplinarity with other applied subject areas.

The organisational structures are relevant to R&D not only in the opportunities they offer for trans- and interdisciplinary projects, but also with respect to the centralisation of services and decision-making that arises from them; the marketing department of an art college, for example, communicates research results in a different way from that of a multidisciplinary environment that also includes non-artistic subject areas.

In recent years there have been fusions of organisational units and processes of concentration in particular locations. This was prompted by the pursuit of critical mass in organisational units. In R&D in the arts there are research units that are too small and insufficiently linked to teaching to ensure ongoing research activity.

## 2.7 Summary of Characteristic 2: R&D's role in strategic positioning

Colleges today believe they are faced with the challenge of winning and keeping international renown. Consequently, international trends in the development of higher education partly determine how an institution and its staff define its profile.

### 2.7.1 R&D in the context of strategic positioning

At art colleges in Switzerland and in Europe there is a widespread view that R&D and the training of younger personnel in third-cycle programmes of study are part of the profile of a full-fledged, competitive art college of international rank: it is argued that, if art colleges only taught and served the art sector (the art market, exhibitions) by providing it with trained professionals, there could be less potential for innovation. Some see as a model the art universities outside Switzerland that have a publicly and directly funded mandate, distinguishing them from industrial research conducted by private enterprise.<sup>30</sup> Following this argument, Swiss arts UAS call for the national regulatory framework to permit them to pursue this goal and for corresponding financial resources.

30 Cf. Bast (2011:175f.) as regards the Austrian art universities.

## 2.7.2 R&D as a strategic element in professionalisation

Art colleges in Switzerland and Europe see third-cycle programmes of study as a central element in professionalisation. By creating curricula, organising conferences and workshops, setting up networks and journals, in this view, classic patterns of professionalisation would be adopted in the arts. Completion of a third-cycle programme can, depending on the approach, count as either an artistic or a research qualification for activities both in and outside the higher education sector.

## 2.8 Summary of Characteristic 3: Personnel categories conducting R&D

The SSTC Report on UAS referred to the variety of personnel categories that may be involved in R&D. A distinction needs to be made between, on the one hand, staff employed permanently or for a project and, on the other hand, persons in training who are acquiring professional qualifications by conducting research (SSTC 2010:30–35). In the areas of R&D in arts UAS, too, there are persons working in various different employment relationships and with differing educational background, prior experience and qualification goals.

### 2.8.1 Personnel categories in relation to employment status

At Swiss arts UAS, most professors who are employed in training duties do not work in the area of R&D. On the other hand, some researchers are engaged solely on activities in the field of R&D, pick up research ideas from those who are teaching, formulate funding applications and conduct projects. It follows that, in part, R&D and teaching are at present not well integrated.

### 2.8.2 Personnel categories in relation to professional identity


Those conducting research can also be described with respect to their professional identity. Some staff engaged on research see themselves primarily as artists, others as academics or scholars/scientists. However, the professional identity presented publicly by those conducting research in the arts is often presented as something new, as a 'third way', a stance that is maintained on the basis of the distinctive disciplinary characteristics of art colleges (cf. Chapter 4). The question of the identity of those conducting research in the arts becomes relevant when the creation of an independent field of R&D in the arts is understood as part of a process of professionalisation.

## 2

### Structures, personnel and positioning of R&D in the arts in Switzerland

The distinction between artists and academics is relevant above all within art colleges and is expressed by different ways of gaining access to research activities and in the cooperation projects between artists engaged in research and scholars/scientists.<sup>31</sup> This arises in part from the fact that activities in art, teaching and academic research can only rarely all be conducted at the highest standard by a single individual (cf. KFH 2008:7; SSTC 2010:31); this is because each of these activities requires experience, specialisation and continuous, ongoing contact with the specific relevant professional environment, which sets limits on the possibility of achieving a continuous and comprehensive artistic-educational-research competence. For that reason, higher education institutions tend to create concentrations through the different profiles of personnel (cf. the recommendations of the SSTC in distinguishing teaching and research profiles with respect to concentrations, but retaining the link between research and teaching: SSTC 2010:5). R&D projects are often realised in teams of individuals who work either as academics/scientists, as artists or in art education.

<sup>31</sup> The topic of cooperations was addressed by the conference 'Modes of Collaboration between the Arts and Sciences' at the ZHdK on April 29 2011 (cf. Caduff 2010b; [www.zhdk.ch/index.php?id=18865](http://www.zhdk.ch/index.php?id=18865), accessed 26.9.2011).



# 3 Education through and for research: Third-cycle programmes of study outside Switzerland



## Education through and for research: Third-cycle programmes of study outside Switzerland

This chapter is devoted to the most recent developments in third-cycle programmes of study in the arts, which are offered by a number of European higher education institutions. It is based on a survey, carried out for this report, of 23 of the larger European and Canadian art colleges and 31 different programmes of study, leading to a total of 41 different types of final qualification.<sup>32</sup> This revealed that the range of programmes on offer is very varied and is in flux; even during the survey, there were changes in the prospectus descriptions, course plans and requirements (cf. Oforu ed. 2009). Nonetheless, through the snapshot presented here of the situation in the first half of 2011 it is possible to identify general tendencies and to present some basic background for current discussions about third-cycle programmes at arts UAS in Switzerland.

As is well known, these UAS are not entitled to award doctoral degrees and must therefore rely on cooperations with other institutions to provide the training of their own junior personnel through third-cycle programmes. These cooperations are often not formalised at institutional level and are based on personal relationships between researchers, but there are some doctoral programmes that are carried out on the basis of a cooperation agreement. For example, the ZHdK cooperates with comparable higher education institutions outside Switzerland;<sup>33</sup> the Musik Akademie Basel (MAB) in the FHNW cooperates with Swiss and foreign universities;<sup>34</sup> and BUA has joined the University of Bern in a new 'Graduate School of the Arts'.<sup>35</sup>

For an overview of the profile of the third-cycle degrees in the arts, information was gathered systematically and arranged on a survey grid with the following relevant elements:

- 32 The survey primarily included institutions that have longer experience of offering third-cycle programmes and those that already have a large number of graduates from these programmes (UK [cf. QAA 2011] and Scandinavia). In addition, three considerations influenced the choice of educational institutions included. Firstly the full range of the arts should, as far as possible, be taken into account in a balanced way and existing third-cycle programmes in all disciplines of the arts should be considered; the survey encompasses 19 degrees in media art, 19 in music, 16 in fine arts, 17 in art education, 14 in the performing arts, 11 in design and – due to the smaller number of degrees on offer – three each from conservation-restoration, and creative writing/literature. Secondly, institutions were chosen from countries in which researchers who graduated from Swiss UAS are currently taking a third-cycle degree (Austria, Germany, the UK and a network involving the Netherlands and Belgium). Thirdly and finally, in the interests of a balance in languages and regions, one programme in France and third-cycle programmes in Canadian universities were examined, this last case thus also including examples of non-European institutions. It was not possible to include art colleges from other countries with established third-cycle programmes in the arts, such as the USA, Australia and the Baltic countries. In the appendix there is an overview of the third-cycle programmes that were considered, arranged by institution, subject area and degree awarded.
- 33 The ZHdK attempts to maintain the status of equal partner with the foreign institution that is entitled to award doctorates. This equal standing is achieved if teachers and researchers at the ZHdK are permitted to supervise the research work and conduct examinations and if they do not need to have a doctorate or *Habilitation* themselves to do so (but must demonstrate equivalent academic or artistic achievements). A cooperation of this type exists with the University of Linz, the Rector of which has granted two ZHdK professors the freedom to award doctorates (this entitlement is secured by a formal agreement), so that senior academics from the University of Linz are involved only as secondary supervisors and secondary examiners. There is a similar arrangement in the ZHdK's cooperation with the University of Applied Arts Vienna in the area of art education and outreach. A different kind of cooperation exists with the Kunstuniversität Graz (KUG), which is primarily responsible for examining PhD candidates studying at the ZHdK (information based on discussions with members of the ZHdK conducted between October 2010 and June 2011).
- 34 Since 2003, the MAB has had a cooperation agreement with the University of Basel ([http://www.musik-akademie.ch/fileadmin/redaktion/Dokumente/MAB/08-Vereinbarung\\_UNI\\_-\\_MAB\\_2003.pdf](http://www.musik-akademie.ch/fileadmin/redaktion/Dokumente/MAB/08-Vereinbarung_UNI_-_MAB_2003.pdf), accessed 22.10.2011). The types of reciprocal cooperation described there for in the BA/MA programme also make it possible to proceed to a doctorate at the University of Basle, although this is not explicitly stated. A similar cooperation agreement was signed with the University of Würzburg in September 2011, with explicit description of the form of cooperation for doctoral programmes
- 35 The Philosophisch-historische Fakultät of the University of Berne and BUA began cooperation as a pilot project (Graduate School of the Arts) in Autumn 2011. Graduates of BUA can be admitted if they hold a Master's degree with a grade of at least 'good' and have also completed the 'Minor Forschung' offered jointly by the University of Berne and BUA. The course to which they are then admitted at the Graduate School of the Arts has a modular structure, includes both theoretical and practice-based elements and may be completed either as an artistic-academic postgraduate programme or as an academic doctorate. The body responsible for examination and awards is the Philosophisch-historische Fakultät of the University of Berne. Professors and lecturers at BUA are not permitted to be primary supervisors or primary examiners (information from the BUA website [[www.hkb.bfh.ch/de/studium/graduate-school-of-the-arts/](http://www.hkb.bfh.ch/de/studium/graduate-school-of-the-arts/)], accessed 8.8.2011).

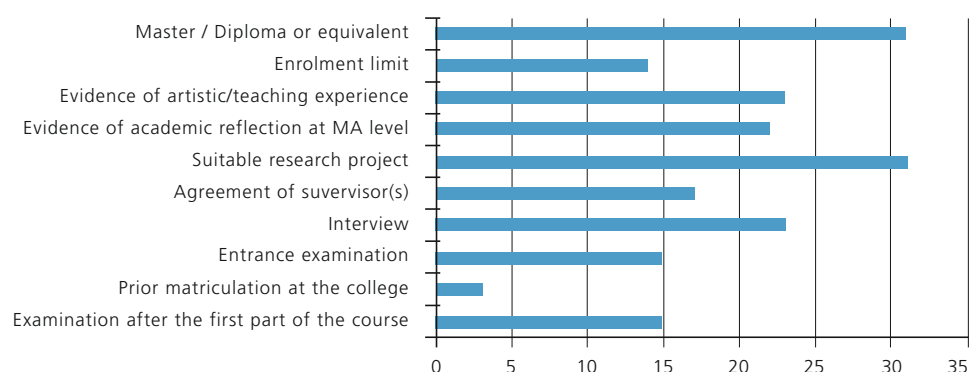
- Structures (statutory definitions, entrance requirements, length of study, structure of the course including the proportion of required attendance to private study, conditions for award of the degree, degree-title, student fees, access to grants or stipends);
- Content (the demands made of the students and the commitments by the college);
- Quality assurance (qualification of artistic and academic supervisors, composition of bodies responsible for examinations and the award of the degree, institutional quality management);
- Students (number of graduates, characteristics of the graduates according to disciplinary areas, nationality, gender, age).

The elements of the survey grid interact with each other and can only be distinguished analytically. For example, the structural element 'entrance requirements' and the content element 'demands made of the students' both have an effect on quality assurance, which itself is present also in 'qualification of supervisory personnel', 'bodies responsible for award of the degree' and 'institutional quality management'. The variations in content that are expressed in 'the commitments by the college' during the programme in turn influence the profile of the element 'students'. The evaluation of the data takes account of this and focuses on individual elements.<sup>36</sup>

### 3.1 Entrance requirements

Third-cycle programmes in the arts are offered as 'excellence programmes' that are geared towards individuals who are already highly qualified and have developed a reflective form of art practice. The entrance requirements shape the standard of a programme and the ease of transfer from the second to the third cycle of study.

**Figure 1: Entrance requirements for third-cycle programmes in the arts**



Source: Websites of the institutions surveyed (accessed August/September 2011)

<sup>36</sup> The information on third-cycle programmes in the arts and the statutory framework was taken from documents available online on the websites of the universities and colleges and from Ministries of Education. Study plans, handbooks, programme rules, examination regulations and digital collections of legislation were consulted. For the survey, additional telephone interviews were conducted with programme coordinators. Questionnaires and interviews with graduates rounded off the study.

# 3

## Education through and for research: Third-cycle programmes of study outside Switzerland

All colleges surveyed examine the artistic potential and/or the academic aptitude of the candidates. A college degree (Masters or Diploma) in a subject relevant to the chosen course at a recognised educational institution or an equivalent course of study, which may be tested by an entrance examination, is a requirement at all colleges for acceptance onto a third-cycle programme. For 25 out of 31 of the third-cycle programmes, artistic and/or art-teaching experience and/or academic reflection (for example in a Master's thesis) must be demonstrated. Half of the third-cycle programmes require that candidates provisionally matriculate at the college or complete a preparatory stage of study with structured content, as a measure to harmonise the students' level of knowledge; this is linked to a specialised examination at the end that must be passed to continue onto the course. For around half of the programmes there is an enrolment limit (Numerus Clausus). Candidates generally have to demonstrate that they have adequate language skills to undertake the programme, complete the degree requirements and take part in R&D and teaching on campus.

The application process is often centred on the description of the research project. The research question of the planned project must lead to an increase in knowledge and an innovative contribution to the theory and practice of a subject, but the topic's appropriateness to the research concentrations and facilities of the college also determine its specific relevance; this thematic appropriateness often opens access to research funding provided by the institution itself.<sup>37</sup> In 23 programmes the institutions conduct interviews. In 16 programmes, the written agreement of the person who will supervise the R&D project or dissertation must be presented.

### 3.2 Length and structure of studies

The length of study of the third-cycle programmes in the survey varies between a minimum of 2.5 years to a maximum possible extension of 14 semesters of full-time study. Most of the programmes surveyed (28 out of 31) foresee a regular period of study of three to five years of full-time study. Austria, Germany and Norway appear at the lower limit with three to four years. Canada, the UK and France generally allow a rather longer period of study. In the case of part-time study, a longer, often unspecified extension of the deadlines may often be granted.

More than two thirds of the programmes surveyed run curricula with structured content and obligatory courses designed specifically for third-cycle programmes. Two thirds of the programmes have a two-part structure. In the first part of the programme there are courses in theory and obligatory courses to improve, in particular, the students' competence in theory of science/scholarship and to demonstrate their ability in debating and presenting work. In addition, preparations are made for the research project. The first part of the programme is often concluded with an examination. The second part of the programme consists of individually supervised studies and in the conduct of the research project. Alongside these activities, it is expected that the students participate actively in conferences and research meetings, give public presentations of their own artistic works and present their academic publications in research journals. Seven of the programmes require teaching duties, and in one other case this is optional.

37 Cf. the overview of third-cycle programmes of study given in the appendix, arranged by institution, subject area and degree title.

There is a detectable tendency for the variables 'length of study' and 'course structure' to interact, in that, where the course is more strongly structured, it also tends to be shorter. The Norwegian and Austrian programmes in the survey tend to be structured throughout, with a regular period of study of three years. The Canadian programmes in the survey are structured by intermediate examinations, but expect a period of study of four to five years.

### 3.3 Degrees and degree requirements

The degrees earned through the study programmes in the arts express their relation to academic doctorates in that they stress either their equal value or their difference from these.<sup>38</sup> In most cases (in 21 out of 31 programmes), the third-cycle programmes lead to the title PhD or docteur (in France) or Dr. phil. (or Dr. rer. nat. in Conservation-Restoration at the Academy of Fine Arts Vienna); these titles are also awarded for third-cycle programmes that are strongly weighted towards artistic components and require only a small element of verbalised reflection for the award of the degree (such as the PhD of the Faculty of Fine Arts of York University or the PhD of the Faculty of Fine, Applied and Performing Arts of the University of Gothenburg). Among the degree titles in which an artistic-practical orientation is made clear are the PhD in practice (Academy of Fine Arts Vienna), Dr. phil. in art (Hochschule für Bildende Künste, Hamburg), Dr. artium (Kunstuniversität Graz), Doctor of Arts (Aalto University), DMus [Doctor of Music] (Sibelius Academy), DMus [Doctor of Musical Arts] (McGill University Montreal), DMA [Doctor of Musical Arts] (University of Toronto) und Diploma with note of its equivalence to a PhD (for graduates of the Norwegian Artistic Research Fellowship Programme).

Three of the degrees included in the survey are examples of post-Master's programmes that either require less work compared to the doctoral programme, such as the qualification as Laureate at the Orpheus Institute, Ghent, or else allow primarily artistic and strongly practice-oriented studies, such as the 'Konzertexamen' (concert examination; cf. Cordes 2011:93) and the 'Postgraduate Master of Arts in Context' at the Berlin University of the Arts.

The 31 programmes surveyed, at 23 institutions, offer a total of 41 types of degree. To present an overview of the different requirements for achieving the degree in each case, they have been categorised here according to the different weighting given to artistic and academic components. The final degree requirements in the third-cycle programmes in the arts are:

<sup>38</sup> Cf. the overview of third-cycle programmes of study given in the appendix, arranged by institution, subject area and degree title.

### 3

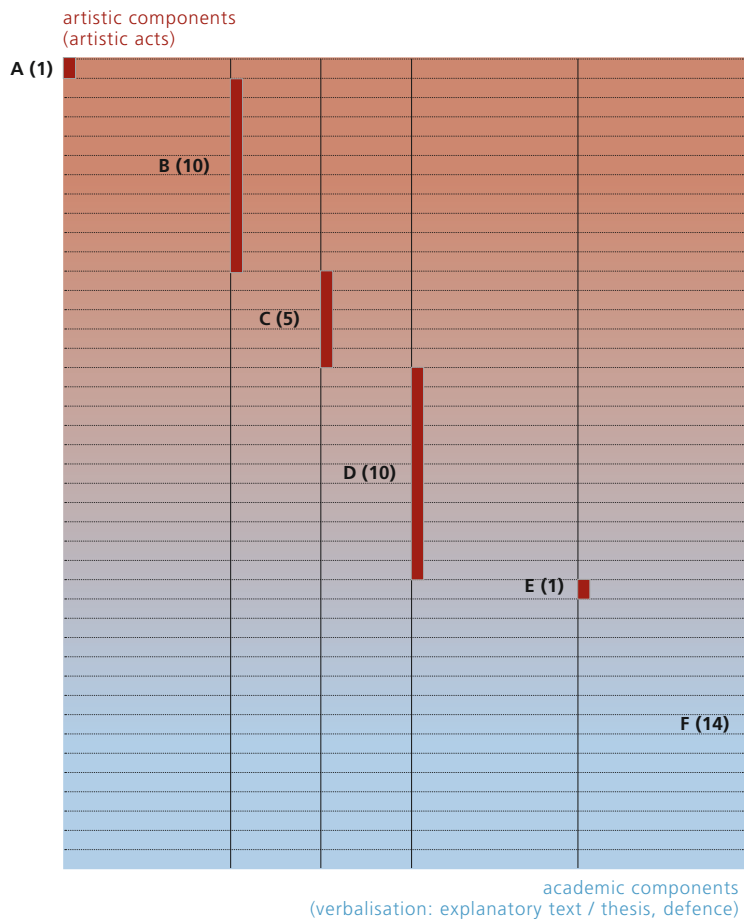
#### Education through and for research: Third-cycle programmes of study outside Switzerland

- public presentations of artistic degree work with no academic written component of the research activities (Category A);
- degree work with an explicitly strong weighting towards artistic projects and their presentation, but accompanied by an academic paper (from 60 to 80 pages in length) on a related topic, providing documentation and analysis, followed by an oral defence or an examination of the 'Rigorosum' type (Category B);
- degree work that gives the presentation of an artistic project slight priority over the documentation and reflection in an academic dissertation (at least 80 to 100 pages), followed by an oral defence in the form of a presentation with discussion (Category C);
- degree work with equal weighting of the academic and artistic components, with a thematic connection between the academic dissertation and the artistic project, which is to be presented publicly, followed by an examination of the 'Rigorosum' type (Category D);
- academic dissertations with integrated documentation of artistic projects that need not be published, followed by an examination of the 'Rigorosum' type (Category E);
- written academic dissertations without creating artistic artefacts, followed by an examination of the 'Rigorosum' type (category F).

Of the 23 institutions surveyed, 13 explicitly offer a number of different types of third-cycle programmes simultaneously: in six cases the same degree title can be achieved by two or three different types of programme (Finland, Norway, UK, Germany [Hamburg]), seven further institutions offer two to three different third-cycle programmes, each with a different degree title (Austria, Germany [Berlin], Canada). 10 of the 23 institutions in the survey limit themselves to a single type of programme, among which Category F is found three times, Category E once, and Categories B, C and D twice each.

The graphic overview below shows that the academic study of a topic and the presentation of its findings in written form is an important element in almost all forms of degree, whereas the purely artistic degree forms are exceptional. Around a third of degree types are purely academic and do not contain any element of developing and presenting artistic projects. Most, however, require that at least half of the degree work be artistic.

**Figure 2: Representation of the 41 degree types in the survey according to their artistic and academic components**



Most of the third-cycle programmes in the survey do not divide the degree requirements into ECTS points, thus following the usual approach in Europe as regards doctoral studies; in the few institutions that use the system, the total number of points varies between 90 and 240 ECTS points.<sup>39</sup>

### 3.4 Supervision and examinations

There is a correlation between the different types of degree work and the type of content in the programme and the demands made of the supervisors and examiners.

<sup>39</sup> There is a remarkably uneven use of ECTS credits at the Academy of Fine Arts Vienna: the three-year Dr. phil. degree that leads to qualification as art teacher (*Künstlerische Lehramt*) is set at 180 ECTS credits (Academy of Fine Arts Vienna 2009a:§2 para. 3), whereas the likewise three-year-long Dr. rer. nat. programme in the subject area Conservation and Restoration is set at 160 ECTS credits (Academy of Fine Arts Vienna 2009b:§4); the curriculum of the programme for PhD in practice (Fine Arts), a four-year degree, is set at 240 ECTS credits (Academy of Fine Arts Vienna 2011:§5 para. 1).

In most cases (24 out of 31 programmes) there is parity between artistic and academic supervision of the research project.<sup>40</sup> The supervisors of third-cycle programmes in the arts are almost always professors with doctorate and *Habilitation* or an equivalent authorisation to teach at university level. These experts must have adequate artistic or academic qualifications in the specialist area. In general, the supervisors are members of the teaching faculty but, in exceptional cases, external (in most cases artistic) international experts with specialist competence may be invited.

The bodies that examine and award the degrees in the programmes are also generally composed of professors with doctorate and *Habilitation* or an equivalent authorisation to teach at university level. With the exception of one programme, a committee of this type must include at least one external expert. The committees are for the most part composed of three to eight members, who are drawn from academic and artistic subjects.

### 3.5 Student fees and access to funding opportunities

The regulations on charging student fees vary greatly. The annual fees for the period 2010/2011 were noted and converted to Swiss francs at the exchange rate current in the early summer of 2011. To interpret the figures on fees and funding properly, it would be necessary to supplement them with information about the regional or national higher education context and the usual forms of support in each case; this has not been possible in the context of this report.

Among the European institutions in the survey, fees are charged for studying only in the UK and in Belgium. The annual charges for Belgian third-cycle full-time programmes are CHF 800, the English programmes, with charges between CHF 6,000 and 8,000 per annum for full-time study, are in the category with the highest charges. The remainder of the programmes surveyed do not charge fees to study, but students' contributions are obligatory, ranging from CHF 40 to 700 per annum. All Canadian institutions surveyed charge fees. The amounts range from CHF 1,400 to 4,800 for local candidates.<sup>41</sup>

Funding opportunities for the graduate students in third-cycle programmes are offered by almost all the institutions surveyed. The support can be divided into two groups: regular payments over long periods and one-off payments. The first group includes research scholarships, employment positions for doctoral candidates or funding in the context of 'excellence programmes' such as *Graduiertenschulen* that enable their students to devote themselves to their studies on a modest budget, at an average of CHF 30,000 per annum. The second group consists of monetary awards and prizes of varying amounts (CHF 700 to 10,000) made on a one-off basis or dependent on specific conditions (top marks, work on projects, the final year of study etc.), and *Forumstipendien* or work scholarships (CHF 500 to 1,000) that run for a certain number of months. Beyond this, doctoral candidates are also encouraged (for example in Montreal at Concordia and McGill Universities) to apply independently for scholarships from state funding agencies. The scholarships of the successful applicants are then for the most part topped up with significant

40 In three fifths of the 31 programmes, the students have at least two supervisors available to them, and in around a fifth of cases a team of more than two people undertakes the supervision. In most cases, one person takes on the principal responsibility and is supported by one or more persons with specific expertise – if necessary, this can be an external specialist. The commitment to a certain number of hours of supervision varies: the spectrum ranges from 20 hours per year with a supervision team (University of the Arts London 2010:41f.), to 80 hours of supervision by a principal supervisor (5% of a full-time position) with an additional 48 hours of supervision by an assistant (3% of a full-time position) per year (University of Gothenburg, Faculty of Fine, Applied and Performing Arts 2008:2).

41 It makes most sense to use this category as the basis of comparison, as the institutions in Canada that were surveyed require residence on the spot. The charge for international students is two, three or four times the amount for local ones, depending on the institution.

amounts by the university itself.<sup>42</sup> It was not possible to acquire comprehensive information about the ratio of scholarships to demand, which would reveal the actual access to funding opportunities.

### 3.6 The students in the third-cycle programmes

A study of the parameter 'students' demonstrates the international demand for third-cycle programmes and also shows up gender-specific differences and weighting in certain research fields. The survey is explorative and strongly shaped by the selection of institutions and the available data, and it is not representative; nonetheless, it can still identify tendencies.<sup>43</sup>

The area of Fine arts and Media art, for which most data was available online, includes 392 graduates and a correspondingly large proportion (45%) of the artistic degrees in third-cycle programmes. For the area of Music, 222 graduates were included (26%). The subdivisions of these areas are Fine arts (35%), Media art (10%) and Music composition / improvisation (6%), Music analysis / interpretation (16%), Musical instrument / instrumental and vocal technique (4%). There were also 110 graduates (13%) from the area Design, 50 (6%) from the area Film and 39 (4%) from the area Teaching / Education (of the whole range of the arts). For the other areas there were fewer programmes on offer, and consequently the numbers of graduates are less than 20 (less than 2%).

42 The survey revealed that the background education structures in the different countries have produced various systems of research funding and that numerous specific programmes supporting younger personnel in the arts are available on the basis of excellence. For example in Finland there are at present four doctoral schools in the arts supported by the Academy of Finland, in which both of the institutions surveyed, Aalto University and the Sibelius Academy, take part (Aalto University 2011; Sibelius Academy 2011). At the Berlin University of the Arts, a *Graduiertenschule* for which both doctoral students and students pursuing the qualifications of *Konzertexamen* and *Meisterschuler* are eligible supports up to ten persons per year for a period of two years (Berlin University of the Arts 2011) and a new *Graduiertenkolleg* supported by the Deutsche Forschungsgemeinschaft is being set up there, with the title 'Wissen der Künste', (Deutsche Forschungsgemeinschaft 2011). The Norwegian Academy of Music currently offers research fellowships in the PhD programme in Performance Practice, and eight artistic research scholarships in the Norwegian Artistic Research Fellowships Programme (Norwegian Academy of Music 2011).

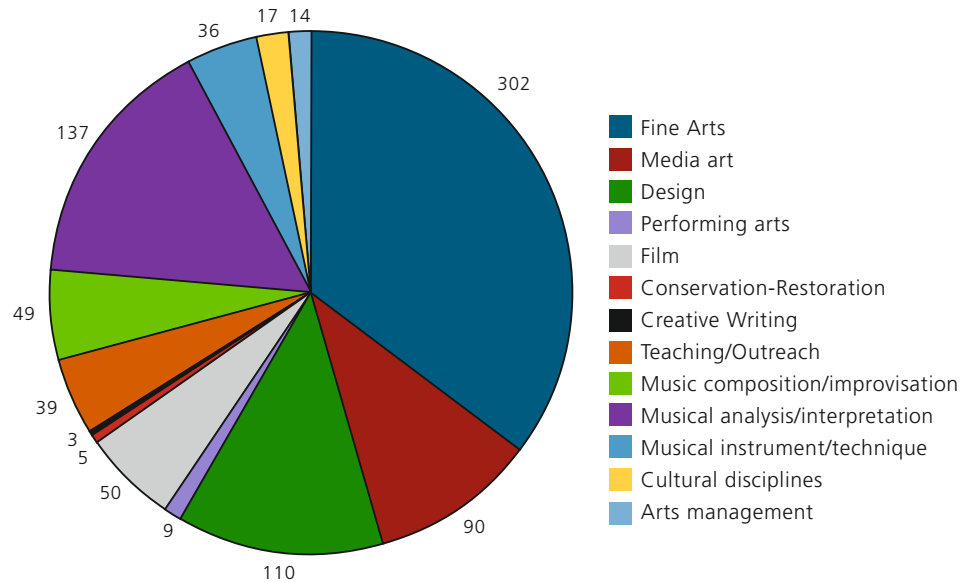
43 The survey comprises only the graduates of the institutions surveyed who could be identified online. At eight of the 23 institutions there were either no graduations from third-cycle programmes as yet, or else the names of the graduates were not made available online for privacy or other reasons. In total, at the 15 remaining institutions in the survey, it was possible to identify 861 graduates of third-cycle programmes that have been in existence from between one and thirteen years. Graduates of third-cycle programmes at the following institutions and in the following periods were identified (the period surveyed in each case is given in brackets): Academy of Fine Arts Vienna (2008–2010); Kunstuniversität Graz (2009–2011); Kunstuniversität Linz (2003–2010); University of Music and Performing Arts Vienna (2000–2011); Katholieke Universiteit Leuven Association (2005–2011); Orpheus Institute Ghent, docARTES (2007–2011); McGill University (1999–2005); Academy of Media Arts Cologne (2009–2011); Aalto University (1999–2011); Sibelius Academy (1999–2010); Université Paris 1 Panthéon-Sorbonne (2000–2007); Leiden University (2008–2010); Norwegian Artistic Research Fellowship Programme (2007–2011); University of Gothenburg (2008–2010); University of the Arts London (1999–2008).



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Education through and for research: Third-cycle programmes of study outside Switzerland

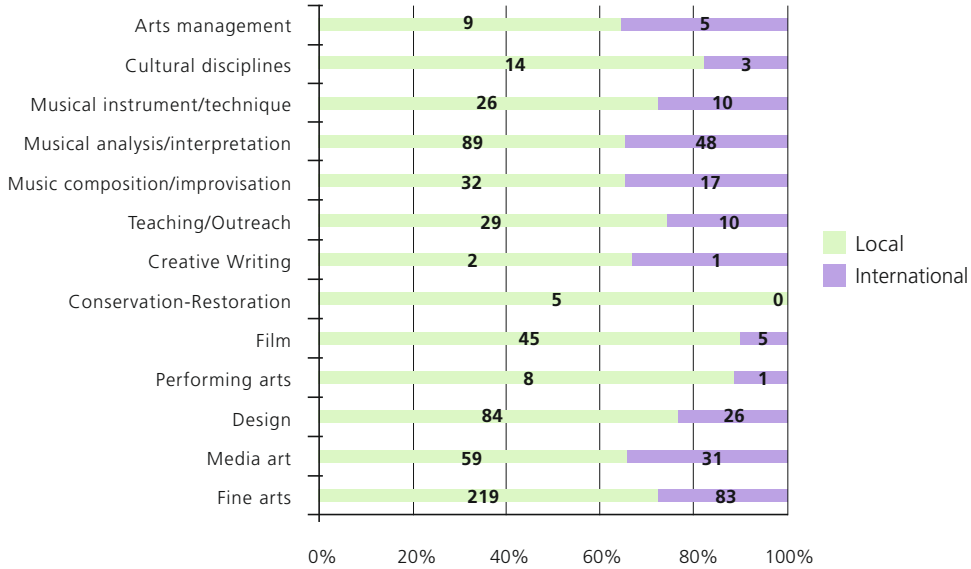
**Figure 3: Graduates of the third-cycle programmes surveyed, by project topic**



The source for this and the following figures are the websites of the following institutions (accessed August/September 2011): Academy of Fine Arts Vienna (2008–2010); Kunstuniversität Graz (2009–2011); Kunstuniversität Linz (2003–2010); University of Music and Performing Arts Vienna (2000–2011); Katholieke Universiteit Leuven Association (2005–2011); Orpheus Institute Ghent, docARTES (2007–2011); McGill University (1999–2005); Academy of Media Arts Cologne (2009–2011); Aalto University (1999–2011); Sibelius Academy (1999–2010); Université Paris 1 Panthéon-Sorbonne (2000–2007); Leiden University (2008–2010); Norwegian Artistic Research Fellowship Programme (2007–2011); University of Gothenburg (2008–2010); University of the Arts London (1999–2008). Only data that could be accessed online has been included. The graphic should therefore be interpreted cautiously.

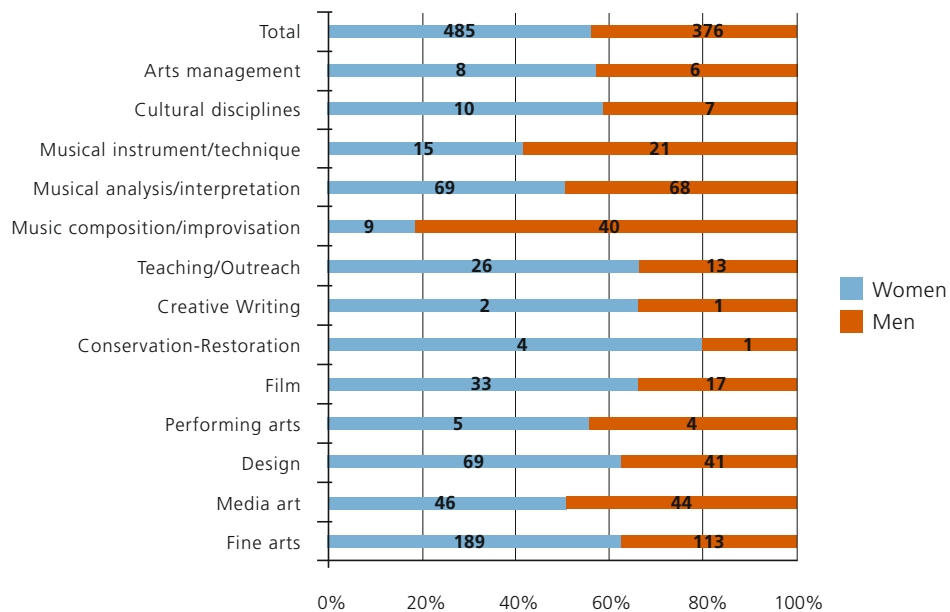
Among the graduates of third-cycle programmes at an institution, 10–36% were foreign. In the areas conservation-restoration, Film and Performance arts, the proportion of foreign students, at 10%, was at the lower end of the scale, while all other areas have proportions of, on average, 30%. These figures show a relatively high level of international mobility among students of third-cycle programmes, promoted at some institutions by the use of English as (one) language of instruction.

**Figure 4: Graduates of the surveyed third-cycle programmes, by project topic and country of origin**



The evaluation of the graduates under the rubric of gender reveals a slight majority of women, which can be seen in the institutions in almost all countries and is found in almost all subject areas of projects: of a total of 861 graduates, 485 (56%) are women and 376 (44%) are men; only the area of music composition deviates from this tendency.

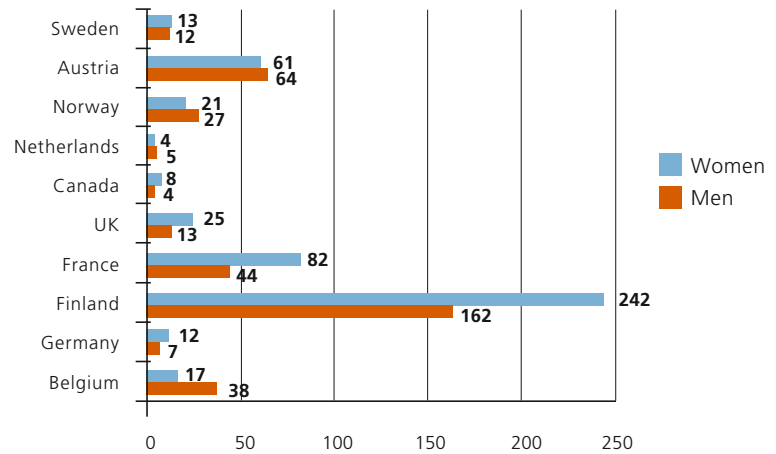
**Figure 5: Graduates of the surveyed third-cycle programmes, by project topic and gender**



### 3

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**Figure 6: Graduates of the surveyed third-cycle programmes, by gender and country of study**



In addition to the evaluation of this data, guided interviews were conducted by telephone with nine Swiss students currently pursuing a third-cycle programme of study or who have graduated from one. All gave as their motive for taking up a third-cycle programme that they wished to develop further as artists and to intensify their reflection on artistic actions, but also that they wished to increase their discursive competence, which cannot be taught with the same intensity in the first two cycles (cf. Fueter 2007:2, 7; Borgdorff 2011a:41). The selection of the institution by the respondents was accidental insofar as they were not aware of the range of third-cycle programmes on offer in Europe and therefore did not know the options that were available to them. They said that the study in the programmes and exchanges with other researchers had brought them a new intensity in reflection on their experience and had included them in networks. Above all, the respondents mentioned the positive effect that their degree had had on their position on the job market. Both the job prospects and the salaries were higher with a third-cycle degree. The respondents mentioned at the same time the pressure on graduates with Master's degrees that is created by the increasing number of people with third-cycle degrees. They expect that in the near future a doctorate will be required for lecturers at UAS in the arts. The respondents regretted the lack of a third-cycle degree in the arts in Switzerland and mentioned especially the difficulties that arise from the lack of financial support.

## 3.7 Summary of Characteristic 4: The role of R&D in the career of those conducting it

R&D careers are not planned for Swiss UAS; instead, students are prepared for professional activity and teachers are drawn from professional practice. This model is relativised by the research competences that are to be passed on in teaching, which are to be supported among *Assistierende* at UAS in cooperation with universities (cf. KFH 2003), with the result that career models are gradually being created at UAS. However, as there are no university subject areas that are equivalent to the arts subjects, the UAS in the arts are faced with the problem of how to acquire specific research competences (cf. Schmidt et al. 2006); this arises not only in training junior personnel through research-based third-cycle programmes, but also with respect to preparing for these programmes at Master's level (cf. SWTR 2010:18f.). In the light of the European and Canadian third-cycle programmes that have been examined above, the role of R&D in the career path should be discussed in relation to the goals that are being pursued in degrees and qualification.

### 3.7.1 The goals pursued in degrees

The third-cycle programmes on offer today in Europe derive their competence goals from the goals for degrees set out in the 'Dublin Descriptors' (Joint Quality Initiative Informal Group 2004; cf. AEC 2007). These are inspired by the university doctorate, but are formulated in such a way that they could be applied to third-cycle programmes that do not equate to a specialist university doctorate. Only the third point among the 'Descriptors'<sup>44</sup> is framed more narrowly, in that it would demand of R&D work that it be published in peer-reviewed publication venues; R&D work, however, need not consist in publication in the manner of academic writings but may be exemplified in artifacts, which may bear much of the weight in degree work in third-cycle programmes. The same item in the Dublin Descriptors demands that a contribution be made that 'extends the frontier of knowledge', which is likewise an unsatisfactory description of achievements in third-cycle programmes in the arts (and in many subject areas of academic dissertations), as these do not necessarily advance the 'research frontier',<sup>45</sup> but may instead question the basis of existing knowledge. The idea of progress is problematic for the arts and it reappears in the final item of the Dublin Descriptors,<sup>46</sup> which, on the one hand, does recognise professional, and thus artistic, contexts in the production of knowledge, but does not include contributions from the area of the arts (and numerous areas of the humanities and cultural disciplines) that present antihegemonic and critical positions and desire to effect changes in society or in other spheres (Bast 2011:171f.; Busch 2011:73; Holert 2011:57–59).

44 'Qualifications that signify completion of the third cycle are awarded to students who: [...] have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication' (Joint Quality Initiative Informal Group 2004:3).

45 On the distinction between the 'research frontier' and the 'core knowledge' of a discipline, cf. Cole 1992.


46 'Qualifications that signify completion of the third cycle are awarded to students who: [...] can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge based society' (Joint Quality Initiative Informal Group 2004:3).

### 3.7.2 The goals pursued in qualifications

Degrees from third-cycle programmes in the arts may be pursued, in a similar way to universities, by junior personnel who aim to deepen their reflection on their practices as artists and the ways of communicating them; they may go on to hold senior positions responsible for R&D; as professors, they will engage with students both in an artistic and practice-based field and will also train them in research practice. European arts colleges show a tendency to require a third-cycle degree as proof of qualification for employment in some areas of teaching. However, artists do not necessarily need this type of 'formal academicisation' for their professional practice (Bast 2011:180). The debates on the topic nonetheless show a tendency to professionalise roles within the arts (in a broad sense) through third-cycle programmes and to offer training that extends to more than artistic skills. This is demonstrated by the heterogeneous range of approaches in third-cycle programmes in Europe and Canada, whose degree work may count as adequate qualification for undertaking R&D in the arts and in cultural disciplines, for teaching at higher education institutions in the arts or for activities in arts education and managerial positions at commercial cultural institutions.<sup>47</sup> However, the overview of the various third-cycle programmes in the arts that have been profiled here shows above all that, in the process of professionalisation, most R&D should encompass both academic and artistic professional qualifications that can bring about a new professional community with a new set of values (Biggs/Karlsson 2011b:414 and Biggs/Büchler 2011:98).<sup>48</sup>

<sup>47</sup> Cf. the brief remarks on the broad job market for graduates with a background in art and design in Nowotny 2011:xix.

<sup>48</sup> The point has been that, while it may for now be of strategic advantage for art colleges to award a 'professional doctorate', in the long term a division between 'thinkers and doers' would not be advantageous (Kälvemark 2011:20f.; cf. Biggs/Karlsson 2011b:414, 422ff.).



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# 4

Practices and concepts of  
R&D in the arts

## Practices and concepts of R&D in the arts

This chapter presents an inventory of the many ways in which R&D in the arts are practised and conceptualised. They have been arranged according to a schema that has been current in discussion for around twenty years, which distinguishes among three families<sup>49</sup> of research 'on', 'for' and 'in' the arts (Frayling 1993; Borgdorff 2011b; cf. Austrian Science Board 2009:64–66). This chapter is intended neither as a definition of terms nor as a theory, but merely as a structured collection of positions around an open-ended concept of 'research'; this allows the associations of the families of research-concepts to become clear. There is expressly no intention of assigning each of these families to a particular type of higher education institution. Furthermore, the citation of a given view here does not imply any evaluation of it; the aim is simply to note that positions of this type play a role in international debate on the topic. Examples of practical application of an approach to R&D by UAS in Switzerland are provided in the report on research at Swiss art colleges (for the year 2008; KFH 2009).

### 4.1 Research practice of an academic kind

'Academic' can refer to the professional background of individuals and their socialisation in universities; like the German term *Wissenschaft*, it embraces not only the natural sciences and the quantitative-empirical human and social sciences, but also subjects like philosophy, literary studies or art history. 'Academic' research practice thus refers to research that implicitly or explicitly adopts the premises and conventions of science and scholarship in fields such as these.<sup>50</sup>

Academic research can be assigned to the family of research 'on' art. Here art is the object of a study carried out according to the rules of method in the humanities and cultural disciplines, with the goal of learning more about art, an artwork, artist (Fastert et al. 2011), artistic practice or its contexts, to disseminate this new knowledge within the community of university researchers concerned with art, and to submit it to their assessment by making it available. The knowledge generated by this process thus arises from an outsider's perspective on the activities of artists and/or their artefacts or on the fortunes of these artefacts in society, economy and history. Normally it is not pursued with the explicit aim of directly influencing the practice of artists or other figures active in the arts.

49 This use of 'family resemblances', after Wittgenstein, rather than classic definitions, takes up a proposal by Kjølrup (Kjølrup 2011:34f.).

50 To avoid misunderstandings, it should be noted that there is no reference here to 'academy' or 'academic' in the sense of academies of art.

## 4.2 Research practice of a technical kind, for the benefit of the arts

The research practices that are here classed as of a 'technical' kind are part of the so-called 'research for art'. This family of research is often classed as development. 'Technical' is here understood as the generation or collection of knowledge with the specific aim of making, achieving or altering something. If academic research responds to the questions 'why?', 'for what reason?', or of how a phenomenon is to be conceptualised, then 'technical' research responds to the question 'how?' The 'application' is constitutive here, being the specific purpose of the knowledge sought.

The knowledge thus generated may bear on painting materials, on metal or stone worked by a sculptor, on glass and lead for a stained-glass maker, on the acoustics of performance venues for music and theatre, on musical instruments, hard- and software for media artists, designers and musicians, or on aesthetic forms of design products. This technical knowledge may be drawn on in conservation and restoration of works or in the historically authentic execution of works in performance events. Technical knowledge in this sense also includes the dissemination of art, teaching methods and the psychology of learning, but also the physiology or neuroscience of artistic practice (e.g. mastery of an instrument or of the body in dance) or of sensory perception (possibly researched by neurophysical methods).

In technical research, in a similar way to academic research, the logic of research draws on an existing body of knowledge and is integrated into the communication channels and media of the technical researchers' specific discipline. It follows the schema 'object of study – research question – methods – analyses', but it differs from academic research in that the product of the research can be communicated as the description of a process, a demonstration, model, or software algorithm. Whereas for academic research the arts are thus the *object* of knowledge, technical research has an immediate relation to the arts, and one that is understood as a service or as cooperation.

## 4.3 Research practice of an artistic kind

For the third family, the term 'artistic research' (*künstlerische Forschung*) is frequently used in the arts research community.<sup>51</sup> This type of research is based on the premise that artistic practice in itself already includes elements of 'research' in a broad sense (cf. Baecker 2009:93), even though they often remain implicit.<sup>52</sup>

51 Various terms are in use, depending on theoretical position and discipline within the arts: 'Kunst als Forschung' / 'art as research' (Dombois 2006), 'art-based research', 'practice-based research' or 'practice-led research' in the UK, 'arts-based research' in Austria (FWF 2011a) or 'recherche-cr ation' in Western Switzerland (L chot Hirt 2010) and Canada (SSHRC 2007). In the context of R&D, the expression 'artistic research' is also occasionally used of art outreach, which has here been assigned to the family of research 'for' art (cf. e.g. Tr ndle 2008).

52 Cf. on this the definition of 'artistic research' by Borgdorff: 'We can justifiably speak of artistic research ('research in the arts') when that artistic practice is not only the result of the research, but also its methodological vehicle, when the research unfolds in and through the acts of creating and performing. This is a distinguishing feature of this research type within the whole of academic research. This is not to say that viewpoints in art criticism, social and political theory or technology play no part in artistic research. As a rule they do play a part. [...] The distinctiveness of artistic research, nevertheless, derives from the paramount place that artistic practice occupies as the subject, method, context and outcome of the research' (Borgdorff 2011b:46).



The notion of 'artistic research' has been at the centre of a broad and productive discussion aimed at finding a research concept that is specific to the arts subjects in the UAS (cf. Caduff 2010b:45f.). Two tendencies can be identified in the discussion of artistic research practice:

1. The first tendency stresses the autonomy of the arts relative to academic studies, society and business.<sup>53</sup> What artists do is a form of research practice, which instills 'tacit knowledge' in the artefact produced. In contrast to academic research, it is expected that artistic research draw on its 'process of a unique discovery' (Busch 2011:77–79; Elkins 2011:90). If this is done explicitly and consciously, artistic research can be classed as *sui generis*,<sup>54</sup> though this does not mean that every case of artistic work is also research.<sup>55</sup>
2. The other tendency is led by an interest in understanding artistic research as something novel and different from artistic practice, that either goes back to the 1980s or was prefigured by the writings and practices of the 'learned artist' since the fifteenth century. This leads to the view that this new kind of research needs to be created by hybridisation or fusion between artistic activities and existing academic research practices.<sup>56</sup> It is argued that this research practice would need to develop its own, coherent research culture based on a new, independent paradigm (cf. Biggs/Karlsson 2011b:408ff.); the choice of methods would need to be practised, learned and taught, because practice alone is not in itself a method (Rust et al. 2007:11).

In the methodological and theoretical debates aimed at clarifying research concepts in the arts, at least four approaches can be identified:

1. Criticism of the idea of academic research practice, tending to relativise its premises;
2. Showing (by analogies) that the premises and conventions of artistic and academic research practice are identical;
3. Stress on the freedom in method and theory of an artistic research activity that is derived from the premises of artistic work;
4. Presentation of the differences between artistic and academic research.

Texts on artistic research criticise the premises of scientific knowledge as established in the nineteenth century, in order to relativise the opposition between 'hard' and 'soft' science, and so to bring academic and artistic practices into a positive relation to each other.<sup>57</sup> These debates have picked up and developed points made in the philosophy, history and sociology of science, such as the theory-laden nature of academic observation, the social and cultural determination and constructed character of knowledge or the crisis of representation of academic-scientific data. More radical positions call, with Paul Feyerabend, for 'science as art' or,

53 The specific role of art, as one of society's 'autonomous functional systems', in generating 'difference' can be derived from N. Luhmann's sociological systems theory (cf. Bippus 2011:101f.).

54 Cf. the Critical Review of research in the arts by Henk Borgdorff in the appendix below.

55 With respect to the distinction between artistic practice and research, it has been claimed, for example, that 'whilst research may absolutely be conducted through artistic practice, it is not necessarily evident in all artistic practice' (AEC 2010:9).

56 Borgdorff's 2006 definition of artistic research is seen by Biggs and Karlsson as a 'hybrid' or 'merger' of artistic practice and academic research, but they note reservations: the 'hybrid' approach is unsatisfying in that some academic criteria are incompatible with artistic criteria, e.g. 'scientific rigour' and the insistence on the unique nature of each artistic experience (Biggs/Karlsson 2011b:405ff.).

57 Some academic institutions have sought out dialogue with people working in the arts, the better to critically question the institutions' own positions. The Massachusetts Institute of Technology, for example, has a 'Program in Art, Culture and Technology' (<http://visualarts.mit.edu/>, accessed 23.10.2011), the Collegium Helveticum appoints artistic Fellows ([www.collegium.ethz.ch](http://www.collegium.ethz.ch), accessed 23.10.2011), and Swiss scientific laboratories invite artists for a nine-month residence through the 'artists in labs' programme (<http://artistsinlabs.ch/>, accessed 23.10.2011).

with Ludwik Fleck, for 'science as objective poetry' (Busch 2011:73). In various contexts, reference is made to the idea that modern scientific-technical research occurs in the 'Mode 2' of applied contexts and transdisciplinarity, and that the idea of a fixed order of academic work with the usual stages (definition of the object, choice of research question, survey of the state of research, choice of method, conduct of the investigation, presentation of the results as the answer to the research question, discussion of the advances thus achieved) is to be replaced by the idea of practice as search, involving exchanges between representatives of different disciplines.<sup>58</sup>

A resemblance is noted between the practices of artistic research and those of the humanities or cultural disciplines.<sup>59</sup> In both cases, premises dependent on the idea of the accumulation of knowledge are not relevant (cf. Schenker 2006: 152), nor are those that Thomas Kuhn has termed 'normal science'. What interests those working in artistic research is the way research practice in the humanities is understood by its practitioners: critical questioning of the concepts on which existing knowledge rests is a primary achievement, and is rated more highly than the accumulation of knowledge along established lines. An account written decades or centuries ago may represent the state of research: the work of the humanities or cultural disciplines is a contribution to present-day culture in that it creates reinterpretations of artifacts from earlier epochs. There is an evident resemblance between this and artistic research, for example in the interpretation and dissemination of musical works of the past, for which historical performance practices are studied and aesthetic explorations are carried out.

Artistic research is understood in these texts as 'use-inspired basic research' that, by reflecting on the process of artistic exploration, directly contributes to enabling the production of the artefact.<sup>60</sup> These debates assume an open-ended process of exploration that extends beyond the disciplines of the arts, and they work with theoretical discourses that range from forms of Grounded Theory, or other pragmatic theories of action, through 'exploratory experimentation'<sup>61</sup> or a – positively valued – 'method anarchism' or 'method dadaism'<sup>62</sup> that does not finish establishing its research questions at the start of the project but instead accentuates processual<sup>63</sup> and unpredictable aspects.<sup>64</sup> For this style of thinking, the self-evident character of the rational linking of facts has never on its own led to acceptance

58 Cf. Gibbons et al. 1994; Jasanoff ed. 1995; Stokes 1997; Biagioli ed. 1999; Bucchi 2004; Nowotny 2011:xxii.

59 Leavy (2009:256f.) offers a comparison of 'arts-based research' with the 'traditional qualitative research' of the humanities and cultural disciplines.

60 Cf. on this the definition of artistic research by Mittelstrass, in which a central element is 'reflektiertes Erkennen' ('discovery of knowledge subject to reflection'): research in art 'refers to the way in which a learning-process (getting to know objects and procedures) occurs in the process of producing art, and this learning-process can also be understood as a type of knowledge-discovery that is reflected upon. In this, artistic actions can be understood as research actions not only in their products (the extension of the world), but also in the work-forms in which they are carried out. This is a kind of activity that, through itself or through its works, has an influence on research encounters with art on the one hand, and on the other hand inspires research in other fields.' (Mittelstrass 2011:19f.; cf. Borgdorff 2011a:40f.).

61 Cf. on this the definition of artistic research by Schenker: 'Künstlerische Arbeit besteht darin, in den Bereichen der Wahrnehmung, der Emotion oder des Intellekts andere Differenzierungen einzuführen, mit den neuen Arten und Formen des Unterscheidens zu experimentieren und damit neue ästhetische, emotionale oder gedankliche Konstellationen zu erzeugen und ihre Folgen zu erwägen. Solche Arbeit ist, in meinem Verständnis, künstlerische Forschung. Was ich hier als künstlerische Arbeit bezeichne, ist selbstverständlich eine Spielart von Kunst, und auch das explorative Experimentieren ist eine Spielart dessen, was man unter künstlerischer Forschung verstehen kann' (Schenker 2009:82).

62 Cf. on this Bippus 2011:101–103.

63 The criticism is made that research is broken up into projects, and 'deliverables' are counted that have little to do with art; this could imply an instrumentalisation for the purpose of acquiring third-party funding (Hellström 2011:90).

64 On the 'unpredictable' in art and artistic research cf. Texte zur Kunst, Berlin, Heft 20/82, June 2011, on the theme of 'Artistic Research', and Rust et al. 2007:13. This notion of the 'unpredictable' may also be used to refer to an understanding of artistic research as generating the unexpected and criticising existing systems: 'Die sich seit den 1960er Jahren vollziehende und in die Verwertungslogik des kognitiven Kapitalismus mündende Veränderung macht Wissensformen, die sich ihrer Kapitalisierung widersetzen und anstelle des dominanten Regimes von Effizienz, Innovation und Vermittlung solche der Unverdaulichkeit und Inkommensurabilität setzen, immer dringlicher'; the 'ability to irritate' is a mark of artistic research (Bippus 2011:103). According to this author, the research paths that correspond to this are not necessarily tied to the arts alone; the essential point is that they be linked to an 'aesthetic practice', which is not a monopoly of the arts but also exists in science and scholarship. Holert warns that art is always already 'institutionalised' and that for that reason abstract resistance is doomed: 'Ob künstlerische Forschung zu einer Institution mit autokritischem Vermögen wird, die in der methodischen Selbstüberschreitung auf die hegemonialen Ökonomien und Politiken des Wissens innerhalb und ausserhalb der Akademie zu reagieren versteht, muss sich vor diesem Hintergrund erst erweisen' (Holert 2011:57–59).

of new knowledge and only knowledge that is communicated and received has a presence and effect; within artistic practice, un verbalised, or un verbalisable, knowledge is 'embodied' (cf. Johnson 2010:145ff. with reference to John Dewey's theory of works of art).

This raises the controversial question of how research results can be embodied in an artifact. Among the research texts, Elkins names two possible positions among many: art embodies knowledge, but it must produce accompanying texts to articulate this knowledge; or, art embodies knowledge that cannot be converted into words at all and must therefore be regarded separately, in parallel to verbal, propositional and logical knowledge (Elkins 2011:88; cf. also Schwab 2011). As the survey of third-cycle study programmes has shown, many programmes require at least a 'written supplement' if an artifact is presented as the result of artistic research. Supporters of this requirement see writing as a necessary element of the research process. Through it a thesis can be formulated that can 'be confirmed or refuted in an intersubjectively documented way by the artistic research' (Schulz 2011:227). Above all, however, writing ensures that new insights are gained and that there is a potential for critical activities in the artistic field itself, so that a text could even be fictional (Macleod/Holdridge 2011:367). Dieter Lesage, on the other hand, sees the demand for verbalisation as a sign of the academic's distrust of artistic research; he therefore calls for an end to the hegemony of performance metrics based on 'research outputs', which are especially influenced by the natural sciences (Lesage 2009a:8f.).

With respect to the communication of R&D activities, it is clear that the number of publications in peer-reviewed journals is rather small. The need for a critical review by colleagues in the field has led, for example, to the launch of the journal *dissonance* ([www.dissonance.ch](http://www.dissonance.ch)) by the Swiss music colleges and the Schweizerischer Tonkünstlerverein; it contains not only reports on contemporary music (primarily in the European tradition), but also peer-reviewed contributions by researchers and, through its website, it also enables the publication of research results in audio format.<sup>65</sup> The *Journal of Artistic Research* ([www.jar-online.net](http://www.jar-online.net)) has similar aims; contributions need not be submitted in written form, and the peer review itself can also be communicated in an artistic medium.<sup>66</sup>

In artistic R&D projects, the ways in which the research is communicated are often understood as an integral element of the research process (cf. Schenker 2009:86f.; KFH 2008:17). This is especially the case when artistic research engages with areas of knowledge that are not transmitted artistically, an engagement that promotes the transfer of knowledge; it is felt that the effects of this research are then not limited to the arts and should also engage with other socially relevant areas.<sup>67</sup>

65 Cf. the British online repository PRIMO for musical research (<http://primo.sas.ac.uk/>, accessed 30.8.2011).

66 Peer-reviewing for the *Journal of Artistic Research* was discussed at a workshop organised by the Society for Artistic Research, which edits the journal, on March 4 2011 in Berne; the criteria for the review of contributions are under development (cf. [www.jar-online.net/index.php/pages/view/128](http://www.jar-online.net/index.php/pages/view/128), accessed 30.8.2011).

67 Caduff defines the following parameters for artistic research that distinguish it 'from art in general and also from academic research': '[1] Künstlerische Forschung studiert auch nicht künstlerisch vermittelte Wissensbereiche und macht deren Befragung deutlich erkennbar. [2] "Nicht künstlerisch" heisst dabei zunächst, dass jeder nur denkbare Wissensbereich möglich ist (Physik, Philosophie, Rhetorik der Gesetzgebung etc.). "Nicht künstlerisch" schliesst aber nicht aus, dass der befragte Wissensbereich mit der jeweiligen Kunst verwandt sein kann: Ein Fotograf etwa kann theoretische Texte zur Fotografie studieren oder ein Komponist musikwissenschaftliche Abhandlungen über den Rhythmus, wobei aber diese Auseinandersetzung im künstlerischen Werk selbst explizit kenntlich gemacht wird. [3] Künstlerische Forschung setzt die für relevant gehaltenen Wissensdaten, die dieser Befragung entstammen, künstlerisch in Szene. [4] Künstlerische Forschung folgt einer klaren Fragestellung, die zum einen im vorliegenden Kunstwerk selbst deutlich erkennbar ist und zum anderen zusätzlich in Paratexten explizit angeführt wird. Eine sprachliche Präsentation der Fragestellung ist im Minimalfall durch einen Paratext gewährleistet' (Caduff 2010a:115f.; cf. Hellström 2010:309).

## 4.4 Summary of Characteristic 5: Positioning by paradigms

Using research paradigms as yardsticks for the positioning of certain families of activities touches on the core content of R&D practices at art colleges. They exist in the field between artistic practice and academic research. Any attempt to situate R&D in the arts within this field in a precise and final way would fail because of the varied profiles of researchers (or those training as such), their differing goals in specific R&D projects and the differently combined artistic and academic degree requirements in the European third-cycle programmes that were surveyed (Chapter 3). Researchers may develop answers to research questions and explorations as individuals and with reference to a specific, concrete R&D activity. The mix of elements is determined by the research process itself.

R&D activities in higher education in the arts therefore do not commit themselves to any one of the three families of research discussed above, whether academic, technical or artistic.<sup>68</sup> In this open-ended relation between artistic practice and R&D, there is an implication that (artistic) research may in turn have an effect on the existing value-system in higher education in the arts. The (artistic) R&D could in future bring with it a shift in values within the field of art (Hellström 2010:308).

### 4.4.1 Points of reference in particular paradigms

The reference points of R&D in the arts include artistic projects and artifacts, but also academic scholarly and scientific literature; in the latter, publications in philosophy and cultural disciplines predominate over the natural sciences. However, in the research literature there are frequent statements that there are as yet no binding approaches, models or paradigms, especially in artistic research, or that these should be rejected as limits on artistic and research freedom.<sup>69</sup>

### 4.4.2 Communication of R&D activities

With respect to the media in which R&D activities in the arts should be communicated, there are two views. One underlines the autonomy of art and therefore allows the reflective element to be communicated in artistic forms. The other calls for a clear representation of the difference between artistic practice and artistic research and demands that the research process be documented verbally in a way that can be understood intersubjectively; this approach thus comes close to academic conventions.

68 'Research at universities of the arts embraces the whole spectrum of current research practice, oriented towards different research cultures. For that reason, discussion of the particular case of 'research through the arts' is needed, but should not be taken as a general rule. The development of an 'autonomous' form of research through art should be promoted, but it requires a system of categories that stands comparison with specific research cultures' (Schwarz 2011:120f.).

69 At a conference organised at the ZHdK on the theme of 'Evaluation and Canon Formation' on April 29/30 2010, an attempt was made to clarify the criteria of quality for assessing artistic research projects, with reference to a canon of model projects. The participants were critical, and questioned whether the full range of heterogeneous approaches that are found in research projects at art colleges could be encompassed by model projects and a catalogue of criteria (Caduff 2010b:46; Camp 2010).

## 4

### Practices and concepts of R&D in the arts

In most cases, R&D activities are communicated in a combination of artistic and verbalised academic presentation forms.


R&D in the arts is addressed primarily to artists (disciplinary audience) and to fellow researchers in the same discipline, but increasingly also to researchers outside the arts (interdisciplinary audience). This may also include the so-called 'accomplices' of artists, who engage critically with artistic practice and demonstrate its relevance (in cultural disciplines) (cf. Schenker 2004:148–150; Ziemer 2007). Through artistic media and verbalised presentation forms, R&D activities can also be communicated to a broader public. Verbalised results from R&D projects are presented, for example, in introductory talks or texts at concerts, in events and education at art museums or in the programme texts at theatre performances.

#### 4.4.3 Degree of Autonomy-Heteronomy

A general dimension of the matrix of characteristics can be described as the polarisation of autonomy and heteronomy. With respect to research practices and discourses about them, the two fields of academic research and artistic actions can be distinguished. The two activities are each inscribed in different group cultures and are committed to values that the members of the groups have internalised through their professional socialisation. Activities outside the familiar group culture take place, from their perspective, in a heteronomous field.

Academic research has won society's recognition of its autonomy through institutional tradition. Academics orient themselves by particular values that are expressed in the principle that only those educated to a certain level may take on certain tasks, that judgment on the quality of a piece of research work can be made only by 'peers', that only certain arguments are an acceptable basis for judging who belongs to the group and what counts as good work. These values are found again in dissemination processes, but also in the code of proper academic behaviour. In the arts, too, there are frameworks of values like this; the demand for autonomy was itself the characteristic that, in the second half of the nineteenth century, distinguished 'real art' from applied, commercial or 'academic' art.<sup>70</sup>

<sup>70</sup> Cf. on this Bourdieu 1999. The development of the autonomous field of art can be understood as the result of strategies or as part of a (universal) process of differentiation. In the present context, the characterisation of different areas as autonomous is used to present an opposition between the fields of art and academic studies, based on historical and sociological grounds, but this is done solely to permit a schematic analysis.



'Artistic research' has been under discussion for around twenty years, making it new in comparison to the institutionalised forms of academic research and to artistic practices. Its claim to autonomy is therefore harder to defend. This claim is made by those who wish to promote R&D in the arts in a narrow sense, to bring to bear the critical potential of these activities and so to counteract commercialisation or any other form of instrumentalisation. In the same way, the demand for autonomy goes along with a position that understands artistic work per se as artistic research, and so tends to equate these two notions. To use Borgdorff's categories,<sup>71</sup> the claim to autonomy is thus a distinctive feature of artistic research as research sui generis and of research forms that claim a fundamentally critical aspect.

In other cases, however, there are no demands for significant autonomy. Instead, activities are perceived as occurring in a heteronomous field and the cooperation between artists, researchers from other areas of the UAS and from universities are seen as opportunities for transfer of knowledge and for innovation. Out of this, a hybridisation or fusion of different research practices arises, and so different value systems are brought into contact. The evaluation of achievement in this type of R&D project is then undertaken by bodies with representatives from mixed backgrounds (Biggs/Karlsson 2011b:405–408).





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# 5

## Research funding in the arts



## Research funding in the arts

The external resources for R&D and the funding agencies in Switzerland will now be briefly described, with special attention to the current changes in the funding practice of the SNSF. The relation between research funding and cultural funding will then be discussed and finally different models for research funding in the arts will be presented, taking examples from Europe and Canada. The report does not address the internal resources that higher education institutions themselves provide for the preparation of project funding applications and for projects that are of importance for teaching but for which is little likelihood of finding external funding.


### 5.1 Resources and funding agencies in Switzerland

To fund an R&D project, researchers in Swiss higher education turn to the SNSF, the CTI, to EU research funding, to independent foundations and to institutions and businesses that may jointly fund a project as a partner in carrying it out. The CTI is open to all subjects but, as its selection criteria include a high level of business potential and innovation in a project, it offers funding opportunities primarily for the subject area Design (including Conservation-Restoration), and only rarely for Music, Theatre and other Arts. No art colleges have yet taken part in R&D projects funded by the EU, probably because EU funding requires a major investment of effort in advance and the research units need to have reached a critical mass to be able to achieve that.

The first place to seek funding for projects in the arts is the SNSF. Researchers from various disciplines in the arts have submitted funding applications there and have received resources through its increasingly diverse funding instruments. In the period 2004 to 2010, applicants based at art colleges were awarded by the SNSF four SNSF Professorships (*Förderprofessur*) and one *Ambizione* application, as well as 93 DORE projects, eleven applications to the SNSF's Humanities and Social Sciences Division, one interdisciplinary project, 48 conferences and two publication grants.<sup>72</sup> In total, the SNSF funded research in the arts in these seven years to the amount of CHF 20.3m.<sup>73</sup> The largest part of these resources came through the initiative DORE, which was designed to last only for a specific period. This funding instrument was set apart from the general project funding and dealt with applications from a heterogeneous area; due to a steadily rising number of applications, there was a decreasing success rate for applications to it, which in the period 2004 to 2007 was 46.3% (subject areas Music, Theatre and Other Arts and Design), compared to a success rate of 62.7% in the Humanities and Social Sciences Division (KFH 2008:12f.).

<sup>72</sup> The small number of publication grants does not reflect the output of research at arts UAS, which is not supported only by the SNSF but also by other foundations and by the UAS themselves.

<sup>73</sup> This does not include scholarships (*Karriereförderung*) or resources for projects in the context of *Programmförderung*. These figures were kindly made available for this report by Brigitte Arpagaus (SNSF; cf. Arpagaus 2011).



In research in the arts, for applications to the SNSF received by the deadline October 1 2011 and thereafter, the Humanities and Social Sciences Division has been responsible for project funding, and DORE has been discontinued.<sup>74</sup> The SNSF justified this integration on the basis of the UAS' 'equivalent status' to universities and the research activities carried out there. The 'difference' of research in the arts is acknowledged by allowing projects to be assessed on the 'potenziellen Nutzen/ihren Auswirkungen' (potential use/their effects) that arise from their applied focus and in that among the 'Evaluierenden eine spezifische Kenntnis des Anwendungsfeldes sowie der bestehenden Gepflogenheiten bezüglich Leistungsausweis der Gestellenden erforderlich [ist]' (it is required of evaluators that they have specific knowledge of the application field and of the existing conventions as regards proof of achievement by applicants; SNSF 2010:27).<sup>75</sup> For R&D in the arts the SNSF also aims 'die Wettbewerbsfähigkeit [...] bei der Vergabe von kompetitiven Förderungsmitteln zu verbessern. Er wird deshalb verstärkt darauf achten, Gesuche aus den beiden Bereichen [Forschung in den Künsten und Gesundheitsforschung] adäquat zu evaluieren' ('to improve the competitive chances ... in the award of competitive funding resources. It will therefore take greater care that applications from both areas [research in the arts and health research] are evaluated appropriately'; SNSF 2010:29). A representative of the area of the arts with a concentration on transdisciplinary research now holds a seat on the Research Council of the SNSF, and a panel prepares the decision on the award of contributions.

The changes also mean that UAS will finance the work of those applying for a project and must provide a substantial contribution to the project; the SNSF has also announced that the salary levels for researchers at UAS will drop in the medium term (information event staged by the SNSF and CTI in Berne, November 29 2010). These framework conditions, designed for universities, could have the result that arts UAS have to set up research professorships, train young personnel in the area of R&D and also that they be granted the right to award doctorates. The SNSF states: 'Es gehört ganz wesentlich zur forschungspolitischen Rolle des SNSF, nicht Strukturen und Themen, sondern die Forschenden und ihre Ideen zu fördern' ('it is an essential point in the research policy role of the SNSF that it does not fund structures and topics but researchers and their ideas'; SNSF 2010:7). It recommends that the UAS and UTE 'ihr Augenmerk auf den Aufbau eines wissenschaftlichen Mittelbaus richten und die Vorbereitung von Forschungsgesuchen unterstützen' ('direct their attention to building up mid-level academic staff and supporting the preparation of research applications'; SNSF 2010:28).

74 Cf. the guidelines provided by the SNSF in August 2011 ([www.snf.ch/D/service-fuer-forschende/Seiten/dokumente-fuer-forschende.aspx](http://www.snf.ch/D/service-fuer-forschende/Seiten/dokumente-fuer-forschende.aspx), accessed 27.9.2011).

75 Some of the central points formulated in the report on research at Swiss art colleges in 2008 (KFH 2008:19f.) have thus been taken into account by the SNSF: for project applications it is no longer obligatory to involve a partner from professional practice who contributes to the project, as was the case in DORE; the importance of (applied) fundamental research and independence from direct business implementation of R&D results in the arts has been recognised. The proposal for a funding instrument that would specifically build up R&D in the arts further was not adopted.

## 5.2 Research funding and cultural funding in Switzerland

The state cultural funding agencies make reference to the relation between aesthetics and knowledge in the concept of art (FOC 2011:11), but in general they do not provide any resources for R&D and also do not support research projects by arts UAS. The few exceptions are drawn primarily from the field of education.<sup>76</sup> The respective competences of the SNSF and the two public federal institutions for cultural funding – the Federal Office of Culture (FOC) and the Swiss Arts Council ‘Pro Helvetia’ – are mutually exclusive and funding by both for a single project is ruled out in principle. There are no formal links between public research funding and public cultural funding, such as exist between research funding and business innovation funding in the CTI.

This type of mutually exclusive division of responsibility between cultural and research funding is also to be assumed in charitable foundations (cf. Schnurbein 2009), as is suggested by responses by representatives of foundations that support cultural matters.<sup>77</sup> Although the purpose of the foundation may be formulated in a way that covers funding for the entire field from creative arts to R&D activities, artistic R&D has so far not been mentioned as an object of support by cultural funding sources.

## 5.3 International comparisons

Examples from Austria, Sweden and Canada will now be presented to illustrate funding agencies, their funding instruments and objects, and the bodies and criteria by which project applications are selected for funding. The examples illustrate the different approaches of funding agencies in the creation and development of the new field of R&D in the arts.


### 5.3.1 Austria: Austrian Science Fund (FWF)

In Austria, the ‘Programm zur Entwicklung und Erschliessung der Künste’ (Programme for Arts-based Research, PEEK) has recently been set up by the Austrian Science Fund (FWF 2011a).

PEEK is project funding intended both to support the training of younger personnel and also to make it possible for established artists to work in new research fields. Application is open to all persons working as artists or in an ‘artistic-academic’ (künstlerisch-wissenschaftlich) field, regardless of academic level and nationality, who are involved in art universities or non-university institutions with

<sup>76</sup> The FSO’s classification of cultural funding has since 2008 distinguished the area of applied ‘Forschung und Entwicklung (F&E) in Kultur und Medien’ (‘research and development in culture and media’ FSO 2010h:7), which includes, for example, project resources for the areas Media Art, Creative Industries, Conservation-Restoration and Intangible Cultural Heritage; however, no data are available for this area yet. According to the ‘Kulturbotschaft’ (a declaration of the government’s intentions) for the years 2012–2015, the Swiss Arts Council ‘Pro Helvetia’ will continue to support research in cultural exchanges by awarding travel grants that allow researchers to disseminate their research results abroad and short-term scholarships for visits by foreign researchers to Switzerland (FOC 2011:75; Pro Helvetia, n.d.). The Federal Office of Culture (in a responsibility held until 2011 by Pro Helvetia), in the context of its funding priority of Access to Culture, can provide funding for debates and symposia that explain and disseminate to a broad public the results of research in cultural disciplines and cultural businesses that are of relevance to cultural policy (FOC 2011:55). Contributions can also be made to printing and translation costs for monographs and essay collections, if the publications are aimed at a broad readership. Cantons and communities, which account for 85% of public spending on culture (Tedeschi/Torche 2010:7) seldom finance research work by art colleges, but are often involved in this type of project as partners in practice, either directly (cf. e.g. Schenker/Hiltbrunner 2007) or indirectly, for example through publicly financed museums.

<sup>77</sup> The names of the representatives of foundations in the area of culture who kindly provided information about support for R&D in the arts are included in the list of informants in the appendix.



a good environment for 'arts-based research'. It is desirable that PEEK projects have a connection to the FWF programme 'Doktoratskolleg Plus' at universities (this is a group of from five to twenty scholars/scientists who cooperate for the purpose of providing structured training and supervision of doctoral candidates in the framework of an interdisciplinary research context for a period of twelve years) (FWF 2011b). The projects considered are artistic research projects, limited to a maximum of 36 months, that may also contain transdisciplinary approaches and be part of an international network. For every annual application round, a planned funding volume of CHF 1.9m was foreseen for PEEK.<sup>78</sup> In the first round of calls for applications, in 2010, a total of 46 applications with a volume of around CHF 15.5m was submitted. After evaluation of the applications, the total amount of funding awarded in 2010 was CHF 2.2m (FWF 2010a), which, with respect to the funding, is a success rate of around 14.4%.

When PEEK was set up, the usual decision-making and quality-assessment procedures of the FWF were adopted. However, in light of the specific characteristics of PEEK, they were extended by setting up a PEEK Advisory Board that gives funding recommendations to the Kuratorium of the FWF. The PEEK Advisory Board is a group of eight, permanently appointed, internationally known persons with specialist expertise (2011c). The members of the PEEK Advisory Board are almost exclusively artists working in higher education.<sup>79</sup> For the evaluation of applications, the PEEK Advisory Board requests specialist assessment reports (Fachgutachten) exclusively from foreign experts. On the basis of recommendations by the PEEK Advisory Board on which projects to support, the Kuratorium of the FWF decides on the grants of funding awarded to applications (FWF 2011e). It should be mentioned that projects revised and resubmitted on the basis of the assessment reports have been successful. Four of the seven projects awarded funds in 2010 were resubmissions.

In the evaluation of the applications, three sorts of selection criteria are used: the project for which the application is made (context of the research, goals and description, method, potential for innovation, significance for increasing the international competitiveness of Austrian artistic fundamental research, involvement in national and international networks), the personnel resources (qualifications of those directing the project, inclusion of young artists and gender issues, work conditions and work environment, presence of additional qualifications) and other aspects of quality (potential effects, public relations in the interest of the visibility of 'arts-based research' for a public that extends beyond the artistic and artistic-academic sphere). As PEEK has only recently been created, it is not yet possible to offer any comment on its effects.

<sup>78</sup> At the exchange rate of 28.8.2011 (thus also for the amounts mentioned next).

<sup>79</sup> Great weight is placed on the individual assessment reports. In a departure from the FWF's 'Allgemeine Prinzipien des Entscheidungsverfahrens' (FWF 2011d), the minimum number of assessment reports needed for a decision (and especially for a negative decision) does not rise with the amount of funding requested; on the contrary, it may be that applications 'mit weniger Gutachten, als nach der Antragshöhe notwendig, zur Ablehnung vorgeschlagen werden, wenn aufgrund des/der vorliegenden Gutachten klar ist, dass das Projekt abzulehnen ist. Dem muss der PEEK Beirat [...] zustimmen' (FWF 2010b).

### 5.3.2 Sweden: Vetenskapsrådet

Within the Swedish Research Council 'Vetenskapsrådet' – the largest Swedish funding agency for fundamental research at universities, colleges and institutes – a separate section has been set up for research in the arts. The academic Committee for Artistic Research and Development responsible for it is authorised to act on behalf of the Board of the Vetenskapsrådet and has the duty of promoting R&D in the arts and to raise for discussion questions and issues pertaining to artistic R&D.

The Swedish funding for R&D in the arts comprises a whole palette of instruments. It funds and supports national and international network- or cooperation-projects by artists and researchers, doctoral and post-doctoral projects, projects in the area of gender studies, or conferences. In 2010 the total funding volume supporting artistic R&D amounted to CHF 6.9m (Vetenskapsrådet 2011a). This amount covered 37.5% of the volume applied for (Vetenskapsrådet 2011b).

The Committee for Artistic Research and Development is composed of seven members selected by the Board of the Vetenskapsrådet, from different areas of the arts, the majority of whom must themselves be actively engaged in artistic research or development. At present, the members of the Committee work in higher education and are artists or scholars/scientists, some of whom also work as art critics, at a ratio of 4:3 (Vetenskapsrådet 2011c).

The Committee for Artistic Research and Development decides on the award of grants on the basis of recommendations by an Evaluation Panel, on which active local and foreign researchers with expertise in the relevant subject areas serve for one to a maximum of six years;<sup>80</sup> if necessary, further assessments can be requested from foreign specialists. In judging the applications, the Evaluation Panel uses the selection criteria of the Vetenskapsrådet. It examines and assesses the competence and potential of the applicants in the relevant research field, the academic qualification of the research group, the inclusion of younger members and the equal treatment of the genders (on the basis of quotas), the academic quality of the projects, their potential for academic innovation, method, objectivity, independence and transparency including access to research results, their visibility for a broad public and ethical aspects (Vetenskapsrådet 2010). The work of selection is subject to the principle of extensive transparency that is usual in Sweden.

The evaluation of funding practice in the arts by the Vetenskapsrådet from 2001 to 2005 concluded that, thanks to targeted funding, R&D in the arts had been decisively extended and intensified, and that methods and knowledge had been developed; however, not as much collaboration between artists and academic researchers was achieved as had been desired. The report recommended a second, long-term funding phase in the arts, that a work group be set up to develop systematic quality assurance in the arts, that a 'Graduate School' in Stockholm be established with the goal of quickly establishing 'sufficient critical mass and a research environment' (Vetenskapsrådet 2007:166), and that a platform be set up for discussion between the arts and academic disciplines close to them. On the basis of the recommendations of the evaluation reports, in 2010 the national 'Graduate School' *Forskarskolan i konst* (based at Lund University) was set up and an independent section of the Vetenskapsrådet was created, with an annual budget tied to this specific purpose, its own rules and the authority to initiate concentration programmes for R&D in the arts (cf. Vetenskapsrådet 2007:166f.).

80 At present the positions on both Committee for Artistic Research and Development and the Evaluation Panel are occupied by the same people.

### 5.3.3 Canada: Fonds de recherche du Québec, Société et culture

The Fonds de recherche du Québec – Société et culture (FQRSC) funds R&D in the ‘sciences sociales et humaines, en arts et en lettres’. The Fonds supports projects, young scholars/artists and the diffusion and transfer of knowledge. It also facilitates networks and partnerships, especially between universities, colleges and cultural institutions and in other public institutions. ‘Création artistique et littéraire’ is one of 13 areas supported by FQRSC funding (FQRSC 2011a).<sup>81</sup>

The Annual Report 2009–2010 reveals that the volume of funding disbursed by the FQRSC was CHF 50m in total (FQRSC 2011i). From the various sums listed in the report, it can be calculated that the subject area ‘création artistique et littéraire’ received a funding volume of at least CHF 1.5m, and thus a success rate of the financed projects of 50 to 53%, and in the area of new professorships in the arts a success rate of 67%. This sum does not include funding elements in the arts in doctoral projects, research consortia or interdisciplinary programmes.

To be eligible, applicants to the FQRSC must be resident members of a university faculty in Québec engaged in research and in work as artists or academics and who have an entitlement to teach or are aiming at a university career. Each programme has its own selection committee that assesses applications, composed of (primarily academic) experts, university professors and artists from various different disciplines and subject areas, who have special expertise and are open to innovation and new approaches, from Québec, Canada and abroad. The selection committee responsible for a programme assesses the applications according to evaluation criteria that were fixed and specified in the programme’s call for applications; if necessary it requests external expert comment; and finally it draws up a ranked list of projects.<sup>82</sup> The committee also examines the appropriateness of the budget and gives recommendations about the funding required to the FQRSC directors’ group. The director’s group then reaches a decision on the final awards within the framework of the available total budget of the FQRSC.

81 Funding programmes are either open to applicants in all subject areas, or in select ones, and they take different forms. Scholarships are granted to local and foreign doctoral candidates; scholarships for excellence in research are awarded only to foreign candidates; there are also post-doc scholarships on projects in ‘recherche-création’ (FQRSC 2011b). Among the programmes there are a number of opportunities for the arts: the programme supporting recherche-création by individuals or teams (FQRSC 2011d), the programme supporting media arts (FQRSC 2011e), the interdisciplinary programme supporting innovative projects (FQRSC 2011f) and the programme providing support for research teams (FQRSC 2011g). The FQRSC Plan d’action en matière de transfert des connaissances 2011–2014 lists programmes promoting applications of knowledge, including a new Action for studies of communicating knowledge in the arts, especially its forms and implementations (FQRSC 2011h:17).

82 Every funding programme includes a detailed description that lists in great detail the criteria for the selection and their relative weighting. The weighting of the individual selection criteria is given by points, from five to fifty. The more complex and extensive a project, the more detailed is the relevant list of evaluation criteria and the more points are demanded. To make it onto the shortlist, an application must achieve at least 70% of the total possible number of points in the evaluation process. As an illustration, the selection criteria for the programme supporting ‘recherche-création’ in teams will be given here in detail. It is divided into four areas: 1. The members of the research team (the qualification of the persons involved, extent and quality of their artistic portfolio, number and quality of publications, recognition in their peer-group; this has a maximum score of 35 points); 2. The research proposal (originality, coherence, clarity of the goals, time schedule and budget, potential effect on development or innovation in the artistic area, publication of research results, external funding; maximum score of 40 points); 3. Team composition (balance, complementarity and integration of skills of the team members, cooperative connections between the members; maximum score 15 points); and 4. Research training for students and their supervision (relevance, number of degrees supervised in the past six years, quality of the activities planned for students, forms of collaboration; maximum score of 25 points).

The FQRSC Annual Report 2009–2010 concludes that the specific funding programme for the arts (which has existed since 2000) and the programme for supporting cooperations between university researchers in the arts ('chercheurs-créateurs') and artists can be judged a success. In contrast to the prior situation, the proposals submitted now show a balance between reflective and creative aspects, the proportion of applicants with doctorates is steadily increasing and the researchers funded have often won prizes. In conclusion, the report states that the sector of artistic research, and especially the cooperations between universities and artistic institutions, should continue to be supported (FQRSC 2010:29f.).

### 5.3.4 Other European funding programmes

This examination of research funding in Europe and Canada reveals, on the one hand, special treatment for R&D in the arts through specific programmes and, on the other hand, the integration of research in this field alongside other subject areas. As in Switzerland, where the programme DORE, which was at least in part created specially for the arts, has been integrated by the SNSF into a general funding programme, in the UK the special funding for R&D in the arts was discontinued in 2011 (AHRC 2011b); the special support of artistic research, which began in the 1990s (cf. Borgdorff 2011a:37), was regarded as no longer necessary, because methods and knowledge in the field had been successfully built up, sufficient capacity was present, the value of this research had been established and the catalogue with special R&D funding criteria had been integrated into the general funding regulations.<sup>83</sup>

In contrast to this in Austria, with the programme PEEK described above, and also in Belgium, new programmes have recently been set up (FWO Vlaanderen 2011; FNRS 2011). Other funding agencies that have supported R&D in the arts over many years are continuing their programmes, such as the Swedish funding programme described above, which has been in existence since 2000 and was adapted in 2010, the Norwegian programme that has existed since 2003 (Norwegian Artistic Research Fellowship Programme 2011; cf. ELIA 2011:App.) or the doctoral programme of the Academy of Finland that funded R&D in the arts in 2008–2010 with CHF 17.2m (Academy of Finland 2011).

83 This information is based on the website of the AHRC ([www.ahrc.ac.uk/FundingOpportunities/Pages/RG-PracticeLedandApplied.aspx](http://www.ahrc.ac.uk/FundingOpportunities/Pages/RG-PracticeLedandApplied.aspx), accessed 8.8.2011).

## 5.4 Summary of Characteristic 6: Research and access to resources

### 5.4.1 Internal and external resources

Internal sources of research funding include finance from the host higher education institution itself or those that the institution's management makes available for R&D. At Swiss UAS the amount of these internal resources depends on the contributions of authorities responsible for the institution, but it is also often determined by the acquisition of external resources. As basic funding, the internal resources cover overheads and preliminary studies needed to develop proposals for R&D projects funded by third parties. The decision on granting this sort of start-up funding is sometimes taken by the department or institute of the higher education college, sometimes by internal bodies with representatives from different disciplines.

External sources include third-party funding. In a typology common in Switzerland, these are subdivided into resources that are recognised as competitive (*anerkannt kompetitiv*), or not recognised as competitive (*nicht anerkannt kompetitiv*). The former include resources that are won in competition with other applicants to the SNSF, the CTI or to European funding. It is seen as an advantage of third-party funding that it thus contributes to ensuring quality, and that this is done by a source that is independent of the project's own institutional home, and which grants the funds and receives reports. Disadvantages are that there is a danger of fragmentation of research practice into project cycles, much work may be needed to make the best possible application and when the success rate is low it does not seem worth the effort of submitting a proposal. The presentation given above of the funding of R&D in the arts outside Switzerland has shown that, on the one hand, the evaluation of proposals is subject to quality assurance methods and selection procedures with an international component and, on the other hand, that there are differences in the success rates with respect to the volume of funding applied for (PEEK, Austria: 14%; Vetenskapsrådet, Sweden: 37.5%).

### 5.4.2 Resources from autonomous and heteronomous sources

Autonomous funding sources are on the one hand those from the project's own host institution, on the other hand those that derive from sources that are reserved for R&D funding in the arts and are awarded on criteria that are appropriate to this area. The autonomous sources include the programmes created specially by funding agencies for R&D in the arts. These avoid the problem of competition between incommensurable proposals, such as may occur when projects from different subject areas are weighed against each other. On the other hand, they may make the competition within a subject area harsher and certainly do not support dynamic growth of high-quality R&D activities, because of the fixed multiyear budget; the judgment 'approved, but not funded' becomes especially frequent, as do very low success rates.



Heteronomous sources are those that can only be accessed by making concessions to non-artistic activities and value systems.<sup>84</sup> The following points are relevant:

- Research funding sources that are closely associated with academic research and that base their selection process directly on academic values are perceived by representatives of artistic research as heteronomous sources. This includes funding of R&D in the arts by the Humanities and Social Sciences Division of the SNSF: the SNSF demands 'wissenschaftliche Exzellenz' in the evaluation of projects (SNSF 2010:26) and puts R&D proposals from the arts into competition with established academic subjects.
- Heteronomy can also be understood as the hegemony of freemarket economics and its value system; critical research approaches in part aim to demonstrate that the heteronomy begins at the point where the research activities pursued in higher education in the arts are integrated into the world of the freemarket profit motive.

However, heteronomy and autonomy are relative and depend on the way that art and R&D are understood. A designer will seek contact with industry for a development project if she plans to bring her work onto the market and feels at home in the 'creative industries' (Schwarz 2011:89f);<sup>85</sup> the market for works of art that are products of the autonomous sphere of the arts may raise an income for the 'freelance' artist (Borgdorff 2011a:41). Insofar as the SNSF has promised to take account of the distinctive qualities of R&D in the arts in its post-DORE funding, it has positioned itself as the proper place to turn for proposals of all kinds of research practices and thus as in part an autonomous source. In its funding of 'use inspired basic research' and the abandonment of the obligation for partnerships with professional practice, the SNSF has moved some way towards acknowledging the claim of autonomy for the sphere of art.

84 On the importance of value systems specific to groups, see Biggs/Büchler 2011:82–98.

85 An example of the 'hybridization of art, research and technology' is given in Fourmentaux 2007.



# 6 Findings

## Findings

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In conclusion, the findings of this examination of research funding in the arts in Switzerland can now be presented in brief, by giving descriptions of the characteristics of R&D in the arts that were described in Chapter 1 and discussed at the end of each successive chapter.

### **6.1 Characteristic 1: Institutional contexts of R&D**

The specialist training courses and the level of integration of a UAS in the arts shape its profile. The distinctive character of different arts disciplines, proximity in subject or location to multidisciplinary units of the UAS and the linguistic and regional context all create a great variety in the Swiss art colleges. Correspondingly, R&D approaches are very various, and as a result they have differing requirements from funding agencies.

### **6.2 Characteristic 2: The role of R&D in strategic positioning**

In the European education and research area, R&D and research-based third-cycle study programmes at arts educational institutions are becoming increasingly important. The Swiss arts UAS, which are part of the vocational sector but have equal status with the universities, are keen to follow this trend and to position their institutions correspondingly. Their lack of the right to award doctorates is regarded in Swiss institutions as a competitive disadvantage in the international context and it forces them to work through cooperations with other institutions.

### **6.3 Characteristic 3: Categories of personnel engaged in R&D**

Research at arts UAS in Switzerland is conducted by artists, by those working in art education and also by academics. Due to high teaching loads or the dependence of projects on third-party funding, many are working in R&D on a short-term basis, so that it is difficult to achieve continuity in personnel and to build up competence on a sustainable basis. The degree of integration of R&D in teaching and the proportion of personnel who are employed to fulfil both these responsibilities are lower in the arts than in other areas of the UAS. In part, this can be ascribed to different specialisations in the fields of artistic work, outreach and education, and other art-related activities.

## 6.4 Characteristic 4: The role of R&D in the career of those conducting it

For college teachers with an interest in research and younger persons engaged in research at arts UAS, R&D offers the opportunity to review their knowledge critically, to systematise, reflect on and expand it. Students in Switzerland who wish to complete a third-cycle degree can occasionally complete their research project in the context of employments at a Swiss UAS and with the support of a Swiss funding agency, but must register as students either in an art subject at a foreign institution or in a different subject at a Swiss university. A study of third-cycle degrees in Europe and Canada has shown that

- most of them included both artistic and academic components and required a corresponding mix of work;
- a small proportion were solely academic in character;
- hardly any purely artistic degrees were offered;
- in most cases the degree was awarded with the title PhD; more rarely the degree title showed the artistic component of the course of study.

## 6.5 Characteristic 5: Positioning by R&D paradigm

For around twenty years, an analytic distinction has been debated between:

- ‘Research on the arts’ (a research practice of academic type, that takes an outsider’s view of art and communicates its findings verbally);
- ‘Research for the arts’ (a research practice of technical type that addresses the needs of art disciplines, develops instruments for artistic practice and the communication of art and that results in models or process-descriptions);
- ‘Research in the arts’ (a research practice of artistic type that understands artistic practices as paths to the discovery of various areas of knowledge and communicates these primarily by means of artistic practice).

R&D at art colleges can be described as activity in which the agents often move in different fields of action, namely academic, artistic or other applied fields, which may be experienced as heteronomous. In Switzerland, R&D in the arts is characterised by great variety, embracing disciplinary and transdisciplinary practices of artistic, technical and academic types. Common to them all is a basis of artistic knowledge and a firm base in a host institution offering artistic education. R&D projects in the context of European third-cycle programmes, too, exhibit this variety in content and produce graduates with a range of different kinds of qualification. Correspondingly, the needs of researchers in the arts for research funding are not all the same.

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### **6.6 Characteristic 6: Access to resources for R&D activities**

The SNSF has since the end of 2011 been integrating research funding in the arts into its Humanities and Social Science Division. As a reaction to these new conditions, the arts UAS are seeking new personnel structures and the financial resources required for that. The funding practice of the SNSF, the professional profile of the persons who assess the funding applications and the opportunities for UAS to train their own younger personnel will all influence the direction in which R&D practices in the arts at UAS will develop.



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# 7

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# 8 Appendix

## Appendix

### 8.1 Monodisciplinary teaching diplomas recognised by the EDK in Music / Visual Arts

Canton	Diploma	Programme of Study: University of Teacher Education
BE	Lehrdiplom für Bildnerisches Gestalten an Maturitätsschulen	Lehrdiplome für Maturitätsschulen: Pädagogische Hochschule Bern [formerly Universität Bern] und Studiengang Bildnerisches Gestalten (Fachstudium): BUAS, BUA, Fachbereich Gestaltung und Kunst
	Lehrdiplom für Musik an Maturitätsschulen	Lehrdiplom für Maturitätsschulen: Pädagogische Hochschule Bern [formerly Universität Bern] und Studiengang Schulmusik II (Fachstudium): BUAS, BUA, Fachbereich Musik
BL/BS	Lehrdiplom für Bildnerisches Gestalten an Maturitätsschulen	Lehrdiplom für Maturitätsschulen: Pädagogische Hochschule der Fachhochschule Nordwestschweiz und Studiengang Lehramt für Bildende Kunst (Fachstudium): Hochschule für Gestaltung und Kunst Basel, FHNW
	Lehrdiplom für Musik an Maturitätsschulen	Lehrdiplom für Maturitätsschulen: Pädagogische Hochschule der FHNW und Studiengang Schulmusik II (Fachstudium): Musik-Akademie Basel, EDK-Anerkennung für Fachstudium Schulmusik II
LU	Lehrdiplom für Bildnerisches Gestalten an Maturitätsschulen	Integrierter Studiengang Ästhetische Erziehung (Fachstudium und Lehrdiplom), Hochschule für Gestaltung und Kunst Luzern, Fachhochschule Zentralschweiz [now: Hochschule Luzern – Kunst & Design] (Fachstudium und Lehrdiplom)
VD	Diplôme d'enseignement de la musique dans les écoles de maturité	Diplôme combiné degré secondaire / écoles de maturité: Haute école pédagogique du canton de Vaud ; pour le cursus musical: Conservatoire de Lausanne, diplôme d'études supérieures musicales (DESM)
ZH	Lehrdiplom für Bildnerisches Gestalten an Maturitätsschulen	Integrierter Studiengang Höheres Lehramt für Bildnerische Gestaltung (Fachstudium und Lehrdiplom), Hochschule für Gestaltung und Kunst Zürich [now: ZHdK]

Source: EDK ([www.edk.ch/dyn/19372.php](http://www.edk.ch/dyn/19372.php), accessed 15.8.2011)

## 8.2 R&D personnel, *Assistierende* and academic personnel at Swiss UAS 2009

	Total	Personnel resources engaged in R&D duties		<i>Assistierende</i> and academic personnel	
	FTE	FTE	%	FTE	%
<b>Total UAS</b>	13053	2259	17.31	2509	19.22
Design	405	48	11.85	100	24.69
Music, Theatre and Other Arts	1021	62	6.07	95	9.30
<b>BUAS</b>	1327	279	21.02	326	24.57
Design	26	1	3.85	7	26.92
Music, Theatre and Other Arts	133	3	2.26	19	14.29
<b>HES-SO</b>	3028	579	19.12	527	17.40
Design	115	10	8.70	23	20.00
Music, Theatre and Other Arts	331	10	3.02	25	7.55
<b>FHNW</b>	1532	251	16.38	304	19.84
Design	83	9	10.84	19	22.89
Music, Theatre and Other Arts	125	4	3.20	9	7.20
<b>HSLU</b>	952	206	21.64	188	19.75
Design	51	12	23.53	9	17.65
Music, Theatre and Other Arts	134	12	8.96	8	5.97
<b>SUPSI</b>	609	166	27.26	188	30.87
Design	32	4	12.50	12	37.50
Music, Theatre and Other Arts	57	4	7.02	5	8.77
<b>ZFH</b>	2722	361	13.26	543	19.95
Design	99	12	12.12	29	29.29
Music, Theatre and Other Arts	241	28	11.62	29	12.03

Source: FSO 2010f



### 8.3 Third-cycle programmes surveyed, by institution, discipline and degree(s)

Country	Institution	Disciplines/Subjects	Degree	Category <sup>86</sup>						
				A	B	C	D	E	F	
AT	Academy of Fine Arts Vienna	Fine Arts; Stage Design; Conservation and Restoration; <i>Künstlerisches Lehramt</i> ; <i>Kunst &amp; Kulturwissenschaften</i> ; Art and Architecture	Dr. phil. Dr. rer. nat. Dr. techn.							X
AT	Academy of Fine Arts Vienna	Fine Arts	PhD (in practice)		X					
AT	Kunst-universität Graz	Music (Composition and Performance)	Dr. artium			X				
AT	Kunst-universität Graz	Theatre Studies and Dramaturgy; Musicology; Music Teaching; Musical Aesthetics; Sound and Music Computing; Ethnomusicology	PhD							X
AT	Kunst-universität Linz	Fine Arts; Life Drawing; Painting and Graphics; Photography; Sculpture; Visual Arts; Textile Arts and Production; Textile Design; Graphic Design; Industrial Design; Ceramics; Staging Knowledge; Experimental Design; Media Design; Architecture; Architecture/Urban Studies; <i>Werkerziehung</i> ; <i>Werkpädagogisches Gestalten</i> ; <i>Bildnerische Erziehung</i> ; Technology of Design, Organisation, Media; Materials and Environment; Space & Design Strategies; Interface Cultures; Media Theory; Art History and Art Theory; <i>Kulturwissenschaften</i>	PhD			X				
AT	University of Applied Arts Vienna	Fine Arts; Painting; Graphics; Sculpture; Ceramics; Photography; Textiles; Fashion Design; Graphic Design; Landscape Design; Industrial Design; Graphics and Advertising; Media Art; Art Teaching & Art Education; <i>Werkerziehung</i> ; Art & Technology; Conservation and Restoration; Sprachkunst; Stage and Film Design; Stage Design; Architecture	Dr. phil.						X	
AT	University of Music and Performing Arts Vienna	Dramaturgy; Ethnomusicology; Film Studies; <i>Formenlehre-Formanalyse</i> ; Gender Studies; Sacred Music (Gregorian & Liturgical); Harmonic Research; (Historical) Music Studies; <i>Kulturbetriebslehre</i> ; Musical Acoustics; Music Analysis; Music Teaching; Music Sociology; Music Theory; Music Therapy; <i>Stilkunde</i> ; Theory and History of Popular Music; Folk Music Research	PhD							X

<sup>86</sup> The definitions of these categories are given above in the text of the report (Chapter 3.3 'Degrees and degree requirements').

Country	Institution	Disciplines/Subjects	Degree	Category <sup>86</sup>					
				A	B	C	D	E	F
BE	Katholieke Universiteit Leuven Association: <sup>87</sup> Katholieke Universiteit Leuven (K.U. Leuven), Faculty of Architecture and the Arts (FAK), Lemmensinstituut	Fine Arts; Design; Media Art; Art Education; Architecture; Music (Composition and Performance); Music Drama	PhD				X		
BE	Orpheus Institute Ghent	Music (Composition and Performance); Music Teaching; Media Art	PhD				X		
BE	Orpheus Institute Ghent	Music (Composition and Performance); Music Teaching; Media Art	Laureate			X			
CA	Concordia University	Media Art; Art Education; Film; Art History	PhD				X		X
CA	McGill University, Montreal	Music (Composition and Performance)	Dmus (Doctor of Musical Arts)		X				
CA	McGill University, Montreal	Music (Composition); Music Teaching; Music Theory; Musicology; Music Technology; Recording Techniques; Media Art	PhD				X		
CA	University of Toronto	Music (Composition and Performance)	DMA (Doctor of Musical Arts)		X				
CA	University of Toronto	Music (Art Education); Acting; Art History	PhD						X
CA	York University Faculty of Fine Arts, Toronto	Fine Arts; Dance; Music; Film and Media Studies; Theatre Studies; Art History and Visual Culture	PhD			X			
DE	Hochschule für Bildende Künste Hamburg	Fine Arts; Design; Media Art; Film and Digital Cinema; Painting/Drawing; Graphics/Typography/Photography; Sculpture; Stage Space	Dr. phil. (in art.)				X		X
DE	Academy of Media Arts Cologne	Medial Arts (Design; Experimental IT; Film; Communications Studies; Media Studies; <i>Kunstwissenschaft</i> )	Dr. phil.						X
DE	Berlin University of the Arts	Fine Arts; Kunst & <i>Kulturwissenschaften</i> ; Art Teaching; Music/Music Teaching; Performing Art; Design; Architecture	Dr. phil. Dr. ing.				X		
DE	Berlin University of the Arts	Fine Arts	Postgradualer Master of Arts in Context			X			
DE	Berlin University of the Arts	Music (Keyboard Instruments/Orchestral Instruments)	Konzertexamen	X					

87 The Katholieke Universiteit Leuven Association is an association of thirteen Flemish higher education institutions, directed from the Katholieke Universiteit Leuven.

Country	Institution	Disciplines/Subjects	Degree	Category <sup>86</sup>					
				A	B	C	D	E	F
FI	Aalto University	Fine Arts; Graphic, Industrial, Spatial and Furniture Design; Media Art; Art Education; Ceramics and Glass; Film and Television; Photography; Production/Theatre Design; Textile and Fashion Design	Doctor of Arts				X		X
FI	Sibelius Academy	Music (Composition and Performance); Music Education; Music Technology	DMus (Doctor of Music)		X		X		X
FR	Université Paris 1 Panthéon-Sorbonne	Fine Arts; Design; Design and Environment; Media Art; Music; Aesthetics of Cinema/Aesthetics; <i>Kulturwissenschaft</i>	Docteur						X
NL	Leiden University Academy of Creative and Performing Arts & Royal Academy of Art & Royal Conservatory The Hague	Fine Arts; Design; Media Art; Art Teaching; Music (Composition and Performance); Dance	PhD				X		
NO	Norwegian Artistic Research Fellowship Programme <sup>88</sup>	Fine Arts; Design; Media Art; Ceramics; Graphics; Visual Communication; Photography; Textiles; Music (Composition and Performance); Theatre; Dance; Film; Furniture/Space/Interior Architecture	Diploma with note: equivalent to doctorate		X				
NO	Norwegian Academy of Music	Music (Performance); Music Education; Music Therapy	PhD				X		X
NO	Norwegian Academy of Music	Music (Performance)	Diploma with note: equivalent to doctorate		X				
SE	University of Gothenburg. Faculty of Fine, Applied and Performing Arts	Fine Arts; Photography; Art Handicraft; Design; Media Art; Film; Music (Composition and Performance); Music Theatre; Theatre; Creative Writing; Dance; Art Education	PhD		X				
UK	Royal College of Music RCM London	Music (Composition and Performance); Music Psychology; Musicology	PhD		X		X		X
UK	University of the Arts London	Fine Arts; Graphics; Product, Stage, Interior and Spatial Design; Fashion; Textiles; History/Theory of Art and Design; Cultural Studies; Print Technology; Conservation; Media and Communications Studies	PhD		X		X		X

Source: Websites of the institutions (accessed August/September 2011). The disciplines are either stated there or can be inferred from the potential supervisors' areas of special expertise.

<sup>88</sup> The Norwegian Programme for Artistic Research is a national third-cycle programme by a consortium of higher education institutions in the arts (Bergen National Academy of the Arts; The Grieg Academy; The Norwegian Film School; Norwegian Theatre Academy; University of Tromsø among others). The programme is coordinated by the Bergen National Academy of the Arts.

## 8.4 Critical Review of research in the arts by Henk Borgdorff

### ***'A brief survey of the current debates on the concepts and the practices of research in the arts'***

Henk Borgdorff  
(University of the Arts, The Hague / University of Gothenburg)

Commissioned by the Schweizerischer Wissenschafts- und Technologierat, SWTR, July 2011)

#### **The concepts of research**

A variety of expressions exist to denote research in the arts, and 'artistic research' (*künstlerische Forschung*) is now widely used. In francophone Canada, the term *recherche-cr ation* is in frequent use. In the world of architecture and product design, the expression *research by design* is common. Brad Haseman (2006) in Australia has proposed using *performative research* to distinguish the new paradigm from other qualitative research paradigms. In the United Kingdom, the terms *practice-based* or *art-based research*, and increasingly *practice-led research*, are often used, in particular by funding agencies like the Arts and Humanities Research Council. Sometimes the term *practice as research* is used to indicate the central place that artistic practice occupies in the research.<sup>89</sup>

Sir Christopher Frayling (1993) famously made a distinction between 'research into art and design' (i.e. 'traditional' academic research as performed in the humanities or social sciences), 'research through art and design' (e.g. materials research or development work) and 'research for art and design'. He described the latter as 'research where the end product is an artefact – where the thinking is, so to speak, embodied in the artefact, where the goal is not primarily communicable knowledge in the sense of verbal communication, but in the sense of visual or iconic or imagistic communication' (italics his). Others (cf. Borgdorff 2006) prefer to use the distinction between 'research on the arts' (mainly humanities research), 'research for the arts' (applied research in the service of art practice) and 'research in the arts', the latter being more or less synonymous with 'artistic research'.

There are two characteristics of artistic research that make it distinctive within the whole of academic research. The first is its *methodology*: the research takes place in and through the creation of art. Artistic means and methods are employed in the research process. This is why some prefer the expression 'research in and through art practice'. The second characteristic is its *outcomes*. In part, the outcomes of artistic research are artworks, performances, installations and other artistic practi-

<sup>89</sup> What all these expressions have in common is the word *research*. Yet that does not go without saying. Research in the emphatic sense is an activity traditionally associated with what people do in universities and industrial laboratories, and not with what people do as they practise or teach art. In The Netherlands, the Dutch Advisory Council for Science and Technology Policy once recommended using 'design and development' (*ontwerp en ontwikkeling*) to denote those research-like activities that take place in professional schools, including the schools of the arts; within higher education, the term 'research' (*onderzoek*) was to be restricted to traditional universities. Reality has since overtaken this recommendation, however, and 'applied research' is now defined as one of the remits of higher professional education, or universities of applied sciences, in the Netherlands. This illustration of the reluctance to use the word *research* does not stand alone. In Norway, the Artistic Research Fellowships Programme has been operating since 2003. That is its English name, at least, but in their own language Norwegians avoid the term *forskning* and speak instead of *kunstnerisk utviklingsarbeid* ('artistic development work'). And in Austria, the term *arts-based research* is used in English to denote the new funding programme, whereas the German name is *Entwicklung und Erschlieung der K nste* ('advancement and accessibility of the arts'). To be sure, differences also exist in what words such as *research*, *recherche*, *Forschung* or *onderzoek* normally denote and connote in English, French, German or Dutch. By analogy, there are also considerable differences between what is meant by the English *science* and the German *Wissenschaft*, which also includes the *humanities* (*Geisteswissenschaften*). In the foundational struggle that is raging over artistic research, the uses and the meanings of words are of cardinal importance. As paradigms shift, not only do changes occur in the way of looking at things, but also in the meanings of words.

ces. I say 'in part' because most people agree that a form of discursive justification or contextualisation is needed (which needn't always be verbal).

The emergence of artistic research is in line with what has been called 'the practice turn in contemporary theory' (Schatzky et al. 2001). Knowledge is constituted (not so much found) in and through practices, be they scientific or artistic. The renewed interest in the contexts of discovery (e.g. in science and technology studies) parallels a broader understanding of what academic research is, which can also be witnessed in the open definitions of 'research' as used by research funding agencies and research councils (in their research assessments), and as employed in the Dublin Descriptors for the learning outcomes for first-, second- and third-cycle education.

Within the growing community of people engaged with artistic research, disagreement exists about which criteria (if any at all) apply to this new paradigm. Some even oppose what they call the 'disciplination' of art (cf. Busch 2011), while others are less reluctant to relate to academic values and conventions (cf. Biggs & Karlsson 2011). This dispute on 'art and academia' – which often partly turns on a limited understanding of what academic research is – is also reflected in the various takes on artistic research in Europe. Roughly speaking, one might discern three points of view here: (1) the academic perspective, (2) the *sui generis* perspective and (3) the critical perspective.

1. The academic perspective – associated by some with how the new research paradigm is institutionalised in the English-speaking world, notably in the UK – puts value on traditional academic criteria when it comes to differentiating art practice as research from art practice in itself.
2. The *sui generis* perspective – associated by some with how artistic research made its entry into academia in the Nordic countries – foregrounds artistic values when it comes to assessing research in the arts. In Sweden, a new 'artistic doctorate' was therefore created in 2010, and in Norway an independent artistic research fellowship programme – equivalent to a PhD programme – has been operating since 2003.
3. The critical perspective – associated by some with how one is struggling with the Bologna imperatives in the German-speaking countries – emphasises the critical, or even subversive, force that research in the arts might exercise in opposition to the neo-liberal tendency in our post-Fordist knowledge economy to subsume everything deviant under a single umbrella (cf. Holert 2009). An example is the new PhD in Practice programme at the Academy of Fine Arts in Vienna.

When the conventional criteria for doing research – concerning research questions, references, methods and communication/dissemination – are transposed to the fields of artistic research, it is important to stress that the object of research, the context of the research, the method of research and the way the research results are presented and documented are inextricably bound up with the *practice of making and playing*. Art practice is the object, context, method and outcome of the research.

The standard subdivision between basic research, applied research and experimental development – as laid down in the *Frascati Manual* – is no longer considered appropriate in the light of the present diversity of academic fields, research strategies and knowledge forms. The emergence of Mode 2 knowledge production (Gibbons et al. 1994) can be seen as a corrective to the conventional model of

scientific research. Mode 2 production involves interdisciplinary or transdisciplinary research in the context of application. It also implies the substantive and organisational involvement not just of academics, but of other 'stakeholders' as well, who help plan and perform the research and evaluate its societal relevance.

Because of its close ties with art practice and the central role that that practice plays in the research, artistic research sometimes seems to be a type of Mode 2 knowledge production. But sometimes – for instance in research on historical performance practice in music or research in and through choreographic practices – artistic research might more readily be seen as intradisciplinary basic research intended to contribute both materially and cognitively to the development of the art form in question.

Much artistic research focuses simultaneously on enriching our world by developing new products (like compositions, images, performances, installations) and on broadening our understanding of the world and of ourselves – an understanding that is embodied in the products generated by the research. This dual research aim transcends the classic dichotomy of applied versus basic research. Stokes's quadrant model (Stokes 1997) provides a conceptual framework for understanding this type of research. In Stokes's analysis, much valuable research, today and in the past, embraces both these aims: achieving a fundamental understanding of what is being studied, as well as developing products and services that benefit society.

### **The artistic research community**

Both the pressure of the art market and the strains of art production often leave artists little room to 'stop and contemplate' what they are doing. Many artists must operate as free enterprisers in the market of the 'creative industry', a market that is not oriented to reflection, but which expects its suppliers to deliver a constant stream of new products and projects. Although there is still some scepticism in the art world towards the phenomenon of artistic research, and some people steadfastly oppose the alleged 'disciplination' of the arts within and by academia, there is also a growing interest among artists, art institutes (such as museums and galleries) and art events (such as major exhibitions) to partake in what they perceive as a free space for 'material thinking'.

Several organisations and networks have recently been created to foster research in the arts, inside and outside higher arts education:

- The Society for Artistic Research (founded in March 2010) serves as the backbone for the *Journal for Artistic Research* (JAR). JAR is an international, online, open-access peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodologies from all arts disciplines. In its aim of displaying research practice in a manner that respects artists' modes of presentation, JAR abandons the traditional journal article format and offers its contributors a dynamic online canvas where text can be woven together with image, audio and video. [www.jar-online.net](http://www.jar-online.net) (accessed: 19 July 2011)
- SHARE: Step-change for Higher Arts Research and Education (founded in October 2010) is an international networking project comprising 36 partners from across Europe, working together on enhancing the 3rd cycle of arts research and education in Europe. SHARE is jointly coordinated by the Graduate School of Creative Arts and Media (GradCAM, Dublin) and the European League of Institutes of the Arts (ELIA). SHARE partly builds on the work done by the European Artistic Research Network (EARN, founded in 2004). <http://www.sharenetwork.eu/> (accessed: 19 July 2011)

- EPARM: European Platform for Artistic Research in Music (founded in April 2011) is a platform initiated by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), serving the community of European conservatoires as they come to terms, each in ways most appropriate to their unique context, with the phenomenon of artistic research in music. <http://www.aecinfo.org/Content.aspx?id= 2273> (accessed: 19 July 2011)

An overview of publications and conferences is provided (and continuously updated) by the SHARE network. See <http://www.sharenetwork.eu/artistic-research-overview/bibliography> (accessed: 19 July 2011)

The following publications may be added to that list:

- *Texte zur Kunst*. Issue 82 (June 2011) 'Artistic Research'.
- Florian Dombois, Claudia Mareis, Ute Meta Bauer and Michael Schwab (eds). *Intellectual Birdhouse: Art Practice as Research*. Amsterdam: Rodopi 2011 (forthcoming).
- Michael Schwab and Henk Borgdorff (eds). *The Exposition of Artistic Research: Publishing Art in Academia*. Leiden: Leiden University Press, 2012 (forthcoming).

#### Research in higher arts education

SHARE also provides an overview of institutions and programmes engaged in research in the arts as well as of the national situations per European country with regard to funding, regulations, degrees and integration in the academic infrastructure. This overview, which is still in the making, presently describes the situations in 14 countries. <http://www.sharenetwork.eu/artistic-research-overview> (accessed: 19 July 2011)

The following programmes from that overview could be highlighted here:

- The Norwegian **Artistic Research Fellowship Programme** is a national programme offering a three-year post as research fellow to candidates who have completed the highest level of art education in their subject area. The fellow is associated with one of the Norwegian institutions providing higher arts education. The programme enables high-level artistic research and results in expertise at the associate professor level. <http://www.kunststipendiat.no/en> (accessed: 19 July 2011)
- The Swedish **Konstnärliga Forskarskolan** is a national research school in the arts. Its overall aim is to create a nationwide structure in Sweden for postgraduate education in the arts. Konstnärliga Forskarskolan fosters a stimulating, productive environment for artistic research, characterised by a plurality of genres, disciplines and approaches. <http://www.konstnarligaforskarskolan.se/> (accessed: 19 July 2011)
- In Austria, the funding scheme known as the **Program for Arts-Based Research (Programm zur Entwicklung und Erschließung der Künste, PEEK)** supports high-quality, innovative arts-based research in which artistic practice is integral to the inquiry. <http://www.fwf.ac.at/de/projects/peek.html> (accessed: 19 July 2011)

### Research and research training

A distinction needs to be made between research and research training. Within the arts academies, the schools of the arts, this translates into the difference between research by staff and research by students during their training.

Staff research in higher arts schools may take on various forms. In Europe one sees both 'traditional' academic research (e.g. art history research, technological/material research, social science research in art education) as well as artistic research. The Berlin University of the Arts, for instance, puts a strong focus on applied research (some of it contracted) and traditional academic research. Artistic research is not acknowledged there as an independent form of research at the PhD or postdoc levels. At the Arts Faculty of the University of Gothenburg, the focus is on artistic research and development, and students there may obtain an 'artistic doctorate'.

Within research training it is important to distinguish between the bachelors, masters and doctoral levels. Clearly the bachelors curriculum will teach elementary research skills like argumentation, information, communication and presentation skills. The masters and doctoral programmes can then focus more directly on doing research. Here, too, one encounters a wide variety of research practices, ranging from auto-ethnography to research by design. Increasingly, though, artistic research is acknowledged as typical for research within higher arts education.

In 2001, an informative report was published by the UK Council for Graduate Education (UKCGE) entitled *Research Training in the Creative and Performing Arts and Design*. It makes lucid recommendations for building research training programmes at arts schools. Proposals involve the research environment, research seminars, programme content, admission procedures, supervision of researchers and research projects, and assessment of the research. This report could provide support and inspiration to those who are currently working to introduce research into arts education.

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## 8.5 Informants for this Report

Discussions and correspondence were conducted with the following persons between October 2010 and October 2011:

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- Brigitte Arpagaus (SNSF)
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- Antonio Baldassarre (HSLU)
- Cornelia Bartsch (Universität Paderborn)
- Andrea Bertschi-Kaufmann (FHNW, COHEP)
- Roman Brotbeck (BUA-BUAS)
- Corina Caduff (ZHdK-ZFH, SNSF)
- Marie Caffari (BUA-BUAS)
- Gabriela Christen (HSLU)
- Hans U. Dätwyler (Dätwyler Stiftung Altdorf)
- Peter Dejans (Orpheus Institute Ghent)
- Florian Dombois (BUA-BUAS)
- Michael Eidenbenz (ZHdK-ZFH)
- Yves Fischer (FOC)
- Thomas Gartmann (Pro Helvetia)
- Claire Genewein (Leiden University)
- Priska Gisler (BUA-BUAS)
- Edith Glaser-Henzer (FHNW)
- Tamara de Groot (Royal Academy of Art & Royal Conservatory The Hague)
- Marianne Guarino-Huet (HEAD)
- Johan A. Haarberg (Norwegian Artistic Research Fellowship Programme)
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- Helena Maffli (Conservatoire de Lausanne)
- Andrea Maihofer (University of Basel)
- Thomas D. Meier (ZHdK-ZFH)
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- Sibylle Omlin (ECAV-HES-SO)
- Nicoleta Paraschivescu (Orpheus Institute Ghent)
- Judith Safford (Stanley Thomas Johnson Stiftung)
- Madeleine Salzmann (Generalsekretariat EDK)
- Christoph Schenker (ZHdK-ZFH)
- Giaco Schiesser (ZHdK-ZFH)
- Urs Schnell (SUISA-Foundation, Arbeitskreis der Kulturstiftungen Swiss Foundations)
- Benno Schubiger (Sophie und Karl Binding Stiftung)
- Martin Schüssler (HSLU)
- Luk Vaes (Orpheus Institute Ghent)
- Bart Van Beek (Katholieke Universiteit Leuven)
- Cathy Van Eck (Leiden University)
- Carl Van Eyndhoven (Katholieke Universiteit Leuven)
- David Vitali (FOC)

- Laura von Niederhäusern (HEAD)
- Jed Wenz (Leiden University)
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The following representatives of the Swiss art colleges discussed a draft of the present report, under the moderation of Daniel Fueter (SSTC), on October 17 2011 and made suggestions for corrections and revisions:

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January 2012



