

ETHICS IN ARTISTIC RESEARCH

Ethics within the artistic research environment has received increased focus in recent years. One example is the new national Ethics Review Authority in Sweden, founded 2019, followed up in 2020 with the Swedish Ethical Review of Research Involving Humans Act. The tightening of legislation and the institutional restructuring of ethics review in Sweden is specifically to the detriment of research that applies qualitative and ethnographic research methods, suggests Hugo Boothby (Boothby, 2023). In his own research, applying the new methods meant a focus on disability for his collaborators, something that was opposite of the project intention.

Early during the retrieval of information, I became aware of the contradictory nature of the documents we were given from the family compared to what we found in archives. How were we to treat our findings? The motivation behind this project was never to expose private information for the sake of creating public attention or controversy. The research had begun with an open exploration of the rich history of the place Momarken asking who had lived in this space, who were remembered and who had been forgotten. On the other hand, not publishing what we had found could be seen as self-sensorship and potentially violate good research practice. The dilemma led to a total transformation of the dissemination format, from academic presentation to an illustration performance. As previously stated, the limitations seen in retrospective were not negative, rather they led from academic-oriented research to research through the arts. As practitioners of this field, we should welcome such opportunities. Darla Crispin writes:

‘[...] we might consider critical reflection in artistic research as occupying a spectrum of possibilities, and even as being imbued with an element of style. Flexible modelling of this kind can be helpful in both the development and the analysis of the reflective practices, in that the modes of discourse can be tailored to illuminate the essential nature of each specific artistic research instantiation. Achieving this may generate work that is both viable in the artistic AND artistic research arenas, ensuring that doubts about which ‘ethos’ is applicable may be quelled, at least in part’ (Crispin, 2022).

To secure ethical conduct in retrieval and assessment of information I have cooperated closely with several people: Historian Tore Lund, who lives at Momarken, has contributed to and corrected information in the project. On matters of national and international questions concerning the war, we consulted senior researcher Terje Emberland at the Center for Studies of the Holocaust and Religious Minorities, curator Arne Langås at The Falstad Center in Mid-Norway, curator Endre Wrånes at the West-Agder Museum, researcher Michael Stokke at the Narvik Center in North Norway as well as making inquiries at Riksarkivet in Oslo and the Bundesarchiw in Germany.

GUIDELINES

46 guidelines for research are organized according to six areas in Norwegian legislation:

- A. Research, society, and ethics.
- B. The right to privacy
- C. Considerations to groups and institutions
- D. Research society
- E. Funded research
- F. Dissemination of research