

## Guidelines for internal academic assessment of publications in RC, Faculty of Fine Arts, UiA

Adopted by the faculty board of the Faculty of Fine Arts on 06.12.2023, case 32/23

### Research in the Arts

To showcase the width of artistic research and at the faculty, and with reference to the faculty's unique profile where we incorporate artistic, pedagogical, and academic methodologies without seeing them as rigidly separate, colleagues are invited to present and publish artistic research in a broad sense through the RC platform, with a special emphasis on using multiple modalities other than text to showcase the work (sound, image, film, etc). We use *Research in the Arts* as an overarching term, drawing on both the research traditions of Artistic Research and Arts-based Research for the design and objectives of the faculty's publication through Research Catalogue. We refer to the history and discourse of both concepts:

a. *Artistic Research* comes from a tradition where research takes place within professional artists' practice from start to finish, where the artistic work is at the centre as both the field of investigation, the method of investigation, and the outcome. In short, one can say that "an artistic question is posed that necessarily must be answered in an artistic way". Artistic expressions are therefore also central in the displayed/published results of the research work. (Sources: Borgdorff, Malterud, Haseman, Hannula, etc.)

b. *Arts Based Research* views artistic methodologies and expressions as tools that are available for – and possible to integrate into – various types of research, including practice-based research in the field of (art) education. In other words, it is not reserved only for (professional) artists, but artistic dimensions open possibilities for research, including performative and creative methods of inquiry, 'living inquiry', and various formats and expressions. (Sources: Leavy, Eisner, Irwin, etc.)

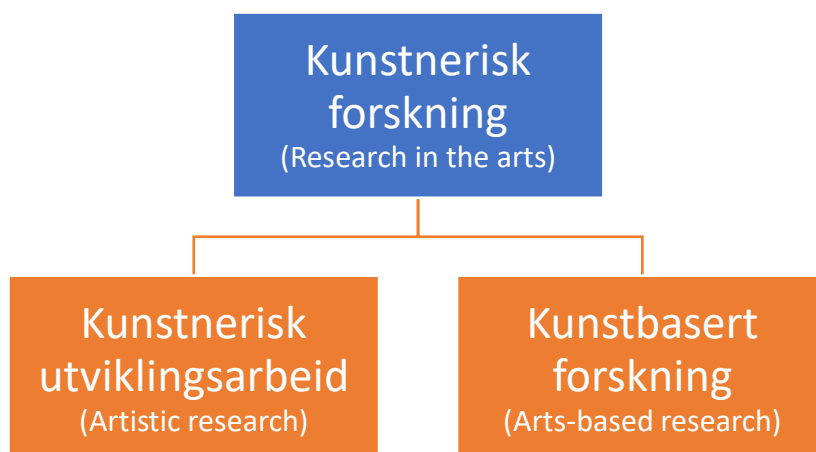


Figure 1: Proposed model for Research in the Arts as an overarching term

A common characteristic of both – and several other traditions that work with art as and in research – is that the artistic dimensions are essential parts of how research is conducted and communicated. To develop academic assessment criteria for research in the arts, we will focus on all dimensions of research as investigation, and at the same time highlight the artistic dimensions in all parts of the investigation.

## **Editorial Process**

For the faculty's own RC publication, a rotating editorial committee is established annually to work towards presenting and stimulating colleagues' work towards publication, within given parameters and with a time resource allocated for the editorial members. There will be an ongoing process with a final deadline. Within the process period, there will be opportunities for pre-qualification and collaboration with the editorial committee, for example, on special or themed issues, or special sections related to projects.

## **Guiding editorial evaluation criteria**

As a guide for academic evaluation, we will adopt a thesis that all research has some fundamental characteristics, as put forward by Borgdorff (2006) and Kjølrup (2011), which can then be concretized in relation to the nature of the research, such as forms of artistic research. Based on this thinking, the working group proposes that the academic evaluation will be based on whether and how the work submitted for evaluation and publication demonstrates, in an artistic way, the various characteristics that make the work research. These characteristics can be summarized as follows:

- a. Questions or research interests; What will the presented research work investigate? And how does the delivered material appear as an answer to or processing of these interests/questions?
- b. Object of investigation (ontology): What is the subject of research in this work?
- c. Knowledge (epistemology): What kind of knowledge is developed? (e.g., practical skills, bodily knowledge, material knowledge, theoretical knowledge, practical knowledge, etc.)
- d. Method: How has the investigation been conducted, what is the systematic approach? What is the investigation? How is the work 'uncertain, creative, systematic, or transferrable'?
- e. Reflection and documentation: How does reflection and documentation take place in the work? (Not necessarily documentation of process, but some form of documentation of the research material or work)
- f. Language and communication: How are the results of the research work communicated in a way that others – at least some in the field – can understand or engage with? What is the chosen format and language, and how is the reflection accessible? How does one expose oneself to criticism or enter scholarly debate? (NB: no requirement for only written or verbal language, or that everyone should understand the jargon, but that reflection and investigation is accessible to some others in the field. One does not necessarily need to 'translate' into another jargon).
- g. Field/context: Which field does the research contribute to or speak to? Who are the important other actors in this field (current or historical), in other words; Who is the work addressed to ('who do you want to talk to?') and whose shoulders is the researcher standing on? What does this work contribute to the field, what is new and original, and how does it relate to and differ from the old?

This is not a 'checklist' to be completed, but a general consideration of what research necessarily contains, which can also be worth highlighting in a publication. Applied to research in the arts, each of the points can also help clarify the artistic dimensions in the research – and artistic work as research.

In short, research in the arts, like any other form of research, involves exploration, object, knowledge, method, reflection and documentation, language, and field. The editorial team can develop more specific criteria and calls for submissions, based on whether and how the work demonstrates, in an artistic way, qualities that make it research. Additionally, the editorial team may have criteria related to affiliation with the faculty, the work being rooted in the arts, and a preference for using multiple modalities beyond text.