EUFRAD-report from the Stockholm edition 2011

EUFRAD, The European Forum for Research Degrees in Art and Design, forms part of the activity of ELIA, the European League of Institutes of the Arts.

The first EUFRAD meeting was initiated by SHARE WP3 and held in Glasgow in September 2009 with 17 doctoral level students and 17 supervisors participating. The following aims of EUFRAD was presented:

- EUFRAD wants to be an occasion for doctoral level students in the arts and design to be part of a larger, international context.
- EUFRAD wants to create an understanding for how specific attitudes toward research are decided by national standards, definitions and policies.
- EUFRAD wants to create an opportunity for tutors to doctoral level students for an exchange of experience and for raising their competence in an international context.
- EUFRAD aims to strengthen the link between the disciplines of art and design as well as to other non-related areas of research.
- EUFRAD aims to highlight the importance of artistic research and its contribution to the collective formation of knowledge as well as being a strong progressive factor for our economic, social and cultural wellbeing.

The Stockholm Edition
EUFRAD in Stockholm was made possible by collaboration between DOCH (University of Dance and Circus) and Konstnärliga Forskarskolan¹, together with the other higher seats of learning in the arts in Stockholm: Royal College of Music, Royal Institute of Art, University College of Arts, Crafts and Design, Stockholm Academy of Dramatic Arts and University College of Opera.

Forms of Documentation and Presentation of Artistic Research
In the new Swedish programme for artistic research education, a documented artistic research project is at the centre and has replaced the more traditional written thesis. Lively debated are the forms of documentation presented in Sweden as well as in other countries. For this reason we did focus the EUFRAD gathering on the theme: Forms of Documentation and Presentation of Artistic Research. The meeting was primarily directed toward doctoral students within the arts.

We had an open call asking for interesting, smart, unique, cheap – or costly – solutions to develop and change conventions for documentation, presentations, seminar activities and progress reports for artistic research projects. Each participant was expected to, within smaller

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¹ The Swedish National Graduate School for Artistic Research
seminars, present and discuss how these questions are problematized in their own research project.

The main goal was to make room for open and informal discussions among researching artists from all the artistic practices, with a focus on questions concerning forms of documentation and presentation of artistic research. In the invitation we asked how the debate over documentation and presentation could be questioned, widened and developed. By arranging parallel workshops/seminars lead by internationally well renowned artists we wished to underline the necessary dialogue between artistic researchers and the contemporary art scenes and debates.

Instead of staging the workshops within the ordinary institutional framework, the seminars were held in different locations around Stockholm, “alternative” spaces where the space itself could be part of the discussion: in the Opera house of Stockholm, a private house in the suburbs, a gallery in the Old City, etc. One group moved from hotel lobby to hotel lobby with the intention to leave traces (documentation) behind them…

The invited artists to lead the workshops were: Sandi Hillal & Alessandro Petti (Palestine), Melati Suryodarmo (Indonesia/Germany), Gerhard Eckel (Germany), Lisi Raskin (US), Ong Keng Sen (Singapore) and Maria Berrios (Chile/UK). The selection of participants for each group was mainly done according to the participants’ motivation in their applications and in relation to their research projects as well as artistic interests and field.

Besides the workshops/seminars parallel sessions were held for supervisors and others related to research programmes; deans, teachers, board-members from different institutions, etc. etc. This programme included a presentation of Jar/RC by Henk Borgdorff; a presentation of MAP (Mobile Art Productions) – which is an organisation that works with presenting art and performance in new and “alternative” forms; a presentation of a research project by a group of painters in Konsthall C (the project is supported by IASPIS); and a presentation by Johan Haarberg on recent developments and changes in the Norwegian Fellowship programme.

In the evenings we all got together. We had dinners that were arranged not just for eating but to stimulate discussions with one another.

**Who Participated?**

There were four categories of participants, phd-candidates, supervisors, workshop leaders and “others”. There were 37 artistic research students that participated in the workshops/seminars: 19 of these are part of the Konstnärliga Forskarskolan (The National Artistic Research School in Sweden) and 18 came from other European research programmes in Sweden, Finland, Denmark, Norway, Germany, UK, Belgium, France and Spain. Ten supervisors, from the same countries as the artistic researchers, participated in the parallel programme, together with “others” (about 15 persons that came and went); primarily from the art schools in Stockholm and Sweden, but also visiting international guests who was here at the occasion of EUFRAD. The seven workshop leaders that participated are presented above.
Organisation and financial undertakings
A project group was formed with participation from DOCH and the Konstnärliga forskarskolan. For part of the process before the conference and during the conference itself, a producer/project manager was connected to the project. The project group was responsible for the planning of the conference, the programme, selection of workshop leaders and composition of the working groups.

The EUFRAD conference in Stockholm was financed by Konstnärliga forskarskolan (36 %), DOCH (20 %), Royal College of Music (8 %), Royal Institute of Art (8%), University College of Arts, Crafts and Design (8 %), Stockholm Academy of Dramatic Arts (8 %), University College of Opera (6 %), and participant’s fees (7%). The total budget was 680 000 SEK.

The largest costs were from the coordination and preparation of the conference and from the fees and expenses connected to the workshop leaders and their travels.

Conclusion
The last day everyone gathered at DOCH. Instead of a final plenary discussion all the participants in the workshop groups, together with those in the parallel programme, were reshuffled in smaller groups to share ideas and experiences from the discussions in each and every group.

Notes from one of the concluding groups:
A great group-discussion. Members from 4 of the working groups present + some external supervisors and senior researchers/artists took part. Very different experiences from different groups. 3 of 4 groups had changed their location. Some groups had lost some participants, some had remained. All were positive to the informal settings that allowed them own initiatives as well as responsibilities. Some failed to some extent. Some considered themselves were very successful.

A lot of talking on the expectations of the institutions in relation to expectations of the artists. Talking of “Ghosts” defined as conventions within traditions of the Academy. How to engage in different formats?

"The work was meaningful, adding to my strategies”
"Small groups gave qualitative discussions”
"The discussions are the results”
"Issues of politics, enactments, discussing theoretical frames”
"Own initiatives developed new strategies on working tools as well as of use of venues”
"What constitutes ”Documentation”? An “Archive”?”
"Documentation as something evolving from the practice. Documentation as the methodology of the work itself. How to document a process?”
“Embrace the idea of documentation as the core of the work.”
“The practice as documentation”
“Text is the most important thing in my art practice. I’m content with describing the moment in text.”
“Interdisciplinarity could be a problem, opposing specialization. We need more specialized discussions.”
“Interdisciplinarity must never be a goal.”
“Problem with the “system”. Academia focuses on the subject, on the individual autor, when so much in the art demands collective processes.”
“Can we re-stage the educations?”

Despite the theme, *Forms of Documentation and Presentation of Artistic Research*, the groups have so far left very little documentation from the workshops behind. We have given the task to document the whole event to a younger artist, Emma Kihl – who especially works with questions concerning documentation, but did not participate at EUFRAD (though she works with a research project supported by the Swedish Research Council). She will trace it down and present it, first and foremost in the yearbook of the Swedish Research Council’s artistic research committee, as well as the websites of DOCH, Konstnärliga Forskarskolan, SHARE and ELIA.

**Enclosures:**
Schedule (phd-candidates)
Schedule (supervisors and others)
Budget
Schedule EUFRAD 2011

Tuesday September 27

15 – check-in at Hotel Kungsbron, Västra Järnvägsgatan 17, Stockholm 16.30 meeting for the boat and registration at Skeppsbron (the boat departs just by the statue of king Gustav III in front of the Royal Palace) 17 – 21 boat trip and welcome dinner (on the boat) in the Stockholm archipelago with m/s Riddarfjärden

Wednesday September 28

10 – 17 work in separate groups and locations, coffee and lunch will be served
Workshop group 1 (Sandi Hillal & Alessandro Petti)
Workshop group 2 (Melati Suryodarmi)
Workshop group 3 (Gerhard Eckel)
Workshop group 4 (Lisi Raskin)
Workshop group 5 (Maria Berrios Huerta)
Workshop group 6 (Ong Keng Sen)
Supervisors and other seniors

19 – dinner at Valvet, Royal Institute of Art, Skeppsholmen

Thursday September 29

10 – 17 continuing work in separate groups and locations, coffee and lunch will be served
Workshop group 1 (Sandi Hillal & Alessandro Petti)
Workshop group 2 (Melati Suryodarmi)
Workshop group 3 (Gerhard Eckel)
Workshop group 4 (Lisi Raskin)
Workshop group 5 (Maria Berrios Huerta)
Workshop group 6 (Ong Keng Sen)
Supervisors and other seniors

19 – dinner at Kaknästornet, Djurgården

Friday September 30

10 – 13 presentations and conclusions in smaller discussion groups, Studio C at the University of Dance and Circus 13 – lunch buffet and good byes
EUFRAD 2011: supervisors and seniors

Venue: Hus 28, Royal Institute of Art at Skeppsholmen (Wednesday September 28), Konsthall C, Hōkarängen (morning and lunch Thursday September 29), L3 Mejan Arc, Royal Institute of Art at Skeppsholmen (afternoon Thursday 29)

Notes on the days: During these two days we will move back and forth between presentation and documentation of artistic research in a more explicit academic setting and outside of it, in research education and presentation of art work in the art sphere, combining presentations with exhibitions, studio visits and mutual discussions.

Schedule Wednesday September 28 (Hus 28, Royal Institute of Art Skeppsholmen) map here
10-12 Henk Borgdorff presents Journal of Artistic Research
12-13 lunch
13-14 Annika Wiik, research responsible at Mobile Art Production talks about research at MAP
14-15.30 Visit to Moderna Museet at Skeppsholmen (current exhibition Klara Lidén and Magritte -Foucault)
15.30 -17 group discussions back in Hus 28

Schedule Thursday September 29
10.30 meeting at pannrummet, Konsthall C (Cigarrvägen 14, Hōkarängen. Green subway line south towards Farsta, stop Hōkarängen, map here) studio visit into the research project “Thinking through Painting” (artists Kristina Bength, Jan Rydén and curator Jonatan Habib Engqvist)
12-13 joint lunch at Konsthall C
14 -15.30 Johan Haarberg talks about the experiences made in the Norwegian Fellowship Programme and expected changes (L3, Mejan Arc at the Royal Institute of Art) map here
15.30- 17 coffee and concluding discussions.(L3, Mejan Arc)


www.elia-artschools.org
www.eufrad.eu
www.doch.se
www.konstnarligaforskarskolan.se
ENCLOSURE 3

Budget EUFRAD (SEK)

Direct costs
Costs during the conference
Travel (WS-leaders) 44 000
Hotel (WS-leaders) 35 000
Fees (WS-leaders) 110 000
Magician 20 000
Meals and Meeting Spaces 130 000
Total 339 000

Project Management and Planning et c.
Project Management 80 000
Staff costs (DOCH) 120 000
Staff costs (KF) 75 000
Total 275 000
Total Direct Costs 614 000

Indirect Costs
66% on fees to WS-leader 72 000

Summa kostnader 686 000

Revenue
Co-financing (in kind)
Co-Financing DOCH (Salaries et c) 120 000
Co-Financing KF (Salaries et c.) 75 000
Total co-financing (in kind) 195 000

Co-financing (other than in kind)
STDH 55 000
Operahögskolan 40 000
Konstfack 55 000
KKH 55 000
KMH 55 000
Supplementary co-financing KF 170 000
Total co-financing (other than in kind) 430 000

Participants Fees 45 000

Total revenue 670 000

Result -16 000