

Evaluation of the Humanities in Norway

Report from Panel 1 – Aesthetic Studies

Evaluation
Division for Science



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Summary

The panel received submissions from six institutions but felt that the breadth and depth of Aesthetic Studies was greater than represented by these samples. Nevertheless, the panel was impressed with many aspects of the quality of Aesthetic Studies in Norway. The basic standard was at least good at most institutions and very good or excellent at some.

Not all the submissions displayed evidence of a targeted publication strategy, and in some cases, there seemed to be a lack of either self-confidence or ambition. The panel acknowledged that it was possible to be more ambitious in this regard and that the sector should seek to publish in the very best journals in the field. However, the panel was satisfied with the proportion of publications in English (64%) and noted the increase in publication points as documented in the NIFU data report, with a rate of growth of 22%. This is much greater than the average rate of growth across the Humanities.

Not enough evidence was provided to judge the impact of research on teaching, and this is perhaps an area that deserves more focused attention.

The submissions provided evidence of a clear ambition of forming international networks. This is an area where institutions should continue to develop. However, the panel was conscious of the particular emphasis that can be placed on recruiting international staff. The panel was keen that this aim should not be pursued at the expense of the overall quality of research staff appointments. Submissions only provided evidence of internationalisation as defined by mobility and recruitment. The panel recommended that the sector look to widen its outlook on this to include the potential of inviting visiting lectures and holding international conferences and events.

Funding and infrastructure was variable. Some institutions clearly had sound infrastructure, for example for work in music that required technical support and equipment. Overall, there was a strong reliance on internal sources of funding and a small number of external grants.

Some institutions showed an acute awareness of the importance of developing early-career staff and of the need for succession planning for retirements and departures. Others indicated that no such strategies were in place.

The panel was impressed with the societal impact of Norwegian research in this field, particularly as this was felt to exist without a widespread or systematic approach being taken to research impact. Little evidence was provided to suggest that the impact agenda was built into institutional strategy.

While the panel did not feel able to judge the full range of Aesthetics Studies in Norway, the field has a number of strengths in terms of an increasing quality of output, growing attention to internationalisation and widespread and significant impact on culture and policy. The promotion of collaborative research is variable, and institutions appear to be struggling in some cases to strike the best balance between individual and group research. Weaknesses were detected in terms of overall strategic planning, the training and development of early-career researchers, reliance on a limited range of funding sources and the lack of a targeted strategy for publishing in the top international journals and with major university presses.

1 On the evaluation

One of the duties of the Research Council of Norway is to conduct field evaluations of Norwegian research, that is, evaluations of how entire fields or disciplines are performing in Norway. These have two purposes: to provide an international view and feedback on performance, and to support the development of research policy. By tradition, the evaluated field has been given an opportunity to form a committee to decide how to learn from and change practices based on the evaluation. In many cases, the RCN has then provided some funding to help implement measures proposed by the committee.

The practice of field evaluation is long established in Norway. In the past, such evaluations have confined themselves to one or a small number of individual disciplines, such as Philosophy and the History of Ideas, Law or History. In 2011, the RCN published a wider evaluation of Biology, Medicine and Healthcare. In 2015, it published an evaluation of the fundamental Engineering Sciences. In 2016 it launched this evaluation of the Humanities as a whole and it has more recently started a similar evaluation of the Social Sciences. This evaluation of the Humanities could potentially spearhead a new and even broader field evaluation practice.

1.1 Terms of Reference

The task of this evaluation is to

- Review the scientific quality of Norwegian research in the Humanities in an international context
- Provide a critical review of the strengths and weaknesses of the fields of research within the humanities – nationally, at the institutional level and for a number of designated research groups
- Identify the research groups that have achieved a high international level in their research, or that have the potential to achieve such a level
- Investigate the extent of interdisciplinary research at the institutions and in the research groups
- Review the role of the Research Council of Norway in funding research activities in the humanities
- Investigate the connection between research and teaching activities
- Discuss the organisation of research activities and the role of the Humanities in the strategic plans of the evaluated institutions
- Assess the extent to which previous evaluations have been used by the institutions in their strategic planning
- Identify areas of research that need to be strengthened in order to ensure that Norway possesses the necessary competence in areas of national importance in future
- Discuss the societal impact of Humanities research in Norway in general and, in particular, its potential to address targeted societal challenges as defined in the Norwegian Government's Long-term Plan for Research and Higher education, and the EU framework programme Horizon 2020

The government's Long-term Plan for Research (Kunnskapsdepartementet, 2014) prioritises the following areas

- The sea
- Climate, the environment and environmentally friendly energy
- Renewal of the public sector and more efficient welfare and health services
- Enabling technologies
- An innovative and flexible business sector, able to restructure as needed
- World-leading research groups

These priorities co-exist with a longer-term set of reforms aimed at increasing the quality of Norwegian research.

A recent analysis of the quality of Norwegian research as indicated by bibliometric evidence suggests that there are two dimensions to the need to improve quality (Benner, 2015). The average level of quality (measured by the field-normalised citation rate of Norwegian research as a whole) has risen to match that of Sweden, placing it among the stronger countries worldwide. However, Norway lacks research groups that publish in the most-cited 10% and 1% of articles worldwide. The Humanities are poorly served by bibliometric indicators, so Benner's analysis may be less applicable to the Humanities than to other fields, although it appears consistent with the judgements of the panel conducting this evaluation. Nonetheless, Norwegian research policy is likely to place increasing emphasis on the need not only further to raise the average quality, but also to develop and sustain some world-leading groups (Kunnskapsdepartementet, 2014) (Hatlem, Melby, & Arnold, 2017). The focus on quality in this evaluation therefore responds to an important policy need.

At the same time, in Norway – as in other countries – there is also increasing pressure for research to be able to demonstrate its societal value. Both aspects are tackled in this evaluation.

1.2 The evaluation panels

The evaluation has been carried out by eight field panels comprising international peers, each of which evaluated one or more disciplines. The composition of the panels is shown in Appendix D. Their reports are published in separate volumes.

Panel 1 Aesthetic Studies

Panel 2 Nordic Languages and Linguistics

Panel 3 Nordic and Comparative Literature

Panel 4 Modern and Classical Languages, Literatures and Area Studies

Panel 5 Archaeology, History and Cultural Studies

Panel 6 Philosophy and Studies in Science and Technology

Panel 7 Religion and Theology

Panel 8 Media Studies

Table 1 shows which panels cover which disciplines.

The chairs of the panels have formed an overall evaluation panel – referred to in the Terms of Reference as the principal committee – which is responsible for reporting on the Humanities as a whole.

The tasks of the field panels specified in the terms of reference were to

- Evaluate research activities with respect to scientific quality, and national and international collaboration. Focus on research published in peer-reviewed publications

- Evaluate the relevance and impact of the evaluated research activities
- Evaluate how research activities are organised and managed
- Submit a report with specific recommendations for the future development of research within the subject fields encompassed by the panel, including means of improvement when necessary

Table 1 Overview of the field and panel structure

Panel	Panel name	Discipline
1	Aesthetic Studies	Dance
		Art History
		Musicology
		Theatre and Drama
2	Nordic Languages and Linguistics	Linguistics
		Nordic Language
		Norwegian as a Second Language
		Sámi and Finnish
		Sign Language and Interpretation
3	Nordic and Comparative Literature	Literature
		Nordic Literature
4	Modern and Classical Languages, Literatures and Area Studies	Asian and African Studies
		English Studies
		Classical Studies
		Romance Studies
		Slavonic Studies
		Germanic Studies

5	Archaeology, History and Cultural Studies	Archaeology and Conservation
		History
		Cultural Studies
6	Philosophy and Studies in Science and Technology	Philosophy and History of Ideas
		Science and Technology Studies
7	Religion and Theology	Theology and Religion
8	Media Studies	Media and Communication

Note 1: Researchers in History of Ideas were in most cases submitted to Panel 5

Note 2: The national academic council for Gender research is not included as RCN is planning a separate evaluation of Gender research in Norway

1.3 Methods and Limitations

1.3.1 Organisation of the evaluation

The evaluation addressed four different levels (Figure 1). At the highest level, this report evaluates the field of Humanities in Norway as a whole. To do so, it synthesises and analyses the reports of the eight discipline panels.

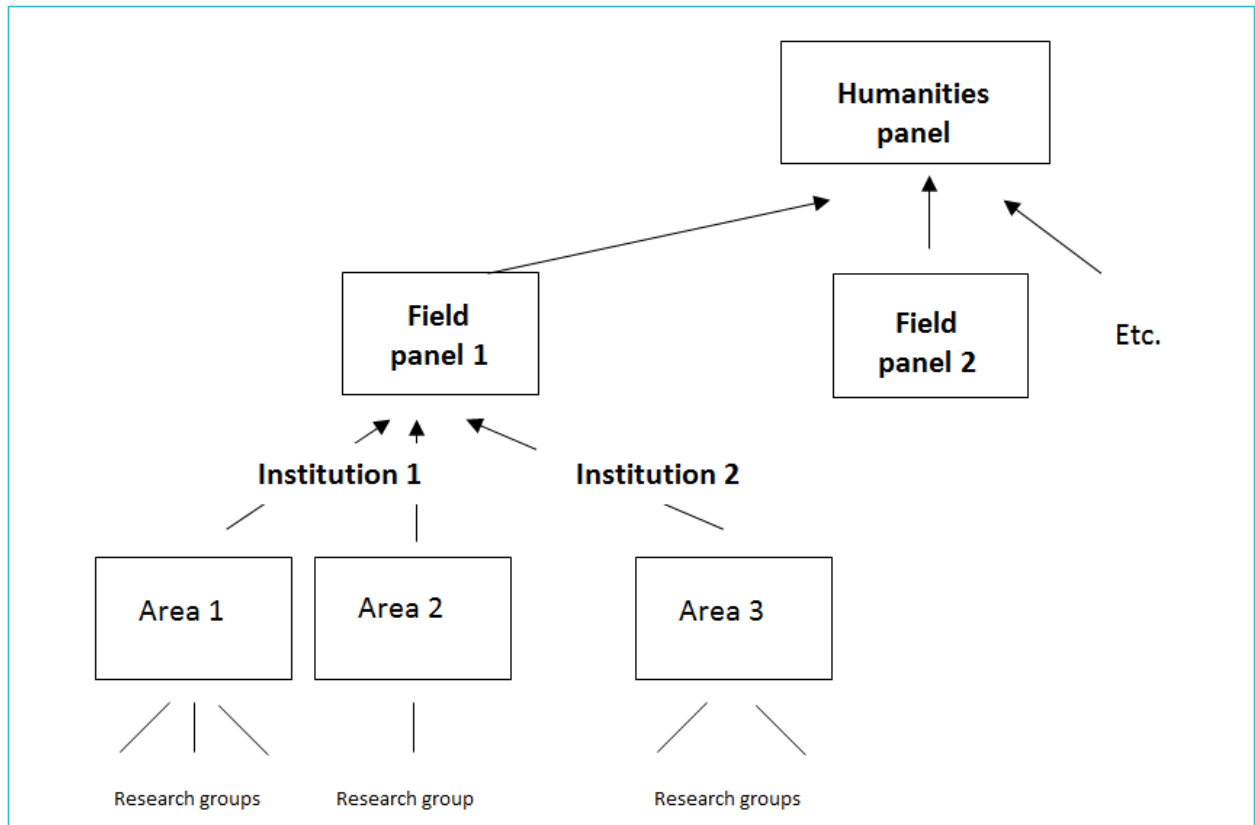
The division of the field of Humanities into panels was based on the established organisational structure of national academic councils (Nasjonale fagråd). There are 24 such academic councils, reflecting the historical development of research areas and teaching subjects within the Humanities in Norway. To avoid a very fragmented panel structure, the research areas of the academic councils were grouped into eight panels based on disciplinary similarities. For the purpose of this evaluation, the area of research and study covered by a specific academic council is referred to as a 'research area'.

The panels were asked to evaluate both research areas and research groups based on the following information.

- Each participating institution was asked to provide a list of its staff working within the Humanities and to indicate the most relevant research area for each staff member. The institutions also provided a self-assessment for each of the relevant panels, with a description of their research activities and results within each research area, as well as about the interplay of research and teaching and other societal impact.
- To support the panels' assessment of research areas, the RCN has provided a bibliometric analysis of all publications by listed researchers for each panel.
- The organisations were also invited to put individual research groups forward for evaluation within each area. The field panels evaluated them individually and also used these research group evaluations to support their area evaluations.

The universities and institutes have themselves decided which parts of their organisation to submit to the evaluation. The coverage of the evaluation is therefore not complete, but is likely to encompass the most significant research-active entities across the Humanities in Norway. Areas do not necessarily map directly onto organisational structures. For consistency, this evaluation refers to these submitted entities as 'areas'.

Figure 1 Structure of the Evaluation



1.3.2 The data available to the panels

The data available to the panels were

- **Self-assessment reports** provided by the research-performing organisations. (The template for these is reproduced in **Feil! Fant ikke referanseilden.**). There is one for each area. A self-assessment report comprises a report firstly at the level of the organisation (most often at the faculty or research institute level), and, secondly, information about an area. The organisation-level information is repeated across multiple self-assessments. So, for example, UiO's self-assessment for the Aesthetics field will comprise an initial section about the University of Oslo as a whole and a second part about the work of UiO in aesthetic disciplines.
- A **bibliometric report** from NIFU (Aksnes & Gunnes, 2016) that provides field indicators at the national, organisational and area level
- **Funding data** from the RCN
- Examples of **scholarly outputs** from areas and groups submitted by the research-performing organisations

- **Societal impact statements** from individual areas. These have been inspired by the use of impact statements in the UK Research Excellence Framework. They are free-text accounts from the researchers of societal impacts they believe research in their area has had over a period of up to fifteen years
- **Survey data from NOKUT** about student views on teaching

Building from the bottom

- The assessments of individual scholarly outputs fed into the group and area evaluations
- The group evaluations fed into the area evaluations
- The report on personnel and publications (bibliometrics) was considered at the area level
- Impact statements were considered at the area level
- The area evaluations were used by the field panels to build a picture of national performance within the field covered by the panel reports
- The field evaluations are used by the main panel to construct the national HUMEVAL evaluation

Panellists met representatives of the areas evaluated in a series of one to two-hour interviews, in which they were able to check their understanding of the data submitted for evaluation.

1.3.3 Criteria used during the evaluations

The panels based their work on a consistent set of criteria, against which they reported their findings at the area level. These were

- Organisation, leadership and strategy
- Availability and use of resources
- Research production and quality
- Recruitment and training
- Networking with other researchers, nationally and internationally
- Impact on teaching
- Societal impact
- Overall assessment and feedback

Research group reports consider

- Organisation, leadership, strategy and resources
- Research production and quality
- Recruitment and training
- Networking with other researchers, nationally and internationally
- Impact on teaching
- Overall assessment and feedback

Impact was judged in terms of the reach and significance of the impact reported.

- **Reach:** The extent and/or diversity of the organisations, communities and/or individuals who have benefited from the impact.
- **Significance:** The degree to which the impact enriched, influenced, informed or changed the policies, practices, understanding or awareness of organisations, communities or individuals.

In each case, the panels wrote full-text evaluations, which are reported in a separate volume for each panel. They also awarded scores using a series of 5-point Likert scales. These were used internally in

order to gain an overview of the many parts of the evaluation. Only the grades for research groups' overall performance and research quality have been published (in accordance with the Terms of Reference).

1.3.4 Limitations

An exercise such as this inevitably suffers from limitations. This section briefly describes the main limitations of which the panels are aware.

Humanities in Norway does not have a strongly developed evaluation culture. There have been a number of field evaluations with a narrower scope than the present one in recent years, but Norwegian Humanities researchers are not often subject to evaluation unless they are working in an externally-funded centre of excellence. Humanities are also generally less exposed to the need for external, competitive funding from sources such as the RCN, reducing the extent to which scholars need to subject themselves to external assessment, compared with scholars in many other fields. As a result, at least parts of the community have limited experience of how to deal with an evaluation and how to communicate with the evaluators in ways that will enable positive judgements. This is particularly the case in relation to the use of impact statements, which is a novel technique everywhere. Clearly, those with a more developed evaluation culture will be better placed than others to receive a positive evaluation.

The panels worked on the basis of a limited set of data and information. The sources used were mainly

- The self-assessments of the institutions and research groups
- The (small number of) publications submitted by the institutions
- The personnel and publication analysis
- A report on the interplay of research and teaching in the Humanities
- A report on research organisation and external engagement in the Humanities
- Interviews with representatives of the institutions, and national data on publication performance and student satisfaction

The panels could not check the information provided by the institutions against information found elsewhere. Further, institutions and groups did not always specify what they saw as their contributions to knowledge in various fields, so that the panels have had to make their own decisions about the disciplines and areas to which individual research activities are relevant.

The request for self-evaluation data was not uniformly understood by the institutions, suggesting that, in future, equivalent requests could be made more explicit. The number of sample publications requested was low and the processes used to select them are not clear to the panels. Whatever process the universities used, it involves a positive bias. This is a normal feature of such evaluations and the panels regard it as unproblematic: injecting a positive bias means that it is known what sort of bias there is. However, the representativity of the publications submitted is unclear. The fact that some groups submitted publications that were not peer-reviewed was a further complication.

Universities followed different strategies in responding to the request. For example, the number of research groups submitted varied considerably. Some of the groups appeared to have been constructed artificially for the purpose of the evaluation. Others appeared to be groups of people who normally worked together. This variability makes comparisons difficult. The focus on groups also complicates the identification of individual, outstanding talent. It also does not always reflect

the way in which Humanities researchers work, since individual scholarship as opposed to group work is more normal than in the social and 'hard' sciences. There is significant variation among disciplines and panels in their perception of the appropriateness of using research groups as units of assessment. So the divide is as much within the Humanities as between the Humanities and the hard sciences. However, it should also be noted that most of the universities have policies in place to support research groups.

Both NOKUT and NIFU provided data to support the evaluation, based on existing statistical and disciplinary categories. As a result, they do not always match the scope of the areas or groups evaluated by the panels, so that, while they provided useful, broad indications, the panels had to treat them with some caution. NIFU's bibliometric analyses were very helpful. However, the particular weaknesses of bibliometric approaches to the Humanities, a field in which a great deal is published outside the channels normally used for bibliometric analysis, mean that bibliometric indicators present a picture that is even more partial in the Humanities than in other fields.

Participation in the RCN's field evaluations is optional and there are no incentives (such as an effect on funding) for participation, so that their coverage is inevitably partial. The panels are aware that some significant groups are missing from this evaluation, so that the evaluation does not cover the entire field.

It is important to note that the traditional universities in Norway, on the one hand, and the new universities and the university colleges, on the other, have different amounts of institutional research funding. In principle, in the old universities, academics have sufficient funds to split their time equally between teaching and research. At the newer universities and university colleges, the institutional funding covers a much smaller percentage of research time, typically of the order of 20%, though there is wide variation among individual institutions. Only the Norwegian Academy of Music is under 10% (7%), whereas the others are typically between 15 and 30%. Some – but not all – of these institutions actively manage research time, allocating more to some and less to others. These very different funding conditions mean that expectations of research productivity per person should not be the same for the old and the new institutions.

Disciplines and fields differ in terms of what they regard as knowledge or quality and the extent to which they make 'progress', so that knowledge is cumulative rather than comprising many parallel forms of knowledge. A uniform understanding of these dimensions across the whole of the Humanities would therefore not be appropriate; they must be judged within their own disciplinary contexts. The panel approach of using peers in relevant fields to make judgements addresses this issue. While this inconsistency might be regarded as a weakness, the panels regard it as a strength, because discipline-relevant criteria are used in each case in order to compare performance with an international benchmark.

These limitations mean that this evaluation is to some degree an exercise in hermeneutics and collegial advice, rather than in exact measurements and objective results. The panels based their work on an attitude of solidarity with the colleagues and institutions under review. In cases of doubt about information, a charitable interpretation of the data was chosen. The panel also tried to formulate critical feedback in as constructive a way as possible.

1.4 Those evaluated

The evaluation covered Humanities research at 36 research-performing organisations. Seven of these institutions participated in the panel for Aesthetic Studies.

Table 2 Research-performing organisations participating in panel 1 – Aesthetic Studies

	University faculties	No of Researchers	No of Research Groups
Norwegian University of Science and Technology	NTNU Faculty of Humanities		2
University of Bergen	UiB Faculty of Humanities		1
University of Oslo	UiO Faculty of Humanities		1
The Arctic University of Norway (UiT)	UiT Faculty of Humanities, Social Sciences and Education		
	Other HE-institutions		
	Hedmark University College	13	1
	Norwegian Academy of Music	20	
	Oslo School of Architecture and Design	5	1

2 Assessment at the national level

2.1 Strengths and weaknesses of Aesthetic Studies in an international context

Aesthetic Studies in Norway consists of four areas: Art History, Theatre and Drama, Musicology and Dance. The panel received submissions from six institutions but felt that the breadth and depth of Aesthetic Studies was greater than represented by these samples. For example, interview evidence demonstrated that there was active research in dance studies in Norway, but the panel received no submission for this. Another example is the underrepresentation of a wide range of Norwegian art history in the submissions, even though this subject accounts for 29% of the publications in Aesthetic Studies. The publication submissions for Musicology were relatively speaking much stronger, with 56% of the total publication points and the highest percentage of Level 2 publications (23%) for Aesthetic Studies in this field. However, Musicology is heavily concentrated in a limited number of HEIs (UiO, UiB and NTNU). Theatre and Drama makes up only 8% of the volume of publications in Aesthetic Studies and has the lowest proportion of Level 2 publications (15%). It was the panel's view that this area is both small and vulnerable in Norway. The panel was impressed with many aspects of the quality of Aesthetic Studies in Norway. The basic standard was at least good at most institutions and very good or excellent at some.

Not all the submissions displayed evidence of a targeted publication strategy, and in some cases, there seemed to be a lack of either self-confidence or ambition. Although most, albeit not all, submissions demonstrated a strategic preference for high-quality Level 2 publication outlets, there was a relative lack of publications in the most highly regarded journals and with the most highly regarded publishers. The panel acknowledged that it was possible to be more ambitious in this regard and that the sector should seek to publish in the very best journals in the field.

The panel was satisfied with the proportion of publications in English (64%) and noted the increase in publication points as documented in the NIFU data report, with a rate of growth of 22%. This is much greater than the average rate of growth across the Humanities.

NIFU data suggest that 60% of research output are journal articles, with 37% book chapters and 2% monographs. It would be valuable in the case of shorter pieces of research to focus less on book chapters and more on journal articles, given that the standard of peer review in academic journals is considered to be more rigorous than for book chapters.

The exercise did not take account of practice-based research and no material was therefore provided for evaluation. This is a key part of the international research landscape in the Aesthetic Studies area.

The panel acknowledged that the majority of research activity in these areas is heavily concentrated in Oslo and questioned what impact this could have on other regions.

Not enough evidence was provided to judge the impact of research on teaching, and this is perhaps an area that deserves more focused attention.

2.2 Research cooperation (nationally and internationally)

The interpretation of 'research group' was applied differently by each institution. In some cases, the research groups appeared to have been formed organically. In others, the evidence suggested that they were artificial constructs created solely for the purpose of this exercise. The formation of research groups also potentially led to the exclusion of key individual researchers. For example, the Grieg Academy had not been submitted, but contributed 66 publication points to the NIFU data.

The submissions provided evidence of a clear ambition of forming international networks, with some strong examples of how such networks are being cultivated. This is an area where institutions should continue to develop. However, the panel was conscious of the particular emphasis that can be placed on recruiting international staff. The panel was keen that this aim should not be pursued at the expense of the overall quality of research staff appointments. Submissions only provided evidence of internationalisation as defined by mobility and recruitment. The panel recommended that the sector look to widen its outlook on this to include the potential of inviting visiting lectures and holding international conferences and events.

2.3 Funding and infrastructure

This was variable. Some institutions clearly had sound infrastructure, for example for work in music that required technical support and equipment. Overall, there was a strong reliance on internal sources of funding and a small number of external grants, primarily from the Research Council of Norway (RCN), with sparse evidence of success with other funding sources, such as the EU.

2.4 Staff (including training, recruitment, gender balance and mobility)

Some institutions showed an acute awareness of the importance of developing early-career staff and of the need for succession planning for retirements and departures. Others indicated that no such strategies were in place, and in the worst cases, it was not clear how the subject areas could be sustainable, due to the lack of a clear and effective staffing strategy. Although women constitute 44% of researchers in Aesthetic Studies as a whole, it was unclear whether or not institutions had strong strategies for diversity and inclusion.

2.5 Cooperation with other sectors of society (e.g. private and public sector) and the societal impact and function of the research fields in society

The panel was impressed with the societal impact of Norwegian research in this field, particularly as this was felt to exist without a widespread or systematic approach being taken to research impact. Good examples of dissemination, policy engagement, engagement with cultural institutions and public engagement were provided, but further work is required to document the actual impact of such activity. Little evidence was provided to suggest that the impact agenda was built into institutional strategy.

2.6 Comments and overall recommendations

While the panel did not feel able to judge the full range of Aesthetics Studies in Norway, the field has a number of strengths in terms of an increasing quality of output, growing attention to

internationalisation and widespread and significant impact (especially within Norway) on culture and policy. The promotion of collaborative research is variable, and institutions appear to be struggling in some cases to strike the best balance between individual and group research. Weaknesses were detected in terms of overall strategic planning (including succession planning), the training and development of early-career researchers, reliance on a limited range of funding sources and the lack of a targeted strategy for publishing in the top international journals and with major university presses.

3 Assessment of institutions and research areas

3.1 Norwegian University of Science and Technology, Faculty of Humanities (NTNUHF)

At the time of the evaluation the Faculty of Humanities at the Norwegian University of Science and Technology (NTNUHF) is undergoing a merger that will make HF one of eight faculties at NTNU, comprising six departments of varying size. The merger is effective from 1 January 2017. According to the institutional self-assessment, NTNUHF's total expenditure decreased from NOK 176 million (2013) to NOK 163 million (2015). The share of external funding of the total expenditure has increased, however, from 32% to 34% in the same period. The RCN is the most important source of external funding, followed by private Norwegian sources. Moreover, funding from the EU constitutes a relatively sizeable share of the total external funding (NOK 7 million in 2013 and NOK 8 million in 2015).

NTNUHF listed 44 researchers for HUMEVAL within Aesthetic Studies. The following data were submitted by the institution: two research groups (Arts-based Research and Prima Musica – Pre-Nineteenth Century Music Research Group), one research area publication and five impact case studies. The evaluation committee has interviewed representatives of the institution during the project.

Organisation, leadership and strategy

Research in Aesthetic Studies is conducted at two Departments at NTNU, the Department of Art and Media Studies and the Department of Music. They are part of the Faculty of Humanities, which comprises six departments. The university has a strategic plan and a separate research strategy. They stress both interdisciplinary and collaborative research based on a 'vision of being a humanistic force in a university of science and technology'. The faculty has responded to this strategy by establishing research groups and selecting four research projects after external peer review. At the faculty level there is one vice-dean for research and one for education. The report does not provide information on departmental structures. There is a clear prioritisation of internationalising research by both recruiting partners and publishing in leading journals. However, the institution has indicated that all staff members do not follow these strategic priorities. The distribution of seed money for high ranked projects that have not yet achieved external funding represents a strong attempt to change the culture.

Resources

The university has good physical resources, with studios for music and black and white boxes, film production labs etc. All permanent employees in the positions of professor and associate professor are allocated 47% research time. They strive to concentrate their teaching in intense periods to allow uninterrupted time for research. There are also regular opportunities to apply for research leave, which is not given automatically. A small minority of staff still do not use the research time for research. The faculty is investigating this in order to understand the reasons for it. External funding

has been stable during the last three years, but strategic efforts do not seem to have led to any increase in funding as yet.

Research production and quality

NIFU data indicate that the two departments published nearly 50% in English. Only 16% of staff have not published during the last four years, which is a good figure compared with the other Norwegian institutions in the study. However, the figures for publication at Level 2 are lower than for the other participating institutions. The two articles on music technology that were selected as examples of excellent research did not provide a convincing sample of internationally excellent work. As regards the two research groups presented, they give a broader picture of the research carried out. There is evidence that the institution has the potential to produce high-quality research in the aesthetics research areas, although they have not yet reached their full potential.

Recruitment and training

There is a focus on the recruitment of postdocs to prioritised research areas that have received excellent evaluations from the RCN and are based on scientific quality. There is a question mark about what the institution is doing to raise the quality of research outside the targeted funding for postdocs. PhD candidates are selected on a strategic basis, but there is a risk that targeted support might reduce capacity in some research areas. They aspire to achieve a gender-balanced workforce and give support to female researchers to strengthen their career prospects. The self-assessment reports that nearly 100% of recent permanent positions have been international recruitments. While this reflects a strong international staffing strategy, it does not clarify why there was a lack of Norwegian talent to fill these posts.

Networking

When it comes to research networking, the institution has a strong focus on international mobility. All research leave is expected to include spending time at universities abroad. There are also examples of collaboration between different universities in Norway. Networking is not specifically covered in the self-assessment report, but the Art-based research group has made significant efforts to improve its public engagement and societal impact.

Impact on teaching

Students on BA, MA and PhD programmes are involved in research projects, but there is no mention of how feedback is given to the students on their participation. Several MA and BA theses have been written on topics connected to the research projects. While this implies good practice, there are no examples from the student perspective and no data are available from the student survey covering the BA and MA programmes at NTNUHF.

Other societal impact

Five examples of societal impact were given, although in some of the cases, it was somewhat unclear how the institution interpreted impact, and the extent of the impact on the beneficiaries was not always specified. The best examples demonstrate an ability to commercialise research through open source software, engage with policymakers in the education arena and achieve public engagement through music festivals, as well as work with orchestras, theatres and museums.

Feedback and comments to NTNUHF

The structure and the strategies at the university seem to be well-developed. This has not yet resulted in a significant improvement in research quality or external funding. The institution's efforts

to strengthen international cooperation and training are noteworthy. The students' involvement in the research projects is something that strengthens the university's profile as research-driven. The institution could improve its performance if it continues to make efforts to strengthen research quality, uses external evaluation of research applications, increases its international cooperation (including inviting guest researchers) and carefully considers its policies for smaller and as yet less successful disciplines.

3.2 University of Bergen, Faculty of Humanities (UiBHF)

Established in 1948, the Faculty of Humanities at the University of Bergen (UiBHF) has five departments and two interfaculty centres. According to the institutional self-assessment, the Faculty of Humanities' total expenditure increased from NOK 206.1 million (2013) to NOK 234 million (2015). The share of external funding of the total expenditure has also increased from 21.7% to 22.9% in the same period. The RCN is the most important source of external funding, followed by private Norwegian sources. Some modest EU-funding is also documented throughout the period (NOK 4.8 million per year on average).

UiBHF listed 34 researchers for HUMEVAL within Aesthetic Studies. The following data were submitted by the institution: one research group (Visual Culture), one research area publication and three impact case studies. The evaluation committee has interviewed representatives of the institution during the project.

Organisation, leadership and strategy

The institution's self-assessment states that research priorities are mainly set at the department level. At the same time, research within the faculty is mostly individual-based and covers a very diverse range of topics. The institution covers four research areas that are included in the self-assessment document: Music Therapy and Musicology at the Grieg Academy (GA), and Theatre Studies and Art History at the Department of Linguistic, Literary and Aesthetic Studies (LLAS). GA also hosts artistic research, which is not covered in the self-assessment document. The personnel statistics provided in the Appendix report are not broken down into individual areas, only by department: GA has 18 researchers and LLAS 16 researchers who are covered by the report. The institution's self-assessment portrays the staff situation as uneven between areas: Musicology is below critical mass, with only three full-time tenured positions, whereas Music Therapy has recruited four associate professors internationally. Art History consists of eight full-time tenured positions, a small environment but above critical mass. Theatre Studies appears to be in a precarious situation nationally, currently only hosted at Bergen until 2018, after when the future appears uncertain.

The self-assessment provided no evidence of a strategic focus on supporting specific research fields or addressing challenges in the staffing situation (although the SWOT analysis lists 'long-term faculty plan for staffing' as a strength). The self-assessment states that, in November 2015, the Faculty Board adopted a new strategic plan for 2016–2022, which includes organising research groups and specifying research areas to be prioritised in connection with PhD and postdoc positions. What this means for the Aesthetics research areas is not specified, however. There are vaguely formulated ambitions to establish a cluster for Medieval Studies (based on the fact that the faculty hosted a Centre of Excellence in this field during the period 2003–2012), and an intention to focus on 'global social challenges'. Those two ambitions do not appear to converge, and there is no indication of which specific research areas will be involved.

The self-assessment statement makes a very general declaration to continue to support initiatives in the research areas, but no concrete strategic decisions seem to have been made at the level of the institution/faculty. There are vague references to the strategic goals at university level. In sum, there seems to be a general awareness of the need for strategic planning, but at this point there are few indications of a concrete direction, nor of who will be responsible for implementing a strategy.

Resources

Tenured research staff are allocated 46% research time, a substantial percentage. Given that the level of external funding is low, this appears to be the primary resourcing for research activities. In addition, a sabbatical year is normally granted every sixth year. While this provides a reliable source of funding, an increase in external funding is clearly desirable. In 2013–2015, the percentage of external funding for the Faculty of Humanities overall (comprising seven departments) has been 21–23%, but the numbers are not broken down by department or area. The SWOT analysis states that external funding at the faculty is ‘too weak’ overall.

Research production and quality

In the institution’s self-assessment, Music Therapy and Visual Culture come across as the two most active research fields. Somewhat enigmatically, though, only publications from Visual Culture have been submitted for evaluation – both as research group publications and as the area publication. This gives a lopsided impression, raising the question of why Music Therapy, for instance, is not represented. The submitted area publication, in the field of Visual Culture, is of high quality, based on original research and with national and international significance.

NIFU publication data give a quite positive picture of the institution. LLAS has the highest proportion, 31%, of its publication points in Level 2+ publications (the national average in Aesthetic Studies being 22%). The faculty also has a higher publication points/staff numbers ratio than UiO (Oslo) and NTNUHF (Trondheim) – 148 publication points/34 staff compared to 196 publication points/63 staff for Oslo. This indicates that the research activity is high overall, although it may differ between individual groups and researchers (as stated in the SWOT analysis).

Recruitment and training

International staff recruitment has increased at faculty level, especially to PhD candidate positions. The self-assessment refers to measures at the university level providing support for PhDs and postdocs to spend time abroad.

Networking

The self-assessment states that research collaboration is mainly initiated by individual researchers. It is said generally about the area that it has ‘solid cooperation’ with researchers around the world, but details are not specified. Music Therapy and Visual Culture appear to be the most active in this regard.

Impact on teaching

The submitted data are inconclusive. The faculty offers BA and MA programmes in four areas: Musicology, Music Therapy, Art History and Theatre Studies, but only the Visual Culture research group is listed as a related research group. The absence of the Music Therapy group in the submission is regrettable. The self-assessment does not specify to what extent teaching is research-related. On the one hand, research is said to influence teaching on the BA and MA levels, while, on the other, it is stated that the broad diversity of research topics complicates collaboration on teaching. It is difficult to draw substantial conclusions from the submitted data.

Other societal impact

Three impact case studies were submitted, one in Music Therapy, one in Art History/Visual Culture, and one in Theatre Studies. One study provided convincing evidence of the impact of music therapy research on national guidelines for the treatment of mental health issues such as psychosis and

addiction. Another demonstrated a significant contribution to curatorial practices at the Sámi museum in Karasjok, in Northern Norway. Together, these two impact case studies provide evidence of good pathways to impact (engagement with a variety of partners and users including museums and citation in public policy documents), and good user engagement. The Theatre Studies implementation case is not an actual case study, but rather an enumeration of influences in various contexts of theatre studies research, 'within the scope of the last 15 years and beyond'.

Feedback and comments to UiBHF

The information provided does not often allow for distinctions between the levels of faculty, department and area, nor between different areas. Further details would have been useful given the diversity of research topics and research initiatives at the institution. A picture emerges of an institution with a high overall level of research activity, but unevenly distributed across the different research areas and fields. Research resources and accomplishments appear to be scattered. There is clearly a need for strategic planning and coordination in order to meet the challenge of soon-to-retire staff in some areas and to support and strengthen already progressive areas, as well as to avoid researchers in less active fields being 'left behind'. Concrete plans seem to be needed to bridge the gap between the university's strategic goals and the variety of concrete research topics/initiatives within the faculty, and to establish cross-area (or cross-department) support forms, e.g. for external funding applications, international publishing routines etc. Judging from the institution's self-assessment, it is unclear at this point where in the institutional hierarchy such leadership will be found. It should be noted, however, that if those obstacles are overcome, the level of research activity and quality already reflected in the publishing data (mentioned under the 'Research production and quality' dimension) indicates a strong potential for positive development.

3.3 University of Oslo, Faculty of Humanities (UiOHF)

The Faculty of Humanities at the University of Oslo (UiOHF) is organised in seven departments, which makes it the largest faculty of humanities in Norway. According to the institutional self-assessment, the total expenditure of the Faculty of Humanities decreased from NOK 434.9 million (2013) to NOK 413.5 million (2015). The share of external funding of the total expenditure has also decreased from 27% to 24% in the same period. The RCN is the most important source of external funding, followed by other public Norwegian sources. Some modest EU-funding is documented in 2013 (NOK 3.3 million) but this category has decreased as well (NOK 1 million in 2015).

UiOHF listed 63 researchers for HUMEVAL within Aesthetic Studies. The following data were submitted by the institution: one research group (fourMs), five research area publications and four impact case studies. The evaluation committee has interviewed representatives of the institution during the project.

Organisation, leadership and strategy

The largest institution of its kind in Norway, the faculty is organised in seven departments and various institutes. The self-assessment document identifies a large number of strategic and international collaborations and engagements, for instance recruiting part-time experts (adjunct professors) from prestigious institutions and supporting research centres situated outside Norway. The leadership structure is traditional yet functional, and within the departments, there is a clear role division between the running of the department (head of department) and research (head of research). Moreover, the focus of activities is on research groups. The coordination between the different levels of management seems to be well planned and executed. The university's strategy sets out a clear target of being the leading research-intensive Norwegian university, and the overall strategy is implemented in yearly planning documents. The emphasis is on quality of research and teaching, increased internationalisation, and inter-faculty cooperation, to mention three of the most significant objectives. More importantly, the strategies are well aligned with EU research priorities, as well as with the Norwegian Ministry of Education and Research's strategies. For instance, the internationalisation strategy maps out clear actions that aim to prioritise areas that are relevant to solving global challenges and forming strategic partnerships with leading universities. The faculty has also brought in high calibre visiting scholars from eminent institutions. It has shown that giving priority to highly productive research areas has brought additional resources and external funding to these areas, and the two Centres of Excellence bear witness to the success of these strategic investments.

Resources

As the SWOT analysis reveals, the faculty is increasingly dependent on succeeding in securing external funding. It also notes that the disciplines that are reliant on technology need support despite the increased costs involved. It is worth noting that they host several data-intensive units, such as the Norwegian Folklore Archive, the Text Laboratory and Motion Capture Laboratory, which all require continuous investment and upgrades. The digital humanities projects outside the labs and archives also make new demands as regards infrastructure, all of which are costly and require continuous investment.

Research production and quality

The proportion of Level 2 and 2+ quality work in the area per FTE is at the expected level (i.e. the unit produces 30% of publications points in Norway with 28% of the country's personnel resources), and the overwhelming majority of them are published in English. The works they have submitted in Musicology and Art History demonstrate high quality, originality and, in most cases, successful application of interdisciplinary research. The research outputs can be scientific or practice-based, and they have excellent examples of both categories in which they fully acknowledge the different demands. They have an internationally recognised strength in popular music studies and cognitive musicology, which have both been prioritised by the university and are flourishing in terms of grant capture. As the largest unit of its kind in Norway, it could be expected to publish more often in prestigious journals in the respective fields, but even so, the research outputs are impressive, no doubt helped by the clear publishing strategies outlined in the UiOHF strategy document.

Recruitment and training

A high proportion (80%) of new staff members are international recruits, which reflects the university's policy and shows that it is implemented in the departmental recruitment plans. There are multiple incentives in place to encourage such recruitment. The unit also has sensible sabbatical leave arrangements, as well as an expectation that staff must meet criteria before they are awarded research leave. The training of staff members probably relates to internal staff seminars, although the type of training encouraged was not fully articulated in the self-assessment.

Networking

The institution has strikingly good international networks due to its strategic emphasis and the partnerships, visitors and fellowships described above. In addition, it has good national networks in the university sector, the cultural sector, the public sector and with industry. These networks receive strategic support (conferences, workshops, fellowships, visitors) and they involve both teaching and research (exchange and training with German institutions etc.).

Impact on teaching

The institution promotes cross-disciplinary research and mentions in its self-assessment statement that various financial incentives are in place for teaching. They elaborated on them in the interview, although the details remain unarticulated in the self-assessment document. They mention research-led teaching and provide examples of using state-of-the-art research facilities in teaching or collaborations with the main cultural players (e.g. the Norwegian National Opera). The availability of staff members for teaching seems to fluctuate, since researchers are relieved of teaching duties when undertaking externally funded projects. This is beneficial for projects, of course, but striking the right balance between research-led teaching and traditional areas of teaching might be difficult to coordinate due to the different cycles in research funding and curriculum development. The student survey data on teaching quality support the notion that postgraduate teaching (Musicology) is of particularly high quality (well above the national average), thus corroborating the claim that research and teaching are successfully integrated. However, the area as a whole does not receive particularly good evaluations from the students (though this applies to undergraduate teaching in particular).

Other societal impact

The four impact case studies that were provided document broad engagement with media and key stakeholders (museums, the music industry, ministries and hospitals), although, in general, the actual societal impact is not always well evidenced. Nevertheless, three of the impact cases portray this

research area as dynamic and reaching out to society in diverse ways, and the importance of strategic management of such enterprises seems to be understood at the unit.

Feedback and comments to UiOHF

The Faculty of Humanities is large, well-organised, and productive, which is testament to sharply focused strategic thinking that prioritises internationalisation, high-quality research, and research-led teaching. This strategy has been implemented with a high degree of success, and the only area that is not on a par with the rest of the key indicators is probably teaching. The self-assessment mentions some minor problematic issues relating to the balancing act between research projects and teaching commitments.

3.4 Hedmark University of Applied Science (HiHm)

Established in 1994, the Faculty of Education and Natural Sciences (LUNA) at Hedmark University of Applied Sciences (HiHm) is organised in four departments (Dept. of Humanities, Dept. of Social Sciences, Dept. of Fine Arts & Computer Science, and Dept. of Natural Sciences & Technology). According to the institutional self-assessment, LUNA's total expenditure increased from NOK 15.5 million (2013) to NOK 19.5 million (2015). The share of external funding of the total expenditure has also increased from 7.1% to 11.8% in the same period. The RCN is the most important source of external funding, followed by international public sources.

HiHm listed 13 researchers for HUMEVAL within Aesthetic Studies. The following data were submitted by the institution: one research group (Music Education and Cultural Studies), one research area publication and one impact case study. The evaluation committee has interviewed representatives of the institution during the project.

In January 2017, HiHm merged with Lillehammer University College to form Inland Norway University of Applied Sciences, with the aim of creating a more robust institution to meet the future needs of the local and regional communities.

Organisation, leadership and strategy

The institution specialises in applied research, is modestly funded and is currently seeking full university status through a merger with Lillehammer University College. Although it is in an unenviable position in the extremely competitive national and international research field, it has adopted a range of challenging but realistic policies to improve its research culture. The strategic priorities it has set are appropriate, and the policies adopted to enhance the research environment are sound.

Resources

The institution is at a disadvantage compared to many of its competitors in that it receives relatively little core funding. Although it has had some success in attracting grant funding, the overall volume is comparatively low. However, the policies adopted to distribute these scarce resources indicate clear strategic priorities. The institution provides privileged support for the Music Education and Cultural Studies group, which is arguably justified in order to retain and support a potentially world-leading group. There are merit-based and competitive support mechanisms for conference attendance and extended research time that appear to be carefully calibrated to support the institution's strategic priorities. It is unfortunate that the institution is not in a position to grant research leave. The differential provision of research time according to career stage is problematic, since it makes it more difficult for talented researchers to reach the highest grade, and thereby actively undermines support for early and mid-career researchers. The policy is also likely to make it harder to attract and retain talented researchers.

Research production and quality

The panel did not have access to information about the wider Aesthetic Studies research area at Hedmark. However, the sample publication submitted by the Music Education and Cultural Studies Group is of high quality. The group has a clear and coherent ethos and advances the state of research at the international level. Overall, the publication statistics are creditable, although the proportion of Level 2 publications and the proportion of staff with 0 publication points (between 2011 and 2015) is only average. The support for open access publication is commendable. The panel would recommend

targeting internationally leading journals and publishers to a greater extent than is presently the case.

Recruitment and training

The institution's policies for recruiting and training staff are sound overall. A 'more focussed effort to recruit internationally', as outlined in the self-assessment document, would be welcome.

Furthermore, although the institution's teaching needs obviously must be met, prioritising teaching requirements in the recruitment and appointment of staff, as appears to be the practice, tends to have a deleterious effect on research excellence. As regards training, the mentoring programme envisaged would be very welcome. In addition, there are scant details on skills training for doctoral students. There seems to be an emphasis on mobility, which is welcome, but it does not address all of the key requirements in training and developing research staff.

Networking

The institution has appropriate policies in place to support networks and international collaboration, and it has established a number of strategic partnerships, particularly within the Nordic countries and in sub-Saharan Africa. It should consider looking further afield for partners, however, to the rest of Europe, the Americas and Asia, and develop a more systematic approach to national and international collaboration. The Erasmus+ application mentioned in the self-assessment document appears to be a step in the right direction. Despite limited resources, the institution may want to consider offering Visiting Professorships or targeting the EU's Marie Curie scheme. Likewise, although conference attendance is prioritised by the institution, there is no mention of hosting conferences, which can be an effective means of putting an institution 'on the map'. Its location may be an obstacle, but arguably not an insurmountable one.

Impact on teaching

There is some information on the impact of research on teaching. Overall, however, the self-assessment document shows a worryingly limited awareness of the principles of research-led or research-informed teaching and of strategies to embed research in the curriculum. Although theses and dissertations are relevant in this context (whereas the reading and discussing of research articles is not), they should not be regarded as the only strategy. Student satisfaction is very slightly below average in the areas represented in Panel 1, but the relatively low return rate and the clustering of the results around 3 mean that no firm conclusions can be drawn from the data.

Other societal impact

The institution's research targets real-world problems, and it has appropriate policies to translate research into societal benefits. The case study presented provides a good example of solid research that has a demonstrable effect on public debate, government policy and professional practice. Evidence of the extent of the influence exerted is lacking. For example, the fact that government documents cite the research is not necessarily evidence that it has been instrumental in shaping policy. Likewise the fact that it is mentioned in the press does not in itself indicate that it has played a significant role in forming public opinion. Similarly, with respect to professional practice, there is evidence of dissemination, but not of impact achieved (i.e. documented changes to professional practice).

Feedback and comments to HiHm

The institution punches somewhat above its weight in terms of research performance. Despite comparably limited resources, it manages to attract, retain and support world-class researchers who

are producing work of international excellence. This is not least due to clear strategic priorities, which are translated into policies. In particular, the institution appears to be effective in targeting its resources strategically. There are weaknesses, however, in staff training and mentoring and in policies for research-led teaching, although the development of a mentoring programme is a step in the right direction. In addition, the institution could show more ambition in terms of developing international strategic partnerships. Finally, a sabbatical scheme is indispensable in order to compete in research at the international level.

It is to be hoped that the institution will be successful in its proposed merger with Lillehammer University College and its bid for full university status, and that, at the same time, it manages to retain its strategic strengths and distinctive ethos. The institution may wish to strengthen its doctoral training programme. Considering its potential, it could show more ambition in targeting top international research outlets.

3.5 Norwegian Academy of Music (NMH)

The Norwegian Academy of Music (NMH) is organised across three core areas and the academic/artistic staff are organised in seven departments according to discipline. According to the institutional self-assessment, NMH's total expenditure has increased from NOK 237.8 million (2013) to NOK 258.9 million (2015). The share of external funding of the total expenditure has decreased, however, from 3.4% to 2.4% in the same period. External funding from private Norwegian sources is the most important source of external funding, followed by public Norwegian sources. Notably, funding from the RCN constitutes one of the smaller sources of external funding.

Within the research area of Aesthetic Studies, NMH listed 31 researchers for HUMEVAL. The institution has submitted one research area publication but no impact case studies. The evaluation committee has interviewed representatives of the institution during the project.

Organisation, leadership and strategy

With only 600 students, the academy is a relatively small institution, with all the ensuing advantages and disadvantages that implies. One of the advantages is the close relationship between the students and the teachers. The disadvantages of being a small institution, on the other hand, include a limited number of PhD students and a lack of diversity in research areas. Due to the main focus on instrumental and vocal music performance, the area of (academic) research in a music institution like NMH is relatively small. Most of the personnel are engaged in teaching practical music and doing practice-based research, which is not part of this evaluation. Research in musicology is primarily conducted in the fields of music education and music therapy. Together constituting one of seven departments, both these fields are well-integrated into the academy's organisational structure. As regards research strategy, there appears to be a lack of leadership. The self-assessment statement only addresses future perspectives. Its principal aim for 2025 is expressed in just one short sentence, while all other objectives are kept very general. There is no plan for national or international research collaboration. Moreover, 2.4% of external funding is a comparably weak figure. RCN funding only makes up 0.5% of the total income.

Resources

NMH's major investments are related to the acquisition of instruments and music and recording studios, which are not closely related to academic research. However, the academy finances external presentations and conference participation for its research personnel and funds conferences at the home institution. NMH financially encourages collaborations across faculty boundaries. On the other hand, staff can only dedicate 30% of their work time to research. There is no policy for sabbatical leave.

Research production and quality

In the institutional self-assessment, the quality of the researchers' work in music education is described as 'highly productive', while in music therapy it is 'very highly productive'. It is claimed that the latter has 'a central position in the international field of music therapy research'. These statements seem to be confirmed by the NIFU evaluation of research in the humanities in Norway. Compared with the Grieg Academy, the number of publication points at NMH is 25% higher, with only two more people. Of the researchers, 45% have at least 4 publication points, whereas only 33% at the Grieg Academy achieve this level. The number of publications is also high compared with other research institutions. Nine of the 64 papers in the last five years appeared in Level 2 journals, 26 in

the internal publication channel. However, it is clear that these results represent the work of a few individuals rather than being a collective effort. Given the potential reflected by these good results, it is disappointing that no research group has been established with the possibility of securing external funding. Because of this absence, the panel had no sample outputs to review.

Recruitment and training

There have been a number of retirements, with positions being only partially replaced, leading to gaps and problems with succession planning. NMH recognises this as a problem and plans to address it in an upcoming research strategy document. The weak mobility of the PhD students will also be a topic to be addressed in the strategy. Nothing is said about researcher mobility. A training or mentoring strategy for doctoral students, postdocs or junior faculty is not mentioned. No information is provided on career paths.

Networking

The institutional self-assessment claims that there are 'different kinds of international research collaboration projects'. However, no evidence is provided and it is therefore unclear how strong links the individual researchers have with the international scientific community. For PhD education, NMH cooperates with the local Department of Musicology at the University of Oslo. However, not enough information is provided to evaluate this dimension.

Impact on teaching

This was the strongest dimension of the institutional submission. All researchers are also teachers at the academy. They lead or supervise the research of students in the BA or MA programmes. It is unclear how far these activities are actually interrelated with the ongoing research or whether this is just general support for producing seminar or finals papers. The student survey data on knowledge and experience of scientific work methods and research indicate that the BA students are more satisfied than the students in the MA programme, which is unusual, given that the latter are usually more involved in research issues. The satisfaction of the students is on an average level. The initiative taken by one of the research centres to organise seminar days together with all relevant students seems promising. There, ongoing research projects are presented. NMH wants to encourage other research centres to follow this strategy.

Other societal impact

Both relevant research fields reach out to Norwegian society. One music therapy scholar has contributed to national treatment guidelines, while another music education scholar has been invited to political seminars by a trade union. Several publications have high societal impact and the potential to be applied by governmental institutions. The institution has a clear gender equality policy, whereby an annual lump sum is dedicated to female researchers. No societal impact case was presented for assessment.

Feedback and comments to NMH

Sufficient information – which is necessary to give more in-depth feedback – was not available in the institutional self-assessment. In general, NMH describes the high quality of its research personnel while at the same time acknowledging current and future problems, especially in terms of recruitment and external research funding. Retirements could offer a big opportunity to appoint new dedicated scholars, and it is unclear why NMH does not invest in replacing research staff. To improve the education of PhD students, it might be helpful to look to the Grieg Academy and its research school as a model. Applying the Grieg Academy's strategy to Eastern Norway would also greatly

benefit the NMH researchers themselves, since several music institutions and experts in the area could be brought together. This would strengthen the national network of scholars in music education and music therapy and would increase their chances of succeeding with applications for new funding for collaborative research projects based at NMH.

3.6 Oslo School of Architecture and Design (AHO)

Established in 1945, Oslo School of Architecture and Design (AHO) has two research centres: the Centre of Design Research and the Oslo Centre of Critical Architecture (OCCAS). According to the institutional self-assessment, AHO's total expenditure has increased from NOK 163.7 million (2013) to NOK 178.1 million (2015). The share of external funding of the total expenditure has also increased from 9.1% to 9.8% in the same period. RCN is the most important source of external funding, followed by private Norwegian sources. Some modest EU funding is documented in 2013 (NOK 264 000).

AHO listed five researchers for HUMEVAL within Aesthetic studies. The following data were submitted by the institution: one research group (Architecture and the Humanities), one research area publication and one impact case study encompassing three separate examples. The evaluation committee has interviewed representatives of the institution during the project.

Organisation, leadership and strategy

Although this is quite a small institution and small research area, its self-assessment document reveals that it takes a strategic view of research. It takes a 'bottom-up' approach to generating ideas and innovation, but has consolidated its strengths in architectural theory, museology, the history of institutions and aesthetic theory into research themes based on three major RCN grants. It could benefit from a more focused strategy for research publication. It has a collaborative ethos and includes international partners in its collaborations, with top status institutions such as Harvard, RMIT, Yale and Munich among their collaborators. The staff have MAs and PhDs from prestigious international universities such as Cambridge and MIT, and mobility is cultivated through teaching exchanges and international conferences. They are outward-looking in their collaboration with other national cultural and public sector organisations, such as the National Museum Oslo and the Norwegian Parliament. The Institute of Design has Telenor as an industry partner and has secured a USD 1 million grant from the Andrew Mellon Foundation – a highly competitive foundation that tends to select its grant recipients based on an assessment of excellence. However, it exaggerates somewhat in its self-assessment document. For example, it writes: 'our institution is fairly unique in marking [artefacts, knowledge forms] out by cross disciplinary analysis with production, innovation with critique and continual reflexive engagement with changing technologies'. This is not unique.

Resources

The SWOT analysis is somewhat contradictory in terms of the resources for the area. While suggesting that the area is 'vulnerable due to size', the analysis also claims a good critical mass in research and 'sound basic funding'. The human resources are good, with 100% of researchers holding a doctoral degree, and, while they have been successful in grant capture, they are strongly reliant on a small number of grants from the RCN.

Research production and quality

The proportion of Level 2 and 2+ quality works in this area per FTE is average, but, given the low critical mass, they seem to have strengths across the board in their small staff base. The work submitted showed rigour and, at times, imagination, in crossing the boundaries of museology, philosophy, architectural history and theory. There is a question mark about how significant this work is and how much influence and impact it has had, given that the submitted publications,

although in open access journals, were not published in the most highly regarded journals in the discipline.

Recruitment and training

As mentioned above (research production), they have clearly recruited international staff with higher degrees from excellent institutions. They have a recruitment strategy that links vacant positions to research projects, and they have good sabbatical leave arrangements as well as an expectation that staff meet criteria before being awarded research leave. It was unclear what, if any, training was provided for staff and postdocs.

Networking

Given the small numbers of staff, they have very good national and international networks in the university sector, the cultural sector, the public sector and with industry. This applies to both their research projects and their PhD supervision.

Impact on teaching

They make a very good case for research-led teaching at all levels of their work. Given the project- and practice-led nature of the teaching, they have a convincing narrative that research-based studios in the Institute of Form, Theory and History, for example, provide bespoke and project-based work for their students.

Other societal impact

Their impact case studies consider the impact of three funded projects and the exhibitions, public engagement and policy attention devoted to this work. This includes a 2013 exhibition on architectural models, an exhibition of a model of Oslo from the 1920s, and a model of the Norwegian Parliament building. It appears that the latter especially inspired public debate and all three showed good engagement with partners, including the National Museum, the Oslo City Archive and the House of Artists. The exhibition of Hals's city model drew 12,800 visitors when shown at the national museum. It attracted national media coverage and included accompanying events such as family days. The use of MA students to support all of these projects indicates good skills development and capacity building. Although strong in national reach and significance, they might consider the potential for international impact.

Feedback and comments to AHO

Despite its size, this area has produced high quality research output. It demonstrates a strategic approach to research, staffing and teaching, has international connections and talented staff who have been educated at globally competitive institutions. They need to concentrate on giving greater attention to international audiences and on the international impact of their work, adopt a stronger publication strategy, give more attention to training and development of staff and the possibility of diversifying their sources of research income.

4 Assessment of research groups

4.1 NTNUHF – Arts-Based Research

Overall score: 2

Research production and quality: 2

Organisation, leadership, strategy and resources

The research group was established in 2013, but it has a longer history as a network that was started in 2009. The description of the organisation is sparse. It has five senior researchers, one PhD student and one former PhD (now a lecturer and researcher). Arts-based research appears to be something new in Norway, inspired by an international trend. The group has scarce external funding, and the research contribution from the university appears to be confined to the allocation of research time. There is a wish to engage younger researchers, but the group does not seem to have any strategy for securing funding for them. It has been successful in engaging PhD candidates, and the cooperation with Queensland University has been fruitful in this context. A strategic goal is to overcome the division between art and science and establish arts-based research at NTNUHF in line with the department's strategic goals. It might be beneficial for them to consider developing arts-based research at NTNU that includes academics who are not artists. Otherwise, this could be a weakness as regards finding international collaboration partners.

Research production and quality

The group routinely collaborates on conference presentations and on writing books and articles. However, in the self-assessment report, they declare that they only have individual, and no joint, publishing plans. Although the group is collectively committed to arts-based research, views appear to differ about what this means. Most of the publications are in the middle range, with none receiving the highest score, and one receiving the lowest grade. Some of the articles do not exhibit an appropriate theoretical underpinning. Many of the references are not up to date. Only few articles are published in international journals. The research is not of a high international level.

Recruitment and training

The recruitment of PhD candidates is promising, but there are no plans to engage postdocs in connection with the projects. Instead, they rely on lecturers employed on casual basis who have research time included in their positions. The group does not seem to have a strategy for applying for research funding. PhD candidates have been taken in as members of the research group and have been involved in forming the group. There is no description of how they are trained or mentored. Mobility for researcher and PhD-candidates is possible through the cooperation with Queensland University.

Networking

The group networks inside NTNUHF in the university's interdisciplinary focus area of 'performativity'. It has a broad cooperation with theatres, cultural institutions and art education in Norway. There is

less evidence of international cooperation beyond Queensland, although there are examples of cooperation in the Nordic region.

Impact on teaching

The group advocates close collaboration between teaching and research, and several BA and MA students have been engaged in research projects. It is unclear, however, how much feedback the students get about their research outcomes. Senior staff all have 50% teaching included in their positions.

Feedback and comments

Arts-based research is a new field in Norway and the research group at NTNUHF is a pioneer. But it has yet to achieve a high international level in this expanding research field. Positive work is being done in terms of the close relationship between research and teaching and in the cooperation with Queensland University. Weaknesses include the lack of strategic thinking about recruitment and funding.

The group could improve its research culture if it: identifies international research groups with whom to start cooperation; makes efforts to engage international postdocs or guest researchers in the group; increases publication in internationally acclaimed journals; raises the quality of its research publication by using internal peer review; and identifies future research projects and applies for funding.

4.2 NTNUHF - Prima Musica: Pre-Nineteenth Century Music Research Group

Overall score: 3

Research production and quality: 3

Organisation, leadership, strategy and resources

The group consists of three members of the Music Department at NTNUHF and two external scholars affiliated to other institutions (University of Helsinki, Oxford University). The personnel represent the full age range. The topic of the research group is closely related to ongoing RCN projects by two group members, combined with the research interests of a third member. In bringing these partially diverse fields together, the scientific goals are formulated in a quite general way (the relationship between music and language; the relationship between music and politics). The group members make use of several databases and research tools of the university. Although the group itself has a convincing strategy, it is not clear how it fits into the strategic aims of NTNUHF. About three-quarters of the resources stem from the RCN project; the rest is core funding. The money is well invested in regular conferences and monthly seminars. However, there does not appear to be any succession plans for the group or a strategy for its sustainability and future plans for grant applications. The group is heavily reliant on external research funding secured by the group's leader.

Research production and quality

The members of the group demonstrate good or very good performance in terms of the quality and quantity of research production. The papers submitted by the three Norwegian scholars range from very good to good, whereas those of the two external group members reach the level of excellence. In several cases, the publications cross the boundaries between music and literature, which is in line with the interdisciplinary methods declared in the scientific goals of the group. Several research papers are written in French. In this specific field, the group reaches the highest international standard. The papers related to Scandinavian countries are mostly written in the local language, thus exhibiting a more national relevance.

Recruitment and training

The group is aware of the importance of reaching out in connection with the recruitment of project collaborators, and it has hired a postdoctoral fellow with an international background from Stanford University. MA students are encouraged to collaborate with institutions abroad and thereby profit from the group's network. Moreover, all members of the group are mobile, especially the group leader. This aligns with the university's policy for mobility and career paths. Doctoral candidates and postdocs are offered regular seminars on career strategies at the faculty level.

Networking

Networking in this group is demonstrated by the contribution of two external members. Moreover, each group member is very well connected to international colleagues and institutions, and the group as a whole has strong ties beyond Norway. The network includes universities in Western and Eastern Europe, with a focus on France, and also has contacts in South Africa and the USA. Due to the interdisciplinary methodological approach, theatre scholars, literature scholars, musicologists and practical musicians are brought together. The intense contact with public media and with local cultural institutions is also impressive. In recent years, the leader of the group has established a music festival, an orchestra and an Early Music Centre.

Impact on teaching

Although several courses in the music programme are open for topics related to the research group and the group members do teach and supervise students at all levels, the number of PhD students is very small. Only two doctoral students are currently under supervision and only one has completed a degree in the last decade. All three are related to a single member of the group. The other two Norwegian scholars neither act as supervisors nor as co-supervisors.

Feedback and comments

This is a well-established international research group with a capable group leader as its driving force. The research output is of a high international level, the interdisciplinary methodological approach is ambitious and the networking excellent. The shortcoming relating to the number of PhD students in Musicology could be improved by attracting students from other departments at the faculty (e.g. the Department of Language and Literature, History Studies) or from other study programmes, such as Music Performance Studies or Media Studies. Another critical issue is the wide spectrum of conceptual topics covered by the research group, which weakens the otherwise excellent overall impression. It is not convincing that medieval scholarship on church music and eighteenth-century studies on musical theatre go together, even when the research questions are as broad as formulated. To be more focused on its scientific goal, the group would profit from broadening the already well-established opéra-comique research, and not trying to bridge two such diverse fields. The name of the research group could then also be formulated in a more acute way.

4.3 UiBHF – Visual Culture

Overall score: 3

Research production and quality: 3

Organisation, leadership, strategy and resources

The research group is small, with four researchers and one PhD student, and a number of 'external' or affiliated members at other institutions, all of them in Bergen. Publication records indicate high activity. The group seems not to focus on a clearly defined subfield within Visual Culture studies, but the members share, to a significant extent, an orientation towards Norwegian photography, museology, contemporary art and architecture, and questions related to Sámi culture. The self-assessment shows a strong awareness of the goals in the faculty's new strategic plan. It is noteworthy, however, that, in its own self-assessment, the group states that securing external funding is not a priority – mainly because its members are already involved in collaboration with scholars from other institutions, some of whom have external funding. This raises some doubts about whether this community of scholars makes up a genuine research group (cf. the following passage in the self-assessment document: 'For the purpose of this evaluation our institution has taken a flexible approach to the definition of the concept of research group. The concept is used so as also to include research milieus consisting of individuals that share a common field of interest, with synergetic effects, even if the milieu does not always work on a common project or share a common research plan.'). Acquiring a large external grant and focusing its efforts would significantly strengthen this group's possibility of developing a more consistent research strategy/profile and also of increasing its size.

Research production and quality

The focus on Norwegian material and on issues concerning Sámi culture gives the research a particular national and/or Northern relevance, but some of the publications are published internationally and relate their objects of study to current international discussions on migration, colonialism and related topics. The self-assessment and the records in Cristin indicate that the group is an active research milieu. The submitted publications vary in significance and scope. Some clearly target a Norwegian readership, but there seems to be a desire within the group to increase its international publishing.

Recruitment and training

The self-assessment states that the recruitment of PhD candidates has been based either on funding from the RCN or other external sources, or from regular funding from the LLE institution. However, the proportions and timeframes for these funds and recruitments are not specified. No plan is presented for recruiting postdoc positions or international guest researchers.

Networking

For a small milieu, the group has a good network of national and international scholars, which is evident from research collaborations and from the co-editing of an international anthology. The collaboration with Sámi cultural institutions is significant. Furthermore, the group leader has initiated and partly led two NordForsk-funded Nordic networks relating to the group's research profile.

Impact on teaching

Limited information is provided about the group's impact on teaching. The group describes its importance in this regard as primarily being a context within which PhD students can present and discuss their projects.

Feedback and comments

The group is small and its research somewhat uneven in the scope of its significance. Nevertheless, the level of activity, the convergence of research topics, their societal relevance, and the aspiration to increase internationalisation are positive factors. Together these factors form a strong potential for continued progress of the group in its current direction of travel. The inclination and the competence is clearly there. A strengthened strategic approach, including seeking external funding, would help to secure such a development.

4.4 UiOHF - fourMs

Overall score: 5

Research production and quality: 5

Organisation, leadership, strategy and resources

This is a very high-performing group by any standard. The group is organised as a network of researchers located in several units at UiOHF, and the common theme is primarily interdisciplinary research on music (or 'Music, Mind, Motion, Machines') and thereafter an orientation towards social sciences and focus on gesture and motion capture methods. Although there is a single leader of the group, other members have acted as head of the group in connection with joint applications for a Centre of Excellence (CoE). Since the group is loosely connected and the funding comes from RCN-funded projects (three major projects during the past 12 years) and separate departments, its leadership is probably more of a coordinating nature, since resources seem to reside in projects and be based in the departments. The group's strategy has emerged over a number of years based on a joint interest in the scholarly study of music from several disciplines (Musicology, Informatics, Psychology). The strategy articulates explicit support for interaction between culture-oriented and science-oriented approaches within the group. This strategy is also in line with one of UiO's central strategies (interdisciplinarity). The nature and quality of interdisciplinary collaboration across vastly differing subjects sets an international standard and leads to often unique, innovative and rigorous outcomes. The group also has a clear publication strategy emphasising top-tier journals and publishers, which has also worked fairly well. The strategy mentions commitment to labs and open research, which is also evidenced in its output. The resources mainly come from the departments, although about 20% of the research is externally funded.

Research production and quality

Research output is generally of good to high quality, published mostly in English in international, peer-reviewed journals or conference proceedings. A significant proportion of the output is world-leading by any standard. Although some of the output is sometimes fairly distant from the core themes of the group, this aligns with the group's loose organisational principle. The proportion of Level 2 and 2+ quality output in this area per FTE is very good, although the group could clearly aim higher in terms of publication forums for their gesture and music research.

Recruitment and training

UiOHF has robust recruiting principles (equality, quality etc.) in place, and it has recruited a significant portion of its staff and PhD students from outside Norway. The host organisation also has clear policies for career development, internationalisation, and sabbatical arrangements, although staff training was not explicitly mentioned. The strategy mentions developing a Marie-Curie Training Network Initiative, which is promising given its interest and collaboration with industry partners, although this has not yet materialised.

Networking

The group has networks within the university as well as with industry and the cultural sector. It has successfully combined artistic activities with showcasing research, often gaining access to the public via concerts and events. It is worth noting that it encourages junior academics to develop connections with industry partners, and it mentions that several start-up companies have been formed by alumni of the group, although the relevance and the success of these was not described in the documents.

Impact on teaching

A case is made for research-led teaching, which is convincing given the group's active work on gesture and music and embodied music cognition. The research group members – at least those hosted at the Department of Musicology – are actively involved in MA-level teaching, as the department hosts a bespoke Music and Movement course (as well as a free online course). It outlines an aim of establishing a joint study programme at a certain level (BA, MA, PhD?) in the future.

Feedback and comments

The group has successfully combined interdisciplinarity with a subject that has strong international currency, and it has been instrumental in formulating the research area related to music and gestures. Although it is rather loosely organised and externally funded, it shows high strategic awareness and has been able to attract scholars from international institutions and publish in high-quality international journals. It could perhaps strive towards higher international visibility by organising conferences and securing positions of influence (journal editorships, positions in learned societies etc.). The resources and the quality of research would allow the group to publish more consistently in top-tier journals, especially within its core areas.

4.5 HiHm – Music Education and Cultural Studies

Overall score: 4

Research production and quality: 4

Organisation, leadership, strategy and resources

The group appears to be well led. Although the group's thematic focus is fairly broad and diverse, the commonalities and shared ethos between the members' approaches is well articulated and clearly perceptible in the group's output. The group's schedule of activities is lively and gives the impression of a vibrant and inspiring environment. It benefits from a large FriPro grant, which has clearly energised its members, although this may also harbour a risk of dependence, particularly if no follow-on funding can be found (and there are few details on concrete plans here). The group is very

well supported by the host institution. What is lacking in the self-assessment document is a clear articulation of the group's aims and objectives, as well as its strategy for the future, e.g. what does the group want to achieve and where does it go from here? Which areas does it seek to develop and what projects is it developing? What funding sources does it want to target? What are the strategic priorities and how are they identified?

Research production and quality

The quality and quantity of publications is very good by international standards. Although there are obviously differences, particularly between senior and early-career staff, most group members have diverse and sizeable publication portfolios. Overall, there is a reasonable mixture of national and international and Level 1 and Level 2 outputs, although the group may want to aim more for top international journals. There appear to be no monographs among the output (one classed as a monograph is a PhD thesis). The quality ranges between 3 (good) and 5 (excellent), with most publications scoring 4 (very good), which is a strong profile overall. In the panel's judgement, some of the work on omnivorousness and musical gentrification stands out as world-leading, which is perhaps not surprising given the area's emphasis and its grant success in this field. There is also very good work on musical agency and the analysis and interpretation of popular song. There is a tendency, however, for individual publications to share significant common ground in subject matter. In the interest of research integrity, the panel recommends that each publication should make a distinct and identifiable contribution to knowledge and understanding.

Recruitment and training

Although there are some details on PhD training, there is a lack of detail on recruitment strategy and training and development. Although the emphasis on co-authorship is interesting, it should not be the only form of mentoring. Indeed, it can only be said to be effective if all authors make significant contributions. As it stands, however, one publication by a senior member of the team seems to cover much the same ground as another one co-authored by the same researcher with several other team members. In collaborative publications, the contributions of individual researchers should ideally be distinct and identifiable.

Networking

The group has a wide and important network, which it is using effectively to further its activities and enhance its profile. However, its reach is mostly confined to the Nordic countries and it does not appear to include the international leaders in the field. A more strategic approach to enhancing the group's profile may be needed.

Impact on teaching

Although there is confirmation that the group's research has an impact on its teaching, there are no details on how research is embedded in the curriculum.

Feedback and comments

The group may wish to consider formulating an explicit strategy that enables strategic decision-making and forward planning. It should incorporate strategic priorities; staff recruitment, training and mentoring; research-led teaching; networking and national and international cooperation; and potential future funding sources. Furthermore, it should identify potential future research foci, growth areas and projects. The group has the potential to become a major international player, but

in order to do so it should target top international collaborators, journals and publishers, as well as funding schemes, such as those provided by the EU (e.g. ERC and Horizon 2020).

4.6 AHO - Architecture and the Humanities

Overall score: 3

Research production and quality: 3

Organisation, leadership, strategy and resources

The group has a strong strategy. Architecture and the Humanities is part of OCCAS, the Oslo Centre for Architectural Studies, which was founded in 2009. It runs three research projects funded by the RCN: 'Routes, Roads and Landscapes', 'Place and Displacement: Exhibiting Architecture', and 'The Printed and the Built'. The objective is to establish architecture as a humanistic discipline, and it works in an interdisciplinary and collaborative way, taking advantage of a wide range of dissemination formats, including conferences, workshops and exhibitions. They are strongly committed to public debate, have a clear mission to focus on internationalisation and high impact journals, and apply the principle that design and collaboration shall underpin their research. They have had a number of visiting scholars from abroad, including from Darmstadt, Columbia and Santa Barbara, and their own staff have spent time as visitors at the British Library, Yale and the Getty. They do rely very heavily on these three grants and appear unsustainable if the RCN funding dries up. Their sources of income are therefore not sufficiently diverse. They have had a total of nine PhD students in the last three years, which is a sound number, given their size.

Research production and quality

The proportion of Level 2 and 2+ quality works in this area per FTE is average, but, given the low critical mass, they seem to have strength across the board in their small staff base. The work they submitted showed rigour and, at times, imagination, in crossing the boundaries of museology, philosophy, architectural history and theory. How significant this work is and how much influence and impact it has had could perhaps be questioned. The Norwegian focus of the work is useful, but the transferability, wider significance and context of the findings are not clear. They tend to rely too much on one open access journal, *Architectural Histories*, and although the articles in this were good to very good, it would be better to see greater diversity in terms of publication channels.

Recruitment and training

They have clearly recruited international staff with higher degrees from excellent institutions. They have a recruitment strategy that links vacant positions to research projects, and they have good sabbatical leave arrangements as well as an expectation that staff must meet criteria before they are awarded research leave. It was not clear what training was provided for staff.

Networking

Given the small numbers of staff, they have good national and international networks in the university sector, the cultural sector, the public sector and with industry. They have collaborators from diverse sectors, e.g. the Institute of Transport Economics and the Norwegian Water Resources and Energy Directorate. The collaboration concerns both their research projects and their PhD supervision.

Impact on teaching

They make a good case for research-led teaching at all levels of their work. Given the project- and practice-based nature of their teaching, they have a convincing narrative that research-based studios in the Institute of Form, Theory and History, for example, provide bespoke and project-based work for their students.

Feedback and comments

This group has produced some high-quality research output. It demonstrates a strategic approach to research, staffing and teaching, has international connections and talented staff who have been educated in globally competitive institutions. However, the group needs to target more top international peer review journals and publishers, rather than relying on familiar outlets for their publications. It could also benefit from more established research support mechanisms, such as mentoring, internal peer review and seed corn funding for big projects.

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6 List of abbreviations used in the reports

Abbreviation	Meaning
AHO	Oslo School of Architecture and Design
ATH	Ansgar University College and Theological Seminary
BI	BI Norwegian Business School
BVH	Buskerud and Vestfold University College
CRISStin	Current Research Information System in Norway
DHS	Diakonhjemmet University College
FIH	Fjellhaug International University College
FP	EU Framework Programme
FRIPRO	RCN's 'bottom-up' funding instrument for investigator-initiated research
HEI	Higher Education Institutions
HERD	Higher Education Expenditure on R&D
HiHm	Hedmark University College
HiL	Lillehammer University College
HiØ	Østfold University College
HiOA	Oslo and Akershus University College of Applied Sciences
HiT /TUC	Telemark University College
HUMEVAL	This evaluation of the Humanities in Norway
HVO	Volda University College
IFS	Norwegian Institute for Defence Studies
MF	Norwegian School of Theology
MHS	School of Mission and Theology
MIT	Massachusetts Institute of Technology
NHH	Norwegian School of Economics
NIFU	Nordic Institute for Studies in Innovation, Research and Education
NIKU	Norwegian Institute for Cultural Heritage Research
NLA	NLA University College
NMH	Norwegian Academy of Music
NOKUT	The Norwegian Agency for Quality Assurance in Education

NTNU	Norwegian University of Science and Technology
NTNUHF	Norwegian University of Science and Technology Faculty of humanities
NTNUMuseum	Norwegian University of Science and Technology University Museum
PRIO	Peace Research Institute, Oslo
RCN	Research Council of Norway
REF	UK Research Excellence Framework (a system for performance-based research funding)
RMIT	RMIT University, Melbourne (Tidligere: Royal Melbourne Institute of Technology)
SH/SAMAS	Sámi University of Applied Sciences
UHR	Norwegian Association of Higher Education Institutions
UiA	University of Agder
UiB	University of Bergen
UiBHF	University of Bergen Faculty of Humanities
UiBMuseum	University of Bergen University Museum
UiBSV	University of Bergen Faculty of Social Sciences
UiN	Nordland University
UiO	University of Oslo
UiOHF	University of Oslo Faculty of Humanities
UiOMuseum/KHM	University of Oslo Museum of Cultural History
UiOTF	University of Oslo Faculty of Theology
UiS	University of Stavanger
UiSMuseum	University of Stavanger Museum of Archaeology
UiT	The Arctic University of Norway
UiTHSL	The Arctic University of Norway, Faculty of Humanities, Social Sciences and Education
UiTmuseum	The Arctic University of Norway University Museum
UNI	UNI Research (In the case of this evaluation specifically the UNI Research Rokkan Centre)
WoS	Thomson-Reuters Web of Science

7 List of panel members

Chair	West	Shearer	University of Sheffield
Secretary	Lang	Anna	HEFCE
	Eerola	Tuomas	University of Durham
	Heile	Bjorn	University of Glasgow
	Hoogland	Rikard	University of Stockholm
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