



Erasmus Doctus

Framework for a practice-based arts
3rd cycle degree, equivalent to a PhD

–Intellectual Output 2

Creator Doctus: National Framework for Third Cycle The Royal Danish Academy of Fine Arts

Development of a Research environment

At the Royal Danish Academy of Fine Arts, the field of Artistic Research is rapidly growing. Since 2008 and with the support of the Novo-Nordisk foundation practice-based artistic research PhD stipends have been granted in collaboration with Danish Universities, and since 2011 stipends for Kunstnerisk Udviklings Virksomhed (KUV, Artistic Development Work) from the Ministry of Culture have increased and enhanced the faculty's opportunities to develop its research practice alongside teaching. With the establishment of the International Center for Knowledge in the Arts in June 2019 a shared research platform between the arts education under the Danish Ministry of Culture (fine art, film, music, performing arts) has been established. This is a much-expected momentum for further developments and the implementation of practice-based artistic research at the Royal Danish Academy of Fine Arts.

Within the nexus of different research developments in the Danish context, the need to establish a PhD-programme in practice-based artistic research at the Royal Danish Academy of Fine Arts has been identified.

This need is motivated by the following:

- To shape actively the massive development of artistic research in Denmark and internationally;
- To secure and strengthen our graduates' career opportunities - the PhD helps to shape and sharpen the candidates' practice and reflexive competences;
- To strengthen the teaching and secure knowledge-based teaching;

In the following we will present an outline for the PhD-programme.

Research understanding

In accordance with the *'Florence Principles' On the Doctorate in the Arts* we understand that "doctoral studies (doctorates and PhDs) in the arts will enable candidates to make an original contribution to their discipline, artistic field and medium. Doctoral study programmes in the arts aim to develop artistic competence, generate new knowledge and advance artistic research. They enable candidates to progress as both artists and researchers, extending artistic competence and the ability to create and share new insights by applying innovative artistic methods."¹ In its understanding of research, the Academy also refers to the OECD/ *Frascati Manual*, the OECD/ *Qualification Framework for PhD programmes* and The Danish Ministry of Higher Education and Science's *Act on the PhD programme at universities and certain artistic educational institutions (PhD Act)*.

At the Royal Danish Academy of Fine Arts, we are particularly keen on researching and understanding the process and methods of artistic creation and cognition in its own right, and how that contribute to the development of new knowledge. The Art Academy's research understanding will continuously be clarified and developed through transdisciplinary and international collaboration and the development of the PhD programme in Fine Art.

Research Environment and Culture at the Royal Danish Academy of Art

The research culture at the Royal Danish Academy of Fine Arts is shaped by a mutual understanding of free expression of opinion and respectful interaction between students, faculty and administration. It is a joint responsibility for the management and the employees to guarantee competent, fair and respectful interaction. The understanding of conduct of the Royal Danish Academy of Fine Arts is based on the values openness, democracy, transparency, fairness and integrity with respect for high quality results both in a national and international context. The Royal Danish Academy of Fine Arts' strategy of 2019 – 2022 formulates its focus areas in which it seeks to achieve research excellency. The Royal Danish Academy of Fine Arts fosters an open, creative environment where artistic research can be done with freedom of expression, experimentation, innovation and originality on the highest level, and for the greater benefit of society and the general public. In line with the 'Florence Principles' we understand that the appropriate research environment consists of a critical mass of faculty and doctoral researchers, an artistic research profile and an infrastructure which includes an international dimension (co-operations, partnerships, networks).

Based on the identification of key concerns in society, the Royal Danish Academy of Fine Arts will develop three competence and research clusters that will shape the research environment and shape the academic profile in the coming three years. The competence and research clusters will secure quality and researched based teaching, create international collaboration and partnerships and attract national and international research funding.

The following research clusters have been identified:

Imagining Alternative Futures

This cluster brings together projects that research landscape, ecology, coexistence, climate change, and the Anthropocene, through experimentation and research in materials and methods through which we can envision alternative futures. The cluster will collaborate with leading international research institutions.

Key focus areas: Imagining alternative futures; art in the public sphere; imagination and imaging; image-based media

Situated Bodies: Cultural Diversity and Complexity

This research cluster is based on bodies (organic and inorganic, human and non-human) and how they are inscribed in political, social, colonial, financial and cultural systems. The research projects will investigate and experiment with these bodies as material in relation to pressing societal issues and intersections between identities: gender-, sexuality-, race-, class-, and (dis)abled bodies. *Situated Bodies* also explores the power of language for the articulation of personal experiences and the affective qualities of the artwork as a basis for research and dissemination.

Key focus areas: 3D, space, body, context – Sculpture; performance; politics

of feelings and affects

Digital Matter

This research cluster will experiment with digital technologies through practice-based research and theoretical intervention. The cluster explores the many material manifestations of the digital through research that is inherently material and sensuous. By making digital technology available for artistic experimentation, generating new knowledge, and exchanging this knowledge with colleagues and the public, the cluster seeks to explore the material manifestations of digital technologies in human life.

Key focus areas: The arts and the digital; the digital influence; new technologies (cross-cutting theme); narration, time-based media, performing digital matter – Media arts; Artificial Intelligence; Virtual Reality

Art's Knowledge

To further articulate how artistic creation and cognition, in its own right and through transdisciplinary collaboration contribute to the development of new knowledge, this research cluster seeks to develop a common understanding and vocabulary for artistic research in Denmark. This cluster will cut across the three other clusters as a meta-research.

Key focus areas: basic art research; the experiment of art – excellence of art; KUV; aesthetic practice (meta-research); sensuous knowledge; from tacit to explicit knowledge.

Development of the practice-based arts research area

The Royal Danish Academy of Fine Art is the only higher education institution within the visual arts in Denmark and thus have a duty with a broad faceted profile and a professional sovereignty to represent and develop today's artistic practices and research nationally and at an international level.

Artistic research is not a new field of study and over the past two decades most of the Nordic Art Academies have implemented 3rd cycle programmes.

The higher arts education is under the responsibility of the Ministry of Culture in Denmark. The Royal Danish Academy of Fine Arts does not have the legal framework to award PhDs. In the same way the Schools of Architecture, Design and Conservation have achieved to create a phd-programme we are now working towards creating the basis for a PhD programme at the Royal Danish Academy of Fine Art.

Over the past two decades we have seen examples of practice-based PhDs and KUV-projects at the Royal Danish Academy of Fine Art that integrate practice-based artistic research and academic knowledge:

Brief history and overview of the development of artistic research in Denmark

Timeline:

2001 Susan Hinum, Helene Illeris and Jan Bäcklund are the first candidates from The Royal Academy of Fine Arts to pursue a PhD between the then Department of Theory and Mediation, The Royal Academy of Fine Arts and the Center for Cross-Aesthetic Studies at Aarhus University.

2010: Maria Finn, the first candidate to complete a practice based-artistic research PhD between The Royal Academy of Fine Arts and The University of Copenhagen, Department of Arts and Cultural Studies. Funded by the Novo Nordisk Foundation.

2011: KUV is developed by the Ministry of Culture. From here on, faculty members from the creative educations can apply for funding to support the research and development of their artistic practice. Since then, a number of 16 applicants from the Royal Academy of Fine Arts has been awarded.

2015: Katrine Dirckinck-Holmfeld, candidate from the Royal Danish Academy of Fine Arts, completes a practice-based artistic research / theory PhD from the University of Copenhagen, financed by the FKK: Danish Council for Independent Research, Culture & Communication. The PhD is based at the University of Copenhagen, Department of Arts & Cultural Studies, and co-supervised by a Professor at the Royal Danish Academy of Fine Arts.

2018: Creator Doctus: The Royal Danish Academy of Fine Arts participates in the CrD network, with the goal of establishing its own PhD programme by 2020 with the aim to award the first PhDs by 2023.

2019: There are currently 9 practice-based PhD candidates within artistic research and curatorial research employed at the Royal Danish Academy of Fine Arts. The candidates are employed by the academy but will receive their degree from a Danish university (mainly University of Copenhagen and Aarhus University). There are two Postdoctoral fellows out of which one is practice-based. All candidates are funded by the Novo Nordisk Foundation.

2019: Launch of the International Center for Knowledge in the Arts at the Royal Academy of Fine Arts in collaboration with The Royal Danish Academy of Music, Rhythmic Music Conservatory, Danish National Film School and The Danish School of Performing Arts to develop and facilitate the environment for KUV and artistic research in Denmark (see "Kommisorium for The International Center for Knowledge in the Arts").

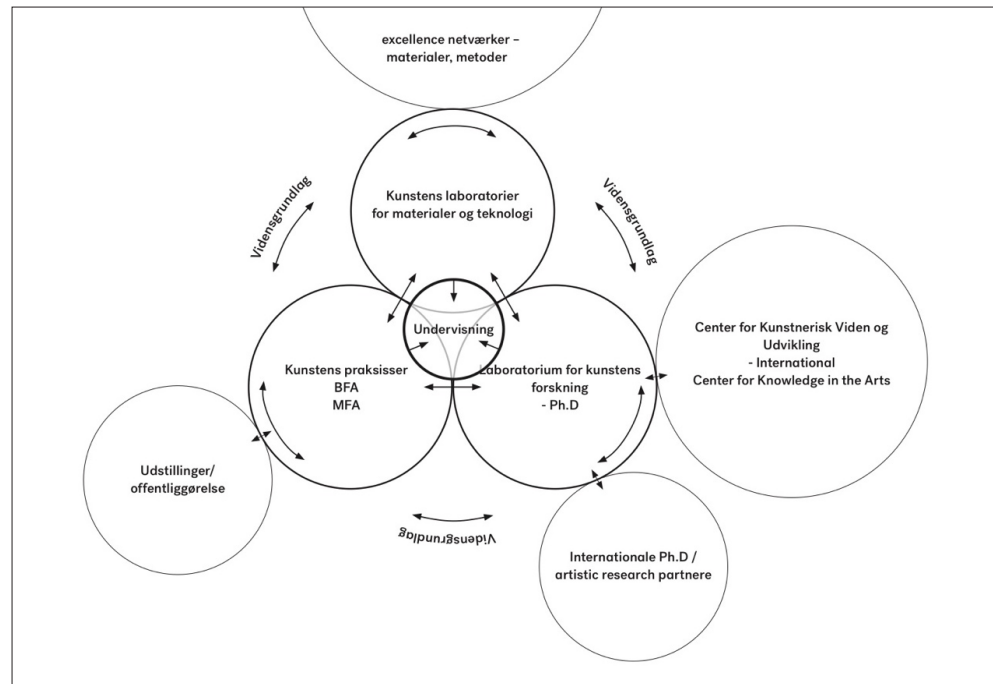


Fig. 1 Educational and Research Model of The Royal Danish Academy of Fine Art

The Royal Danish Academy of Fine Arts' Educational and Research Model illustrates the Academy's strategy of shaping the knowledge base and of integrating the institution's three fields of knowledge: art practice; material and technological knowledges, and art theory and history. The development of the three knowledge paradigms are led by the different areas of the Royal Danish Academy of Fine Arts: The MFA-schools are responsible to develop the students' competences within art practice; the technical and material laboratories (ceramics, print-making, construction; metal, wood, media; photo, video, sound etc.) are responsible to develop the students' material and technological faculties. The Laboratory for Art Research is responsible for the contextualization and the development of the artistic knowledges in relation to academic discourses within the humanities, primarily art history and art theory. The three areas of the educational model do research and development according to their type of competence. The purpose of this integration is to ensure that the competence profiles of the programmes is put into action in constant reevaluation, discussion and through cross-disciplinary exchanges. The structure seeks to realize a generic sense between the knowledge fields and the clusters of competence, and here by strengthen the knowledge base of the academy.

Within this knowledge nexus we envision that a graduate school at the art academy will be placed at the centre of the intersecting knowledge paradigms. The PhD candidates will be active members of developing the research and teaching at the schools and in the laboratories according to the relevance of the individual intention.

Current and existing research projects.

The current research at the Royal Danish Academy can be organized under the four research clusters as mentioned above. Below is a list of current research projects (PhD-, Postdoc & KUV projects) at the Royal Danish Academy of Fine Arts.

Rikke Luther, PhD Candidate: Title of PhD project: *Concrete Aesthetics: From Universal Rights to Financial Post Democracy*. As the title suggests, this research has two parts. The first part of the research examines the political, and specifically “democratic architectures” that gave concrete its particular meaning in Scandinavian societies in the era between 1945 and 1980. It is the era of the post-war welfare state in most parts of Europe that also coincided with the concept of universality symbolized by the Universal Declaration of Human Rights (UDHR). Concrete as a new universal material seemingly gave form to those ideals. The second part of the research examines the current meaning of concrete in the very different contexts of today’s “post-democratic era” (Colin Crouch). Apart from the negative connotation of concrete in the context of ecology and climate change, the main dynamics of social space are no longer those of democracy, but those based on, or derived from, the freedom of markets. The practical output of this research will use artistic work to generate new, materially embodied, understandings of these developments.

Christian Danielewitz, PhD Candidate: Title: *Hidden Flow: The Production of Invisible Territories in the Age of Digital Visibility*. This PhD research focuses on the relation between the destruction of ecosystems and the material production of our mineral-based image technologies. The point of departure is a particular repercussion of mineral extraction, namely radioactive mineral waste deposits, also known as *hidden flow*. The theoretical framework of the research project is informed by a redefinition of the relation between the map (generated by the image technologies) and the territory (the contaminated zones of mineral waste). The project aims to visualize this relation as a material causality where the territory in an environmental and physical sense that is produced by the map, or rather, by the material foundation of the map (the minerals). The relation between the map and the territory, as defined within this context, thus exposes a paradox which the research project investigates: The mineral-based production of camera technology accelerates the formation of material - and invisibly - deposits mineral waste which then “disappears” in the (hidden) territory. It reappears - as an immaterial, digital image - in the map (by way of Google Earth, e.g) which is again generated by the same camera technology.

Honey Biba Beckerlee, PhD Candidate: Titel: *Digital Matters*. The PhD project is based on the paradox between, first, the introduction of cyberspace and the internet as intangible and bodyless and, second, the large consumption of a majority of elements and rare earths in digital machines which end up as massive amounts of toxic electronic waste and even endangered raw materials such as gold. Instead of viewing the jpeg as immanent and intangible simply because it consists of a binary code, one can instead view the digital image as being constituted by processes with no less material than analog photography and film. Drawing on quantum mechanics and posthumanist feminist theory this practice-based research project seeks to create realizations in our relationship to the digital (image) that affects how we view and consume it.

Katrine Dirckinck-Holmfeld, Postdoc, Title: *Entangled Archives*. The post-doctoral artistic research project *Entangled Archives* proposes a platform that brings together a wealth of artistic practices from Ghana, United States Virgin Islands (USVI) and Greenland, to explore how artists

create critical fabulations (Hartman) and reparative practices in the colonial archive. *Entangled Archives* operates from the hypothesis that the colonial archive is simultaneously an entanglement of overlapping histories and an instrument that disentangled the communities affected by the Danish colonial rule by producing a radical cut between colonized communities and their creative expression. The aim of *Entangled Archives* is to build a counter-archive that reconnects voices and practices disentangled by colonialism by setting up four research collaboratoriums between artists and researchers from USVI, Ghana, Greenland and Denmark. The research collaboratoriums will collectively explore the affective materialities of the entangled historical archives and form new artistic practices.

Karen Harsbo, Associate Professor, Laboratory for Ceramics. Title: *Lunar Concrete: Regolith Extraction in Outer Space and 3D printing on the Moon and in Mud on Earth*. This one-year project aims at practically exploring and unfolding the notion of the material lunar regolith, through 3D print and earth minerals, in form of interdisciplinary artistic research. 3D printed Lunar-concrete is linked to Si-Fi, military, political and technological developments, the 'New Industrial Space Industry' and the historical background for concrete in space that started with 40 g of the lunar regolith in 1986.

Ulrik Heltoft, Associate Professor, Laboratory Photography. Title: *Programming the Tools of Photography – development of new photographic technologies in Contemporary Art*. "Programming the Tools of Photography" is a media archeological investigation of the photographic processes used in visual art. As visual artists we are depending on tools developed by the visual industry. The optical based media are usually developed to accommodate high volume and speed, as in commercial product- portrait- fashion and stock photography or our social media- tourism- and family photography. As technology develops, new tools emerge, and some disappear. In visual art new technologies and obsolete are at hand. The project decodes and reprograms these tools into new image making devices to unfold the potential of the medium photography in visual art.

Hannah Heilmann, Associate Professor, BFA. Title: *Pre-Reformation Dress Writing*. The project is a material study of the phenomenon of "modest fashion" into an experience complex about fashion as a core of the sustainability crisis that characterizes our demand-driven consumption patterns, and at the same time a medium through which this crisis can be processed.

Angela Melitopoulos, Dr. Professor MFA. Title: *Matri Linear B / Divine Goddesses. Contemporary Prehistories – Mothers, Venusses, Goddesses* -- lines of flight, fusion, discussion and appraisal are outlines as, but not limited to, the following: Does the concept of "prehistory", coined in the nineteenth century, converge and collude with a femininely favored/flavored/impacted history? How do archaeological research and finding of female figurines affect and shape, if at all, the modern/contemporary self-perception of the "European" cultures and genders, specifically and generally? What type of identification and desidentification can be drawn from the archaeological findings of the female figurines? And concurrently, how does the knowledge archaeology generates intersect with artistic production and procedures, fantasy, geopolitics and ecology? Could the excavation of the female figurines enable the process of empowerment of contemporary women in the regions where the figurines were found? What hopes and projections, of contemporary women, can these figurines match and meet? Do the figurines allow us to create a new narrative for ourselves?

Jenny Gräf Sheppard, PhD, Sound Laboratory. Title: *Sounding Bodies- Resonance in and Between Bodies*. The project explores resonance in and between bodies. It draws from the fields of Acoustic Ecology, Perceptual

Studies, Practices in Improvisation and Healing. During 2018 the focus lies in the developing of scores, exercises and tools that can be used to expand awareness of resonance as a source for creative exploration. The project is manifested through activities of the SOBO Study/Research Group comprised of students from different Academies throughout Denmark and active professionals in the fields of anthropology, sound, acoustic ecology and arts who will be researching specific areas that inform the overall project. With visiting workshops and collaborations from scholars from near and afar, a symposium, website and book, the research project includes experimentation, dissemination and public engagement. Sheppard's KUV project will be continued in the PhD project *Communicating Vessels: Redefining Agency through Sounding*.

Collaboration with community partners

The International Center for Knowledge in the Arts and Kunsthal Charlottenborg are stakeholders and work project-based and collaboratively within a dynamic relationship according to the Academy's strategy of 2019 – 2022. The International Center for Knowledge in the Arts has recently been founded and as an intermediary for its collaborative partners in Denmark. For practise-based PhD The Academy works closely with the Novo Nordisk Foundation as funding body. The respective roles and the engagement of all partners will be clarified in the near future.

Research Programme Accreditation

Through the work with CrD the Royal Danish Academy of Fine Arts will achieve a critical mass and substantial experience with practice based artistic PhD. On this basis the academy will apply for accreditation. Until that is obtained the art academy will engage in close collaboration with an art university that can grant the degree.

Research programme title

The Royal Danish Academy of Fine Art will call its programme PhD. The title will serve to help recognise the level of achievement and creation of new knowledge by the artist, on the level of PhD.

Aims of the programme

The *PhD* of the Royal Danish Academy of Fine Arts is a postgraduate degree programme in practice-based artistic research. The programme addresses artists as well as other cultural producers who engage in art-based research. This programme assumes that research is a productive work on and with a variety of materials, media and methods aiming at a negotiation, reflection and critical thinking and is acting within a knowledge-generating institution. The core subject of this programme is the specific production of artistic work, processes and strategies *as research* including the participants' critical reflection on the concepts that the artistic practice give rise to. The output will result in (a series of) artworks, followed by a reflection. The artworks aim to answer to research questions create and develop beyond by the artist. At the end of the three years the results are presented to an evaluation committee, the involved partners and the public. If the output is judged to have achieved the standards (learning outcomes) as set out in the European Standards and Guidelines (ESG) the artist will be awarded the title PhD).

Mode and length of study

According to the traditional PhD the Academy endorses the standard minimum length of study of three years for a full-time student with the possibility to extend for 4 years to ensure that the artist is given the right amount of time to develop the artistic practice and excellence. The PhD study programme will follow the mode of the graduate school where the student needs to achieve 180 ECTS and the expected learning outcomes.

Programme structure

Mission

The mission of the Royal Danish Academy of Fine Arts' PhD programme is to develop a state-of-the-art research educational programme for practice-based artistic research and to develop a state-of-the-art and internationally oriented and critically influenced research environment that can further develop, concretize and qualify the knowledge base of the arts, create international networks and collaborations. The PhD programme is an essential and prioritised task.

Location of PhD programme and Doctorate School

The doctoral school will be located at the Royal Danish Academy of Fine Art to begin with. With the development of the International Center for Knowledge in the Arts it is our aim that the Center will house the doctoral school. This requires a common understanding among all the partner institutions from all fields of the arts.

The PhD candidates of the graduate school of the Royal Academy of Fine Arts will be located according to the nature of their work and they will work closely with professors of the Academy as well as with the Laboratories for materials, technology and research. The research commission is responsible for the quality assurance of the PhD programme and assures the optimal research environment, organizes symposiums and research seminars for the PhD candidates in cooperation with the knowledge center.

At the moment the Laboratory for Art Research provides 4 annual master-classes for PhD students with invited guest professors where the candidates discuss and get feedback on their research. In addition, we are partnering with KUNO and host bi-annual PhD-meetings within this network.

Objectives

The objectives of the PhD programme are that the PhD candidates learn how to further develop their respective artistic practice and deepen their critical thinking according to international research level. Candidates are encouraged to use experimental modes of artistic work that traverse and reconfigure established regimes of knowledge and provides original contribution to knowledge in the arts. The final PhD must be presented as a body of artworks that contributes with novel research to its field of investigation. The body of work must include a critical reflection that contextualize the work and carve out the research design as well as the main contributions to the field. This can take form as a work of art in itself using various different mediums incl. video, creative and art writing, etc.

The PhD programme will concretize, develop and qualify research methods based on artistic knowledge. It facilitates the implementation of the 3rd cycle and enables candidates to concretize and publish an artistic PhD within an internationally oriented and critically influenced environment that will further develop the knowledge base of the arts. PhD projects are considered essential contributions to the development of artistic research. The programme they are embedded in seeks to lead a discussion about the common development of innovative research concepts that need not only to be strengthened within the context of art academies, but also in the context of interdisciplinary fields.

The Academy follows the principles of the European Charter and Code for Researchers, the "Dublin Descriptors" (2003), "Salzburg Recommendations" (EUA, 2005), "Florence Principles" on the Doctorate in the Arts (2015), the "Frascati Manual" (OECD, 2015), the principles of "Taking Salzburg Forward" (EUA, 2016), the "Innovative Doctoral Training" (IDEA League, 2015), OECD - Danish Qualification Framework for PhD programmes and the and the recent EC update of Key Competences for Lifelong Learning (2018).

Programme of study

In keeping with the ESG the academy has structured the programme so that at the end of the student's study they will have achieved 180 ECTS and the expected Learning Outcomes.

In accordance with the Danish Model for PhDs the ECTS will comprised of the following:

120 ECTS Point:	Independent research under supervision
30 ECTS Point:	Completion of PhD courses or other similar educational elements
30 ECTS Point:	Teaching and other research dissemination – presentation of artistic research obligations equivalent to 840 hours 6 months (full time)

Based on the Danish Ministry of Higher Education and Science's *Act on the PhD programme at universities and certain artistic educational institutions (PhD Act)* the PhD programme of study must be comprised of the following elements:

- 1 Conducting an independent research work under supervision (PhD project).
- 2 Completion of PhD courses or other similar educational elements of a total scope corresponding to approx. 30 ECTS points.
- 3 Participation in active research environments, including residency at other, primarily foreign, research institutions, private research companies, etc.
- 4 Gaining experience in teaching activities or other forms of knowledge dissemination related to the PhD project in question.

- 5 Preparation of a PhD dissertation (by dissertation we understand the presentation of the artistic body of work including a critical reflection) on the basis of the PhD project.

For the initial call (2020) the PhD candidates will concretize a PhD project that falls within the four research clusters of the Academy (4.2). The PhD candidate is expected to take active part in the research cluster. The doctoral work profits from the teaching and research environment and considering a basis of cross-disciplinary research in all areas of study and fields of competence. The programme will encourage activities of a hybrid and or transdisciplinary character and seek experimentation within the candidate's use of the artistic, theoretical and methodological discourse. Candidates will be provided with a course in artistic research methods (to be developed). Candidates will be encouraged to do auto-organized research work, make use of the research groups in order to improve critical understanding, argumentation and science communication, and elaborate on individually oriented knowledge production. The Academy organizes a lecture programme based on best practices, theory and history, also presenting research theories.

Teaching & Learning strategy (supervision etc.) Our own understanding of learning, teacher qualification

The quality assurance of the educational quality of teaching takes place as described in the principles of pedagogy and pedagogical competence development (see the Academys QM system)

Based on the Royal Danish Academy of Fine Arts' pedagogical understanding described through the principles of student-centred learning (SCL), the PhD programme will, like the MFA and the BFA, be rooted in providing a framework for the candidates to take an active role in the learning process and co-create the learning and research environment. Student-centered learning is based on the individual's artistic intention and work and emphasizes reflection and critical thinking, diversity in the individual and in the programme offering, individual choices, independence and dialogue between students and supervisors.

Assessment – Supervisors

Supervision by supervisors and the support for an individual research output is provided to 180 hours of supervision for the three years. The 180 hours can be divided between a main supervisor and secondary supervisor. The main supervisor must be employed at the Royal Academy of Fine Arts and have research or (KUV) experience equivalent to a PhD and be on the level of a professor/ or equivalent.

Expert Assessment Committee, Defence, Presentation

The body of artistic work incl. the critical reflection must be presented at a defence/presentation for a PhD committee and open to the general public. The format of the presentation is up for experimentation and can take the form of an exhibition, a performance, etc. It must ensure that the assessment committee has access to the body of research. The publication can be digital.

In accordance with the Danish Order of PhDs the PhD committee must be comprised of state-of-the-art artists/researchers within the field and ensure diversity and international scope within the committee. The committee will be led by the head of the committee responsible for the compilation of its members and for writing the assessment. The head of the Committee is appointed by the Art Academy.

According to the Danish Order of PhDs and at the latest on submission of the PhD project, the institution establishes an expert assessment committee consisting of 3 members. The institution shall appoint a chairman from among its members.

The members of the committee shall be recognized artists and researchers in the relevant field. Two of the members must be foreign. The PhD student's supervisors are not members of the assessment committee, but the main supervisor may be consulted by the assessment committee, but without voting rights.

Immediately after the composition of the assessment committee, the institution informs the PhD student hereof. The PhD student may object to the members within a time limit of at least one week.

Selection of Candidates

The Academy accepts 3 candidates for the PhD programme per academic year. The PhD candidates – graduated artists, mid-career artists, art lectures who hold an MFA or equivalent, and who present a novel PhD proposal.

Quality development and quality assurance

Quality development and quality assurance will follow the Academy's Strategy for quality development and quality assurance.

The 3rd cycle corresponds to the learning outcomes for EQF level 8. In response to that the PhD candidate must

Level 8	The learning outcomes relevant to Level 8	Learning outcomes set by The Royal Danish Academy of Fine Arts
Knowledge:		
Field of knowledge	Have knowledge at the most advanced frontier of a field of work or study and at the interface between fields	The PhD candidate is a specialist in own field and has reached knowledge on a leading level within one's own artistic research area.
Level of understanding & reflection		Through the development of artistic research processes and methodologies and identification of societal challenges, the PhD candidate can practice critical thinking, aesthetic judgement and create synthesis
Skills:		

Type of skills	Have the most advanced and specialised skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge or professional practice.	<p>The PhD candidate is able to develop and set up their own research architecture, incl. planning and executing the research steps, reflect over research approaches and implementing artistic methods into the research architecture incl. cocreation processes and interdisciplinary methods.</p> <p>The PhD candidate possesses media and material awareness within own artistic field.</p> <p>The PhD candidate is able to identify strengths and weaknesses within own artistic research practice and within the field more broadly. And is able to carry out robust self-evaluation and self-critique.</p>
Assessment and decision		The PhD candidate presents new vocabularies and proposals of artistic matter and makes use of artistic and aesthetic judgments in order to contribute to or create new knowledge.
Public Dissemination and Exhibition		The PhD candidate is able to use the channels of artistic research results in order to disseminate information to fellows and the general public. He/ she knows the processes and options of relevant information platforms such as exhibitions, publications and peer-reviewed journals.
Responsibility and autonomy:		
Field of work	Demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research	<p>The PhD candidate is aware of own artistic and research autonomy and integrity and is acting accordingly;</p> <p>Shows persistent commitment to developing new ideas and practices for the benefit of the artistic field of research and for society in general;</p>
Collaboration and responsibility		<p>Can initiate and implement artistic co-creation processes and is able to manage interdisciplinary research projects.</p> <p>Can establish and maintain collaborations within the artistic research fields.</p>
learning		Can enter into a constructive, critical dialogue concerning one's own artistic research results.

Timeline for implementation of the PhD-programme/doctoral school at the Royal Academy of Fine Arts

<u>October 2019:</u>	First meeting was held with Novo Nordic Foundation
<u>End November 2019:</u>	Application for finance of the pilot at the Novo Nordic to be send
<u>March 2020:</u>	Call for candidates
<u>September 2020:</u>	Pilot starts
<u>September 2023:</u>	First candidate to defend

CREATOR DOCTUS

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