



Erasmus Cycle

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

–Intellectual Output 2

Cr D

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4. The National propositions
from

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Foreword

This document represents Intellectual output 2 of the Erasmus Strategic Partnership Creator Doctus and consists of two parts:

Part 1: Outline description for a CrD model

Why is there is a need for a Doctoral equivalent and how can it be achieved for the benefit of higher arts education institutions that are currently unable to fully participate artistic practice based 3rd Cycle study? This can also serve as a rationale for Ministries and Quality Agencies (national and international) and will be based on the discussions during the MULTIPLIER EVENT E1 in Athens in May 2019 during which major stakeholders debated and valorised the outcomes of the mapping exercise. The sector representatives decided to NOT agree on a joint name for the alternative PhD equivalent degree but rather for the time being address the new degree as 3rd Cycle in Artistic Practice.

Part 2: National Propositions

As of August 2019 all partners will work in propositions how to implement the 3rd Cycle in Arts Practice in their national context. This document serves as a framework, - not so much a template but more of a reference document.

The chapter 'Methods' will be further elaborated after the outcomes of the workshops to be delivered at the first training event to be held in Stuttgart in February 2020.

WORKSHOP 1: Exquisite Methods

This session will explore recent and current thinking on artistic research and discuss the data collated with regard to exemplars of best practice.

WORKSHOP 2: Exquisite Mattering

This session will explore the tension created between practical production and written submission and the importance of 'matter' and 'mattering' which arguably leads us to an innovative reimagining of what constitutes the idea of the 'thesis'.

Introduction

About the Creator Doctus Project

Creator Doctus (CrD) is a project financed by the Erasmus+ programme of the European Union (2018-2021) and seeks to realise a new European 3rd cycle award for higher arts education that runs parallel to the existing Doctor of Philosophy (PhD), valorising the output of artists as high quality research that results in the creation, interpretation and/or interrogation of new knowledge at the forefront of arts practice. CrD will be a complementary offer that addresses an omission in the *Bologna Process*, exacerbated by binary systems of HE institutions in many countries (including Denmark, the Netherlands, Flemish Belgium, France, Spain, Portugal and Greece) and the various speeds in which higher arts education is aligned with the overall university system across Europe. CrD wants to support parity in recognition of degrees, comparability of achievements, greater research engagement and enhance the mobility of students, teachers, researchers and research outcomes across Europe.

A recent study of EQ-Arts (within PhExcel/EURASHE) has shown that the institutional understanding of excellence is vastly based on the role of research, and that it should take into account the use of qualitative and quantitative parameters and/or the use of appropriate objective and inter-subjective indicators. It is a developmental process that includes all stakeholders. Excellence thus should be achievable by all Higher Education Institutions (HEIs) and the criterion should be more closely related to the purpose, the mission and the values of the specific HEIs.

Subject specific research and appropriate methodologies are the pinnacle of academic institution activities and we believe it is in the spirit of *Bologna* that institutions of higher arts education are fully empowered to develop their discipline in a level academic playing field. Currently, in over 40% of the European Higher Arts Education (EHAE) sector this is not possible due to the lack of instruments and models that will allow learning, teaching and research to enhance each other and the curriculum within these schools. The need for a new 3rd cycle trajectory specific for research in the arts is also identified in those countries where doctoral studies are possible as part of PhD programmes offered by universities, with criteria for excellent research that emphasise written outcomes in the scientific language and constricted by methodologies developed for the sciences and humanities. Arts specific tools and methodologies for developing and sharing new knowledge will enhance the dialogue to other disciplines as well, particularly the humanities and the STEM subjects as demanded in the recent EC update of Key Competences for Lifelong Learning (18 January 2018).

Finally, there is an urgent need to address the imbalance of career opportunities for European art graduates. More and more PhDs/3rd cycle degrees are required as a qualification for jobs in academia and the cultural sector as well as to access funding programmes and research grants. CrD would close this gap and enhance competitiveness of the European academic and cultural sector at large.

Creator Doctus project partners

CrD is a partnership between higher arts education institutions and the professional field that will mutually enhance their offers as well as social and economic impact. Through the engagement with practice-based arts research at its highest level CrD will enhance the currency of curricula that align all three levels of higher education so that students and teachers have knowledge and understanding at the leading edge of the creative fields.

Practice-based Arts research

Practice-based arts research covers a broad spectrum of investigative and reflective practices and methods. Artistic practice creates new knowledge, artefacts, concepts, processes and performances. The researchers present these to colleagues in their artistic field in the academy and the societal partner as well as to the wider public through exposition. Exposition can take various forms of production, viewing, interpretation, presentation and documentation of the artefact or event and can include other types of communication. The exposition of the research provides for understanding its aesthetic, epistemological, ethical, political and social content.

Practice-based arts research strengthens artistic practice and expands the reach and audience of the artistic practice and connects various areas of knowledge. The purpose of this research can be for abstract, general knowledge and concrete knowledge as is required to support and strengthen arts practice, subject-specific specialisation, reflection and skills. Practice-based arts research can also develop methods that bring together different knowledge areas and thereby creates interdisciplinary and transdisciplinary fields of research.

European reference points

The European Qualifications Framework (EQF) is a common reference framework, which links the European Higher Education Institutions (EHEI) qualifications systems together, *“acting as a translation device to make qualifications more readable and understandable across different countries and systems in Europe. The EQF has two self-ascribed principal aims: to promote citizens’ mobility between countries and to facilitate their lifelong learning”*.¹

The EQF was formally adopted by the European Parliament and the Council of the European Union in 2008.

The third cycle corresponds to the learning outcomes for EQF level 8.

| | Knowledge | Skills | Responsibility and autonomy |
|--|---|---|---|
| Level 8 The learning outcomes relevant to Level 8 are | Knowledge at the most advanced frontier of a field of work or study and at the interface between fields | 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 | 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 |

Since the *Bologna Declaration* there has been on-going debate and position papers on the inclusion and recognition of artistic research at the 3rd cycle level including: EUA *The Salzburg Principles*² in 2005 (identified 10 principles for third cycle degrees); EUA the *Salzburg II Recommendations*³ 2010 (a reference document for those who are either shaping doctoral education in their

¹ *European Qualifications Framework for Lifelong Learning 2008*

² <https://eua.eu/resources/publications/626:salzburg-2005---conclusions-and-recommendations.html>

³ <https://eua.eu/resources/publications/615:salzburg-ii---recommendations.html>

country, or institution); European Commission the *Principles for Innovative Doctoral Training*⁴ 2011 (added transferable skills training, quality assurance, exposure [of doctoral candidates] to industry and other relevant employment sectors to the list of recommendations for third-cycle education); *Step-Change for Higher Arts and Research in Education*⁵ (SHARE, 2010–2013 (identifying numerous examples of best practice for PhD projects and doctoral programmes from all over Europe and a toolkit for curriculum-building by providing reflections on methodologies employed by research in the arts as well as an in-depth study on the question of [new] disciplines); OECD's *Frascati Manual*⁶ 2015 (including artistic research for the first time) and the *ELIA Florence Principles*⁷ 2016 (a position paper on the doctorate in the arts extracting the critical core of doctoral education in the arts and seek to provide orientation pillars for a field which has been developing over the past 20 years).

National Research Frameworks

The introduction of national research frameworks is at an early stage in the majority of European countries. There are a small number of excellent models, which include support for practice-based arts research including Austria⁸, Norway⁹, Sweden¹⁰, Switzerland¹¹ and the UK¹², but the majority of countries operate with a distinction between the traditional universities and the 'technical' universities whereby the former can deliver third cycle (PhD) degrees and receive research funding. This generally means a 'technical' universities can only deliver a third cycle degree which is accredited by a traditional university, with the supervision led by the traditional university operating to 'scientific' research methodologies.

2.6 National and international networks

Artistic research is understood differently in the various European contexts, influenced by national frameworks and discourse. CrD approaches this challenging diversity as a chance to bring together the various practices into a single framework that allows the setting of standards, at the same time as comparing and respecting the national distinctiveness. This cross-border learning experience will enable CrD staff and students to appreciate differences in process and methodologies of artistic research and use best practice from diverse European contexts transversally; significantly enhancing the graduates' readiness for an increasingly international labour market. The benefits of national and international research collaboration include: access to research expertise, increased scale and breadth of research, cooperation on societal challenges, cost sharing, risk reduction, and greater access to international funds. When international research teams collaborate, they bring together different cultural perspectives and methodological approaches, widening the perspective of analysis and interpretation. Such engagement enables the pooling of resources to create larger and more extensive networks of knowledge; international collaboration increases the reach and impact of a country's research and has significant career implications for researchers. Networks such as the *European Artistic Research Network*¹³ (EARN), established to share and exchange knowledge

4 https://euraxess.ec.europa.eu/sites/default/files/policy_library/principles_for_innovative_doctoral_training.pdf

5 <http://www.sharenetwork.eu/resources/share-handbook>

6 <https://www.oecd.org/sti/inno/frascati-manual.htm>

7 https://www.elia-artschools.org/userfiles/File/customfiles/elia-florenceprinciples2017-digital_20170406105153.pdf

8 <https://www.fwf.ac.at/en/research-funding/fwf-programmes/peek/>

9 <https://diku.no/en/programmes/norwegian-artistic-research-programme>

10 <https://www.uniarts.se/english/research-development/research-education>

11 <https://prohelvetia.ch/en/>

12 <https://ahrc.ukri.org>

13 <http://www.artresearch.eu>

and experience in artistic research; foster mobility, exchange and dialogue among art researchers; promote wider dissemination of artistic research; and enable global connectivity and exchange for artistic research.

The 3rd cycle trajectory

Introduction

This CrD Framework is intended as a structure which facilitates tailor made content that supports the needs and possibilities of each partner represented in the Creator Doctus project and – once reviewed and validated in the course of the project or beyond – for all interested institutions across Europe. The model of Creator Doctus as currently piloted in the Netherlands is meant as a model of good practice, an example of the form it could take with the aim to be inspirational rather than limiting. Some key building blocks are set out below, such as co-operation with a societal partner. Although we see this as a pre-requisite we envisage a broad spectrum of possibilities how this can be realised. We encourage the use of this document as an attempt to formulate a standard, but not to encourage standardisation. Rather it requires a real effort of engaging with all stakeholders involved, including a professional partner, in an attempt to arrive at a bespoke tailor-made model. We welcome a critical engagement with the framework, as at this stage, it is only a hypothesis that must be challenged through testing it in reality.

The pilot we refer to is Creator Doctus (CrD), a model developed by the Gerrit Rietveld Academie Amsterdam. It is set up as a new three-year research trajectory within the ‘third cycle’ of higher education. The output will result in a series of artworks, rather than the traditional written dissertation. These artworks aim to answer research questions formulated by the artist within a context provided by the commissioning partners. 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 Creator Doctus (CrD). The title will serve to help recognise the level of achievement and creation of new knowledge by the artist, equivalent to the PhD offered in the traditional university sector. To achieve European recognition the title is being developed and tested in collaboration with several European partners.

3.2 Development of a research environment

It is very difficult to be a practitioner/researcher in isolation, academies are now identifying areas of research related to their teaching staff’s research practice and the curriculum of their degree awards. These areas are being developed into research centres, which are adding to: the academic distinctiveness of the department/academy; attracting high quality teachers and students; invitations to national and international conferences; and developing national and international research bids and funding.

“Appropriate research environments consist of a critical mass of faculty and doctoral researchers, an active artistic research profile and an effective infrastructure which includes an international dimension (co-operations, partnerships, networks)”¹⁴.

For CrD students it is critical that they are surrounded by such a culture that they can learn, discuss and share their learning experiences.

3.3 Development of the practice-based arts research area

“The research area Artistic Practices is based on artistic implementation and creativity and the knowledge it generates and develops. Research in this area is steeped in interpretative processes, critical meetings and transdisciplinary dialogue. Methods are developed within the area that are integrated in artistic practice and lead to new relationships with material, technology, collaborations and audiences. At the same time the artistic practices’ boundary lines are being tested, as are the contexts within which they are articulated and performed and their ideological and departmental frameworks. These different methods and approaches stimulate new perspectives in terms of the aesthetic, the social and the political.”¹⁵

This is not a new area of research with many key publications and papers already published, such as: *Artistic Research – Theories, Methods and Practices*¹⁶ 2005; *Research Review: Practice-Led Research in Art, Design & Architecture*¹⁷ 2007 AHRC; *Report on the ‘state of play’ in practice led Art, Design & Architecture*¹⁸ 2008 AHRC & CHEAD and more recently *Step-Change for Higher Arts and Research in Education*¹⁹ (SHARE 2010-13).

There is also a growing Europe-wide and international group of artistic research organisations including *EARN*²⁰ (European Artistic Research Network), *SAR*²¹ (Society for Artistic Research), *EPARM*²² (European Platform Artistic Research in Music), a host of national organisations including: *PARSE*²³ (Platform for Artistic Research Sweden) and a number of peer-reviewed journals for the dissemination of artistic research results including: *JAR*²⁴ (Journal for Artistic Research); *PARSE Journal*. Artistic research is also supported by a number of funding programmes including: the European Research Council²⁵; the Norwegian Artistic Research Programme²⁶; *PEEK*²⁷ Programme at the Austrian Science Funds; the Swedish Research Council²⁸ and the *AHRC*²⁹ Arts & Humanities Research Council in the UK.

For CrD we perceive practice-based arts research relates directly to the realisation of the high quality artefact and the creative process.

There are many countries that still do not recognise nor financially support this research area, more critically they do not endorse 3rd cycle practice-based degrees in the arts, preventing the higher arts education institutions in these countries³⁰ delivering them autonomously – often compelling, them to collaborate with the ‘traditional’ universities and adopt inappropriate research practices and methodologies.

15 see UniArts: <https://www.uniarts.se/english/research-development/research-education>

16 *Artistic Research – Theories, Methods and Practices*, Mika Hannula, Juha Suorenta & Tere Vaden, published by Academy of Fine Arts & University of Gothenburg 2005

17 <http://shura.shu.ac.uk/7596/1/Pactice-ledReviewNov07.pdf>

18 https://www.academia.edu/27967936/AHRC_CHEAD-requested_response_to_the_state_of_playin_Practice-led_research_in_Architecture_Art_and_Design_AAD

19 see *SHARE Handbook for Artistic Research Education*, eds. Mick Wilson, Schelte van Ruiten (ELIA 2013),

20 <http://www.artresearch.eu>

21 <https://societyforartisticresearch.org>

22 <https://www.aec-music.eu/events/european-platform-for-artistic-research-in-music-eparm-2020>

23 <https://konst.gu.se/english/research/PARSE>

24 <https://www.jar-online.net>

25 <https://erc.europa.eu>

26 <https://diku.no/en/programmes/norwegian-artistic-research-programme>

27 <https://www.fwf.ac.at/en/research-funding/fwf-programmes/peek/>

28 <https://www.vr.se/english.html>

29 <https://ahrc.ukri.org>

30 the countries not endorsing third cycle awards in the their HAE institutions include: Flemish Belgium, Denmark, France, Greece, Italy, the Netherlands and Spain.

On the other hand the majority of higher arts education institutions across Europe now see research as central to their mission and see its importance in:

- underpinning all three cycles of the students' learning process;
- embedding it in the curriculum;
- teachers are engaged in research in informing and steering their own practice and the need to be at the leading edge of their disciplines;
- establishing research centres of excellence;
- recruiting the best students and teachers.

The academy/department should develop its own research policy and define the areas of research it will engage with, the aim being to attract appropriate high quality students and teachers, both with strong interests in these areas. These areas of research are often linked to the Masters programme and to the teaching staff's research practice.

3.4 Relation to educational frameworks and existing research practices

Through the creation of a database of 'best practice' in practice-based arts research in higher arts education across Europe, the North Americas and Australia and carrying out a literature review, CrD aims to build on this knowledge and develop a framework fully supportive to the arts, and recognised as of the same academic standard as the PhD.

To gain this recognition, as stated in 2.4 and 2.5 this new award must comply to the ESG, the *Salzburg Principles*³¹ 2005, as well as national frameworks, but through the findings of the CrD surveys and the experiences of the partner pilot projects develop the most appropriate tools and processes to achieve it.

To achieve this CrD targets primarily the way in which an existing creative practice finds a new focus in research practice: the artist becomes a creative researcher/researching creator. While the PhD as a third cycle is intended to develop and highlight the acquired research skills to the full, the CrD is intended to continue and broaden artistic practice within a research framework. It is precisely that framework that ensures that the trajectory is more than just a support for an existing way of working.

3.5 Collaboration with a community³² partner

Artistic research can best demonstrate its specific character by means of an embedding in society/industry that follows a middle course between instrumentalisation and absolute autonomy. CrD looks to the dynamic relationship³³ inherent in collaborative projects where the partners (the artist, institution and professional practice or community partner) have various degrees of investment in the research project. The CrD candidate does not just follow this trajectory in an art academy, the research programme is explicitly also embedded, supported and co-supervised by a community partner. This community partner pinpoints the research field or identifies a problem area elevating the research from institutional practice to the public space.

The academy is responsible for ensuring the community partner recognises the required academic level of the study and the expected learning

³¹ the *Salzburg Principles* 2005 - identified 10 principles for third cycle degrees

³² 'community' in this context refers to social, business, professional etc. partners

³³ see *Taking Salzburg Forward* 2016 - EUA-CDE Recommendations on doctoral education

outcomes the student must achieve to be successful in their study. Both parties are part of the supervisory team (directed by the academic member) and participate in the final assessment of the student. The academy is also responsible for ensuring the welfare and safety of the student and preserving their Intellectual Property (IP)³⁴.

3.6 Research programme accreditation

The accreditation and review of the research programme should normally follow the same process and time frame as for the MA and BA programmes, dictated by the academy and/or the Ministry. The '*Programme Specification*' (title, aims, Learning Outcomes, programme length, structure and content, credits, learning and teaching strategy, assessment, quality assurance process, resource requirements etc.) should be drawn up by the department programme team (including students) in collaboration with the societal partner. It then will be presented to the academy panel comprising of senior management, peers, student representative(s), and external experts etc., who will validate the programme. A similar process will be utilised for the re-approval of the programme (normally every 5 years), depending on the academy/Ministry policy. This process will also consider key qualitative and quantitative metrics (established by the academy/Ministry), and external and internal quality reports etc.

3.7 Research Programme Title

The working title for this programme framework is *Creator Doctus* (CrD), but this will need to be discussed by each partner and their relative national Quality Agency and Ministry. This title is not fixed and as an outcome our project's three-year study we hope to arrive at a mutually acceptable name(s)/descriptor for the award.

3.8 Aims of the Programme

CrD aims:

- to promote the implementation of level 8 (PhD or equivalent) for artistic practice in those countries in the EHEA in which no such provision current exists;
- to facilitate the development of models of good practice in artistic research in partner institutions in collaboration with professional practice partners;
- to enable teaching staff to engage in high level artistic research to develop their creative practice and enhance the currency of curriculum at all levels by means of their own professional development;
- to develop a complementary offer that addresses an omission in the *Bologna* Process caused by binary systems and the various speeds in which HAE is aligned with the overall university system across Europe;
- to support parity in recognition of degrees, comparability of achievements and mobility of students, teachers, researchers and research outcomes across Europe;
- to enable higher arts education to access national and European research funding;
- at the rethinking of the tension created between practical production and written submission not only as related-objects-of-thought (MacLeod) but also as a matter of the performative nature of matter itself (Barad) which in adopting such an approach arguably leads us to an innovative reimagining of what constitutes the 'thesis'.

34 see European Commission's DG for Research and Development 2011 paper *Principles for Innovative Doctoral Training*

The 3rd cycle in the arts is not a theoretical study, but is based on practical study resulting in practical results. However, this does not mean theory is not significant, on the contrary, the two elements are explicitly intertwined, whereby both enhance each other and if one element is not present the 'outcome' is incomplete'.

3.9 Mode and length of study

For the traditional PhD the standard minimum length of study for a full-time student is 3 years and 6 years for part-time study. The CrD project supports this and endorses the timeframe for its study.

3.10 Programme structure (modules, credits etc.)

The academy should decide whether to establish a 'graduate' school or locate their 3rd cycle students within the discipline (fine art, design etc.) departments. There are strong academic arguments for both models, but the academy must ensure whichever model they choose the output and impact of the research produced can impact on the curriculum and learning and teaching strategies for all three cycles (BA, MA & Doctoral) of study. In keeping with the ESG, the academy should structure the programme so that at the end of the student's study they will have achieved 180 ECTS and the expected Learning Outcomes (see 3.10).

There are a broad range of 3rd cycle programme structures, some chosen by the academy, other dictated to by their national Education Ministries. The academy must try to develop a structure that enables them to achieve their own mission and objectives.

The academy should request the student to develop a research proposal, which should be supported by a staged phase of programme of study. This could be a Diploma stage followed by a Final Project stage, with both elements assessed at the end of each stage and bearing the appropriate number of credits. A more defined structured enables more complex interdisciplinary frameworks enabling student researchers to tackle larger-scale fields such as societal change, the environment, health and well-being, sustainable development and new technological developments in a singular and collaboratively way.

Fundamental elements that should be included in the curriculum include:

- a core seminar programme introducing students to:
 - Research Design, Practice and Ethics
 - Qualitative Research method
 - Quantitative Research methods
 - Key skills including critical understanding, framing an argument, communication etc.;
- a minimum number of tutorials/contact hours by the supervisory team;
- a lecture programme introducing key international artists, presenting research theories, practices;
- a programme of research 'cafes' for 3rd cycle students to present their research to their peers, teachers and students from the BA & MA levels.

3.11 Programme Learning Outcomes/benchmark statement (e.g. National Framework, Tuning. ELIA, MusiQuE etc.)

3rd Cycle Equivalence in practice-based art research will describe their national pilot degree profiles against the *Sectoral Qualifications Framework for Creative and Performing Disciplines* which was formulated in a broad sector driven stakeholder process and published by the Tuning Academy:

| LEVEL: 8 | | CREATIVE & PERFORMING DISCIPLINES | | |
|---|--|---|---|--|
| EQF CATEGORIES → | | KNOWLEDGE | SKILLS | COMPETENCE |
| Creation & Creativity | | | | |
| 7 DIMENSIONS | | STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO: | | |
| | | have knowledge at the most advanced frontier of their specialist field and at the interface between this and other fields | demonstrate, in the creation, realisation and expression of their own concepts, the most advanced and specialised skills and techniques | be able to draw upon experience gained within their studies to command authority in areas of specialist expertise and demonstrate conspicuous innovation and autonomy |
| Because of its individual nature, study in the Creative & Performing Disciplines at Level 8 may address any or all of the 7 dimensions of the Creative & Performing Disciplines. However, in most cases, students' achievement will be expected to embrace aspects such as the following: | | | | |
| Creation & Creativity | Making, Performing, Designing, Conceptualising | Knowing all the relevant methods and techniques of inquiry related to a particular field of study | Integrating previous experience so as to demonstrate original creative insights Functioning with complete creative autonomy | Comprehending the transferability of their research capabilities to other fields Displaying professional, creative and scholarly integrity |
| | Re-thinking, Considering and Interpreting the Human | Being fully familiar with work and health implications for those involved in their activity | Extending and redefining in a significant way our understanding and/or relationship with the discipline | Seeing their own shortcomings and untapped potential, and devising strategies for maximizing their performance |
| | Experimenting, Innovating & Researching | Distinguishing between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres | Framing research questions rigorously and lucidly - whether pertaining to practical, theoretical or creative issues, or a combination of these | Showing sustained commitment to the development of new ideas or practices at the forefront of any work or study context to which they apply themselves, including research |
| | Theories, Histories & Cultures | Understanding standards of excellence in their own field | | |
| | Technical, Environmental & | Knowing the national and international context of activity and output into which | | |
| | Initiative & Enterprise | Understanding the ownership rights of those who might be affected by their project (e.g. copyright, intellectual property rights, confidential information, ethical questions) Appreciating the economic potential and utilisation of their output | Realising goals defined at the outset of their projects, whilst making appropriate adjustments to these in the light of their research experience | improve public understanding of their field Establishing and maintaining cooperative relationships within the scholarly and creative community Responding with understanding and responsibility to critical considerations |

3.12 Teaching & Learning strategy (supervision etc.)

CrD aims to provide students with a solid foundation in a broad range of arts research methods as well as basic research skills. Students will acquire a general overview of the philosophy of practice-based arts research and understand how this informs research design, methods of data gathering and analysis. They will also develop an ability to use a range of research methods, to communicate research findings effectively and an understanding of the potential use of and impact of their research within and beyond academia.

As part of their study all CrD students will receive training and understanding of:

- Research Design, Practice and Ethics
- Qualitative Research
- Quantitative Research methods

All CrD students are taught and guided by a minimum team of two trained supervisors from the academy and the community partner. The supervisors should meet with the student at least once a month³⁵ for their three years of study (full-time students - 3 years) or every six weeks³⁶ (part-time student – 6 years). The academy is responsible for defining the roles and

³⁵ the academy should decide what it considers is the most appropriate frequency of tutorials, which may change as the student progresses.

³⁶ ibid

responsibilities of the supervisors and ensuring the appropriate academic staff are appointed with the knowledge and expertise in the field of research. Normally³⁷ at least one supervisor must have previous experience of working with research students and completing two 3rd cycle awards.

The academy should facilitate opportunities for CrD students to meet and share their experiences (peer learning), such as *'Research Cafes/conferences'* (research students presenting their practice to each other and the general student/staff body) and support them to participate in relevant national and international conferences/exhibitions.

3.13 Assessment

After approval by the supervisors, the final research outcome is presented to a committee for a viva assessment, involving the student (ex-officio), the lead and community supervisors (ex-officio), representatives of the academy, and invited external expert[s] (ex-officio). The academy will decide the composition of the 'viva', (the ex-officio members should be present), and whether to include the public.

Exposition is an integrated part of a research environment. Students present their concepts, processes, artefacts and performances for peers exposing different artistic intentions and focuses. Each research project must therefore present – in a form that suits the artistic practice of the researcher – with rigor and consistency. This can take the form of an exhibition/presentation. The encounter with the artistic artefact or performance is key in the critical review of the aesthetic, epistemological, ethical, political or social dimensions contained in or revealed by the work. This critically review requires peers who have the skills and competence to scrutinise the research results that often combine different exposition forms.

3.14 Selection of candidates

The academy should actively aim to recruit students to their designated areas of research and for CrD this process will closely involve the community partner. Prospective students will normally³⁸ hold a Masters degree and be able to demonstrate their ability to study at this level. They will be expected to present at interview a draft research proposal related to the area of research as defined by the academy and the community partner and a portfolio of their work. The interview panel should comprise of representatives of both the academy and the community partner and a student member.

3.15 Quality development and quality assurance

The CrD programme should operate within the academy's Quality Assurance policy and processes and the academy should define the qualitative and quantitative metrics by which the programme can demonstrate it is achieving the required standards. Both the department and the community partner must be aware of these processes and standards.

³⁷ we understand that this may be a problem as it could be new practice for the academy, but we must ensure the students have the appropriate level of guidance.

³⁸ students may be selected without academic awards if they can demonstrate (through portfolios etc.) they are able to study at this level.

Cr D



Erasmus Cycle

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–Intellectual Output 2

National Proposition Gerrit Rietveld Academie

Development of a Research environment

The Gerrit Rietveld Academie does not currently define research or operate a research policy or strategy, but it is a member of ARIAS (Amsterdam Research Institute of Arts & Sciences) and has received Erasmus+ strategic partnership funding for the Creator Doctus project. Research is developed by offering staff members, students, and alumni the possibility to do short-term projects and it is the institution's aim to embed research more deeply in the curriculum and contracted activities of staff. The Academie has piloted a new 3rd cycle award, the Creator Doctus (CrD). 3rd cycle students work on collaborative projects hosted with partner institutions. CrD candidates will be given a part-time employment contract at the art school to facilitate the research project. During this period they intensively work with a social partner that shares in the funding of the research.

Development of the practice-based arts research area

The distinction between professional practice and research is something of the past. There are many new configurations in which the research of the art practice is being boosted and valued. A case in point is how in the last decade higher vocational education and academic institutions have grown closer, by accommodating the process of transferring and exchanging between higher vocational education and university programs.

Shifts in focus were also felt in the art world. For example, artists are being offered the chance to get a doctorate based on a combination of a dissertation and their art works. Artistic research is the term that has been created for this new hybrid area. For museums of modern and contemporary art this means that a portion of the art they show, champions a new relationship between research and practice Eg. Arts lectures or work on the collection or the archives.

Relation to educational frameworks and existing research

The main goal of the CrD is to create a trajectory that runs parallel to the existing PhD tracks, and receives the same international recognition. The artistic output of an artist without the necessary supplement of a written thesis is valuable knowledge. Obtaining the degree of CrD will offer recognition of the profession and craft of the artist. It must be emphasized that the trajectory is not a rejection of the PhD model; it offers a new model that establishes a stronger relation between the art world and artists doing research.

Finally, there is an urgent need to address the imbalance of career opportunities for European art graduates. While the possibility to obtain a third cycle degree in the arts are still limited, more and more PhDs/third cycle degrees are required as a qualification for jobs in academia and the cultural sector- as well as to access funding programs and research grants. The CrD would close this gap and enhance competitiveness of the European academic and cultural sector at large.

Collaboration with the community partner

CrD candidates will be given a part-time employment contract at the art school to facilitate the research project. During which they are intensively working with a social partner that shares in the funding of the research. The social partner functions to help formulate the research questions that fuel the candidate's research project. The specifics in which the social partner formulates this will depend on the individual requirements of the research project and its terms are agreed upon in consultation with the candidate. CrD projects are also supervised by a supervisor from the social partner, as well as a supervisor from The Gerrit Rietveld Academie and possibly a university professor.

Yael Davids is the first Creator Doctus (CrD) artist researcher. This trajectory was initiated by the Gerrit Rietveld Academie in collaboration with the Van Abbemuseum and is supported by the Mondriaan Fund. The second Creator Doctus (CrD) artist researcher, Femke Herregraven, has been appointed in collaboration with De Waag.

Research Programme accreditation

The Gerrit Rietveld Academie is currently taking steps to get this process recognised in The Netherlands. An agreement has recently been reached with the universities and the universities of applied sciences to establish a third cycle of education for the applied sciences. The Gerrit Rietveld Academie is focussing on being part of this new third cycle recognition. The Gerrit Rietveld Academie is also in continuous conversation with other art institutions in The Netherlands about this development.

Research Programme title

The title Creator Doctus (CrD) is set up by the Gerrit Rietveld Academie as a new three-year research trajectory within the so-called 'third cycle' of higher education. The trajectory will result in a series of artworks, rather than a written dissertation. These answer research questions formulated by the artists within the context of a framework provided by a commissioning partner, in this case the Van Abbemuseum. At the end of the three years the results are presented to an evaluation committee, the involved partners, and the public. If judged sufficient the artist will be awarded the title Creator Doctus (CrD). The title will serve to help promote the degree of profession and skill of the artist. To obtain European recognition the title is developed in collaboration with several European partners. An Erasmus+ Strategic Partnership application was submitted in March 2018. to further develop this collaboration.

Aims of the programme

In the past a major distinction was made between professional practice and research. Now we see many new configurations in which the research of the art practice is being boosted and valued. A case in point is how in the last decade higher vocational education and academic institutions have grown closer, by accommodating the process of transferring and exchanging between higher vocational education and university programs among other things.

Artists are being offered the chance to get a doctorate based on a combination of a dissertation and their art work. Artistic research is the term that has been created for this new hybrid area. For museums of modern and contemporary art this means that a portion of the art they show, champions a new relationship between research and practice Eg. artists lectures or working on the collection or the archives.

The main goal of the CrD is to create a trajectory that runs parallel to the existing PhD tracks, and receives the same international recognition. Artistic output is valuable research without the necessary supplement of a written thesis. Obtaining the degree of CrD will offer recognition of the profession and craft of the artist. It must be emphasised that the trajectory is not a rejection of the PhD model; it offers a new model that establishes a stronger relation between the art world and artists doing research.

Finally, there is an urgent need to address the imbalance of career opportunities for European art graduates. While the possibility to obtain a third cycle degree in the arts are still limited, more and more PhDs/third cycle degrees are required as a qualification for jobs in academia and the cultural sector as well as to access funding programs and research grants. The CrD would close this gap and enhance competitiveness of the European academic and cultural sector at large.

Mode and length of study

The CrD candidate moves in a field different from the studio or the university. They fill a position on the borders between the places where art is made and shown, and society at large. The CrD candidate bridges the two by involving their experience as an artist and knowledge of art, and including existing science.

In the CrD trajectory, the artist will be given three years in which to excel and raise her artistic practice to a higher level. The CrD candidate will be given a part-time employment contract at the art school to facilitate her research project. During this period they are intensively working with a social partner, that shares in the funding of the research. The excellence of her work must be achieved through new channels of thought and new outcomes of material practices developed during the process. The artist finishes her research period with a new body of work in the CrD trajectory.

Programme structure (modules, credits etc.)

The CrD is a three year programme. The duration of the programme may be extended upon request. In the case such a request should arise, the Gerrit Rietveld Academie will decide on the extension based on each project's individual requirements.

The researcher is part of the Making Things Public (MTP) research group. The research programme 'Making Things Public' consists of a select group of researchers that conduct their PhD research under the guidance of Paula Albuquerque. In addition to supervision it offers a feedback group of peers. Making Things Public is a starter for the construction of a graduate school. The Rietveld Academie strives to have multiple candidates enrolled in the CrD programme simultaneously.

Programme learning outcomes/benchmark statement (e.g National framework, Tuning, ELIA/MusiQuE etc.)

The Gerrit Rietveld Academie fully conforms to the *Sectoral Qualifications Framework for Creative and Performing Disciplines* as published by the Tuning Academy:

| LEVEL: 8 | | CREATIVE & PERFORMING DISCIPLINES | | |
|---|---|---|--|--|
| EQF CATEGORIES → | | KNOWLEDGE | SKILLS | COMPETENCE |
| Creation & Creativity | | | | |
| 7 DIMENSIONS | | STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO: | | |
| | | have knowledge at the most advanced frontier of their specialist field and at the interface between this and other fields | demonstrate, in the creation, realisation and expression of their own concepts, the most advanced and specialised skills and techniques | be able to draw upon experience gained within their studies to command authority in areas of specialist expertise and demonstrate conspicuous innovation and autonomy |
| Because of its individual nature, study in the Creative & Performing Disciplines at Level 8 may address any or all of the 7 dimensions of the Creative & Performing Disciplines. However, in most cases, students' achievement will be expected to embrace aspects such as the following: | | | | |
| Creation & Creativity | Making, Performing, Designing, Conceptualising | Knowing all the relevant methods and techniques of inquiry related to a particular field of study | Integrating previous experience so as to demonstrate original creative insights Functioning with complete creative autonomy | Comprehending the transferability of their research capabilities to other fields Displaying professional, creative and scholarly integrity |
| | Re-thinking, Considering and Interpreting the Human | Being fully familiar with work and health implications for those involved in their activity | Extending and redefining in a significant way our understanding and/or relationship with the discipline | Seeing their own shortcomings and untapped potential, and devising strategies for maximizing their performance |
| | Experimenting, Innovating & Researching | Distinguishing between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres | Framing research questions rigorously and lucidly - whether pertaining to practical, theoretical or creative issues, or a combination of these | Showing sustained commitment to the development of new ideas or practices at the forefront of any work or study context to which they apply themselves, including research |
| | Theories, Histories & Cultures | Understanding standards of excellence in their own field | | |
| | Technical, Environmental & Contextual Issues | Knowing the national and international context of activity and output into which their work has been/will be disseminated | | |
| | Communication, Collaboration & Interdisciplinarity | | Talking or writing with complete authority about their special field within their discipline | Disseminating highly specialised information clearly and appropriately, in any relevant form and to different target audiences so as to |
| | | | improve public understanding of their field Establishing and maintaining cooperative relationships within the scholarly and creative community Responding with understanding and responsibility to critical considerations | |
| | Initiative & Enterprise | Understanding the ownership rights of those who might be affected by their project (e.g. copyright, intellectual property rights, confidential information, ethical questions) Appreciating the economic potential and utilisation of their output | Realising goals defined at the outset of their projects, whilst making appropriate adjustments to these in the light of their research experience | |

Teaching & Learning strategy (supervision, etc.)

The supervisors hold a PhD or have an equivalent status; there are two to four supervisors, at least one of whom should have an independent artistic practice.

Appointment of supervisor

1. The doctoral candidate shall consult with the most appropriate lector for the research area on the proposed doctoral research project and on the willingness of that lector to act as supervisor.
2. The lector whom he or she has asked to act as supervisor shall send the doctoral candidate a written statement of willingness or refusal to act as supervisor as soon as possible. The lector shall send a copy thereof to the Research Committee of the institution.
3. On receipt of the statement of willingness referred to at (2. the doctoral candidate shall ask the Research Committee to appoint the lector concerned as supervisor. The application shall be submitted to the Research Committee together with a certified copy of the certificate showing that the prior education requirement referred to in Article 3 (a) has been met, or an application for exemption from that requirement as referred to in Article 4 (1. together with the documents referred to in Article 4 (2).
4. As soon as the Research Committee has established that the prior education requirement referred to in Article 3 (a) has been met or the exemption referred to in Article 4 has been granted, the Research Committee shall appoint as supervisor the lector who has expressed his or her willingness to act as supervisor.
5. In addition to the supervisor referred to at (4. the Research Committee shall appoint a second expert as supervisor in consultation with the social partner involved in the research project. The Research Committee shall appoint third and fourth experts as supervisors if this is deemed necessary or desirable. Regardless of the allocation of responsibilities between the supervisors, each of the supervisors shall be responsible for the graduation project as a whole.
8. The partner of the doctoral candidate, a first or second degree relative by blood or marriage of the doctoral candidate or other persons whose relationship with the doctoral candidate is such that they cannot be expected to pass judgment shall not be appointed as supervisors. Nor shall the partner or a first or second degree relative by blood or marriage of the supervisor already appointed, be appointed as second supervisor.

Duties of supervisor

1. The supervisors shall supervise the doctoral candidate to the best of their ability in the production of the graduation project. No later than three months after being appointed as such, the supervisors shall in consultation with the doctoral candidate lay down a research and supervision plan for him or her and send a copy thereof to the Research Committee. This plan shall provide for regular consultations between the supervisors and the doctoral candidate and written reports thereon. The Research Committee may stipulate that the research and supervision plan shall also provide for an independent supervisory committee responsible for supervising the doctoral candidate in his or her work at a distance.
2. The supervisors shall ensure:
 - a. that the doctoral candidate participates in the required education programme;
 - b. that the doctoral research project is conducted with the consent of those concerned, or of a representative designated by them, if the doctoral research project requires research on and/or involving trial subjects, and that it is otherwise conducted in line with the relevant rules and regulations;

- c. that insofar as laboratory animals, body material and/or personal data are used for the research, this is done in line with the relevant rules and regulations; and d. that insofar as the doctoral research project (or part thereof) is funded by third parties, as few restrictions as possible are placed on the research, and that if restrictions are placed on freedom of publication of data and the results of the research, these are not incompatible with artistic freedom.
3. The doctoral candidate shall submit the research results for the graduation project to the supervisors as a whole or in instalments. The supervisors shall assess the results and check them against the requirements that a graduation project should meet as the basis for a defence ceremony.

Approval of the graduation project

1. The supervisors shall be responsible for accepting the graduation project. The supervisors shall ensure that the graduation project meets the requirements for a graduation project in general. They shall in particular satisfy themselves, without prejudice to the responsibility of the doctoral candidate in this respect set out in Article 13. that the graduation project does not contain any plagiarism and that it complies in all other respects with the rules of conduct applicable to the conduct of artistic research.
2. Before approving the graduation project the supervisors shall check the results submitted to them, particularly against the requirements laid down in Articles 13–17. paying particular attention to the following aspects:
 - a. the importance of the subject;
 - b. the importance of and a clear definition of the research topic;
 - c. the standard of organisation, analysis and processing of materials;
 - d. the development of new insights and new ideas from this processing;
 - e. the integrity of the method used for this processing;
 - f. the presence of a critical confrontation of the candidate's work with existing artworks or other products of artistic research;
 - g. the artistic quality of the graduation project;
 - h. the extent to which the graduation project is based on independent research conducted by the doctoral candidate or research to which he or she has made a vital contribution.
3. The supervisors shall decide whether to approve the graduation project within six weeks of receiving it, unless the doctoral candidate agrees to a longer time limit. If the time limit is exceeded, the doctoral candidate may ask the Research Committee to order the supervisors to make a decision on approval by a particular time.
4. If the supervisors consider that the graduation project meets the requirements and can serve as proof of ability to conduct independent artistic research, they shall grant their approval.
5. The supervisors shall notify the doctoral candidate, in the manner laid down by the Research Committee, that they approve the graduation project or withhold such approval. The supervisor shall send a copy thereof to the Research Committee.
6. If the supervisors withhold approval of the graduation project, the Research Committee may, at the request of the doctoral candidate, having heard him or her and the supervisors, appoint a different supervisor, unless the Research Committee consider that no such new appointment is necessary. (...)

Assessment

The graduation project will consist of an artistic work of a high standard in the form of e.g. concerts, exhibitions, performances, master classes, installations and manifestations. The defence ceremony refers to the meeting at which the public defence of the graduation project takes place and the doctorate can be awarded. Research Committee: the committee that takes all decisions on the doctoral programme on behalf of the institution based on these Regulations. These do not include decisions to award the title of Creator Doctus based on the artistic work produced and the public defence thereof. This decision is taken by the Doctoral Committee. The Doctoral Committee comprises the supervisors and at least five outstandingly expert persons.

Nature, content and size of the graduation project

1. The graduation project shall constitute the end-result of the independent research conducted by the doctoral candidate or research to which he or she has made a vital contribution. The doctoral candidate shall be responsible for the graduation project as a contribution to artistic research. The doctoral candidate shall bear prime responsibility for ensuring that the graduation project does not contain any plagiarism and that it complies in all other respects with the rules of conduct applicable to the conduct of artistic research.
2. The graduation project shall comprise an artistic production in any form (artistic work of a high standard in the form of e.g. concerts, exhibitions, performances, master classes and manifestations) introduced by a paper explaining the design of the research, the process of execution and elaboration, the choices leading to the end-result and the critical relationship to similar results of artistic research.
3. If parts of the graduation project were produced by other artists, only those parts predominantly attributable to the doctoral candidate shall be accepted as part of the graduation project.
4. If the graduation project contains art productions completed prior to the research, the time span between the completion of these productions and the completion of the graduation project shall not exceed five years. The Research Committee may grant exemption from this provision on application, stating reasons, by the supervisor.

Graduation project by multiple authors

1. In the case of joint research by two or three doctoral candidates the research may result in a joint graduation project, provided the following conditions are met:
 - a. Each of the researchers has made an independent, distinguishable contribution that is sufficient for the award of a doctorate;
 - b. Each of the researchers takes individual responsibility both for a part of the graduation project indicated as such and for the coherence of the whole;
 - c. What share each of the researchers had in the production of the graduation project is indicated in the graduation project; and
2. If a graduation project has been produced jointly, the explanatory notes should clearly indicate what share each doctoral candidate had in its production and for which parts he or she is particularly responsible.
3. In the case of a joint graduation project the procedures and rules in these Regulations apply to each doctoral candidate individually.
4. The maximum number of doctoral candidates responsible for a graduation project produced jointly shall be three. (...)

Execution of the graduation project

1. The graduation project shall be presented in public, or reproduced in some other way if the nature of the graduation project is not unsuitable for this.
2. The doctoral candidate may not present the graduation project until the Doctoral Committee has decided that he or she can be admitted to defend it and it has been established under Article 2. that he or she has access to the doctoral degree.
3. The graduation project shall be presented in a form such that the Doctoral Committee can take cognisance thereof at a predetermined time and place, unless the material calls for a different presentation, at the discretion of the Research Committee.
4. If a graduation project has been produced jointly, it may, at the discretion of the Research Committee, be executed as a single whole, provided each of the authors thereof meets the requirements set out in Article 14.
5. The explanatory notes may not be reproduced until the Research Committee has attached its approval to them.
6. The supervisors shall ensure that the Research Committee is provided with the explanatory notes in good time.

Setting-up of the doctoral committee

1. No later than three weeks after receiving the decision of the supervisors to approve the graduation project referred to in Article 4. the Research Committee shall at the request of the supervisors set up a Doctoral Committee in a manner laid down by the Research Committee.
2. The request referred to at (1) shall be accompanied by the supervisors' proposal concerning the composition of the committee. Before making this proposal, the supervisors shall satisfy themselves that the persons concerned are willing to accept membership of the committee.
3. The supervisors shall ensure that the doctoral candidate takes responsibility for distributing the graduation project among the members of the committee once it has been set up. To this end a place and time shall be decided, in consultation with the supervisors and the members of the Doctoral Committee, at which cognisance can be taken of the graduation project.

Composition of the doctoral committee

1. The chair of the Research Committee shall be the chair of the Doctoral Committee. The Research Committee may appoint another member of the Research Committee as his or her deputy, and shall do so if he or she acts as supervisor. One of the supervisors shall be appointed as secretary of the Doctoral Committee. The committee shall comprise at least five other members in addition to the chair and the supervisors.
2. Outstandingly expert persons may be appointed as the other members referred to at (1).
3. The other members of the committee shall have expertise at least concerning the subject of the graduation project or part thereof.
4. The partner of the doctoral candidate, a first or second degree relative by blood or marriage of the doctoral candidate or other persons whose relationship with the doctoral candidate is such that they cannot be expected to pass judgment shall not be appointed as members of the committee.
Nor shall the partner of the supervisor, a first or second degree relative by blood or marriage of the supervisor or other persons whose relationship with the supervisor is such that they cannot be expected to pass judgment be appointed as members of the committee.
5. The chair may convene a meeting of the Doctoral Committee on request or on his or her own initiative.

Decision of the doctoral committee

1. Each of the members shall within six weeks of the presentation of the graduation project notify the secretary in writing whether the doctoral candidate has by means of the graduation project supplied proof of ability to conduct independent artistic research such that he or she can be admitted to defend it. Reasons for the opinion on the graduation project shall be stated based on the criteria set out in Article 1. (2. of these Regulations.
3. The secretary shall collect the opinions of each of the other members of the committee and send them, once every member has given his or her opinion, to the chair and the other members of the committee.
4. Within one week of receiving these opinions each member may ask the chair, through the intermediary of the secretary, to convene a meeting of the Doctoral Committee. The chair may also decide to do so on his or her own initiative. The chair shall convene the meeting as soon as possible and chair it himself or herself.
5. If no meeting takes place, the secretary shall notify the supervisors in writing of the individual opinions.
7. The decision of the Doctoral Committee to admit the doctoral candidate to defend the graduation project shall be taken by a majority vote. In the event of a tied vote admission shall be deemed to have been refused.
8. The secretary shall ensure that the doctoral candidate is notified of the decision referred to at (7. immediately in writing in the manner laid down by the Research Committee with copies to the supervisors. If admission is refused, reasons shall be stated for this decision.
9. If at any time during the assessment of the graduation project by the Doctoral Committee the graduation project is found to contain plagiarism or other types of fraud, the Research Committee may decide, on the recommendation of the Research Committee, to halt the procedure.

Ascertaining access to the doctoral degree

1. As soon as possible after receiving the copy of the decision of the Doctoral Committee that the doctoral candidate can be admitted to defend the graduation project, the Research Committee shall determine whether the doctoral candidate has access to the doctoral degree pursuant to Article 3. The Research Committee shall immediately notify the doctoral candidate and the supervisors thereof in the manner laid down by the Research Committee.
3. The doctoral candidate shall apply to defend the graduation project in the manner laid down by the Research Committee. (...)

Opposition and defence

1. Before the start of the defence ceremony the chair shall determine the order of and time allowed for objections.
2. The supervisors shall ensure that a sufficient number of members of the Doctoral Committee express their willingness to raise objections. The supervisors themselves do not have the right to raise objections.
4. Following his or her introductory remarks the chair shall give the floor to the opponents to present the opposition in the agreed order as far as possible.
5. The raising of objections and the defence shall if so desired be supported by written notes and/or extempore quotations, preferably in Dutch and/or English. If a different language is to be used, the Research Committee should be notified thereof. The Research Committee shall then ensure that a sufficient number of members of the committee present at the defence ceremony have a command of that other language.
6. The chair shall ensure that the opposition does not take up a disproportionate amount of the time available for the exchange of ideas.
7. The defence ceremony shall be suspended one academic hour after commencement, unless the chair decides otherwise.

Decision on award of doctorate

1. The Doctoral Committee shall withdraw behind closed doors to deliberate.
2. The chair shall give the floor to the supervisors to report on the doctoral candidate's research performance, to give an opinion on the graduation project and its defence, and to make a proposal on the award of the doctorate. The other members of the Doctoral Committee shall then give their opinions on the defence.
3. The Doctoral Committee shall take the decision, on behalf of the Research Committee, on the award of the doctorate.
4. In the presence of the Doctoral Committee, on the award of the doctorate the certificate and a translation thereof into English shall be signed by the chair and the secretary of the committee and by the supervisors and the other members of the Doctoral Committee.

Resumption of meeting and award of doctorate

1. Following the deliberations the Doctoral Committee shall return and the chair shall resume the meeting.
2. The chair shall announce the result of the deliberations. If the doctorate is to be awarded with the distinction 'cum laude' he or she shall also announce this.
3. If it has been decided to award the doctorate, the chair shall then ask the supervisor appointed at the Gerrit Rietveld Academie to confer the dignity awarded on the doctoral candidate, which duty he or she shall discharge.
4. As proof of the doctorate obtained the successful candidate shall receive the certificate referred to in Article 2. (4).
5. Following this, one of the supervisors or, with the prior approval of the chair of the committee, another member of the committee, shall greet the successful candidate as Creator Doctus and remind him or her of the obligations towards the arts and society that this degree imposes upon him or her. He or she shall then give an opinion on the graduation project and if so desired on the successful candidate's artistic abilities. The supervisor(s) shall then present a laudation.
6. Lastly, the chair shall express congratulations on behalf of the institution, after which he or she shall close the meeting.

Revocation of the doctorate on account of plagiarism

If at any time after the award of the doctorate the graduation project is found to contain plagiarism or other types of academic fraud, the Research Committee may decide to revoke the doctorate.

Award of doctorate 'cum laude'

1. If the doctoral candidate shows evidence in his or her graduation project of exceptional ability, the doctorate may be awarded with the distinction 'cum laude'. As a rule this distinction can only be awarded if the graduation project, given the criteria set out in Article 1. (2. of these Regulations, can be counted among the best 5. of the graduation projects in the research area concerned. The procedure must be initiated at least ten weeks before the defence of the graduation project.
2. The doctorate may be awarded with the distinction 'cum laude' in response to a proposal by the supervisors or one of the members of the Doctoral Committee, in which case the proposal shall require the consent of the supervisors. The Doctoral Committee shall consult on the proposal. The decision to award the distinction 'cum laude' can only be taken unanimously.

Each of the members shall notify the Research Committee, through the intermediary of the secretary, of his or her individual opinion on the proposal, stating reasons. The Research Committee shall inform the supervisor of the result.

3. Following a positive decision by the Doctoral Committee, the Research Committee, shall ask two independent leading referees in the subject area concerned to assess the graduation project.
The distinction 'cum laude' shall only be awarded if both the referees are of the opinion that the graduation project can be counted among the best graduation projects in the area concerned.
5. If all the conditions have been met, the chair shall notify the Research Committee, no later than three weeks before the date of the defence ceremony, that he or she proposes to the Opposition Committee to award the distinction 'cum laude'. The secretary of the Doctoral Committee shall then inform the members of the Doctoral Committee of this proposal.
6. The decision on a proposal to award the doctorate with the distinction 'cum laude' shall be taken during the non-public part of the defence ceremony referred to in Article 26. The chair shall satisfy himself or herself that the Regulations have been observed. The decision shall preferably be taken unanimously, but at least by a simple majority vote. In the event of a tied vote the distinction shall not be awarded. The secretary shall record the conduct of the vote.

Selection of candidates

Access to the doctoral degree is available to any person who:

- a. has obtained a Master's degree from a Dutch university of applied sciences or university or has passed the doctoral exam at a government-funded or designated Dutch university;
- b. as proof of ability to conduct an independent artistic practice, has produced an artistic work of a high standard in the form of e.g. concerts, exhibitions, performances, master classes and manifestations, has written a research proposal that meets the selection criteria laid down;
- c. has met the other requirements laid down in these Regulations.

Exemption from the prior education requirement

1. In special cases the Research Committee may exempt persons who do not meet the prior education requirement referred to in Article 3 (a) from that requirement at their written request. (...)
3. If the application for exemption cannot be granted on the basis of the diplomas or certificates submitted, it may nevertheless be granted by the Research Committee if it has been satisfactorily demonstrated that the applicant is deemed capable of conducting independent artistic research and developing as a research artist.
4. The applicant shall be notified of the exemption or rejection decision in writing. (...)

Quality development and quality assurance

The Creator Doctus programme is in line with the Gerrit Rietveld Academie's quality assurance policy. The framework of the Gerrit Rietveld Academie's CrD programme is modelled after the international agreements according to the Dublin descriptors for PhD's. The Gerrit Rietveld Academie provides the candidate with quality supervision. The programme is still experimental, and the metrics to assure its quality are being developed. Since the pilot programme is still in progress there is no measurable output (such as success rate or published articles) as of yet.



Erasmus Cycle

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

–Intellectual Output 2

National Proposition¹

The Creator Doctus (CrD) within the context of the Glasgow School of Art (GSA)

The Glasgow School of Art is internationally recognised as one of Europe's leading university-level institutions for visual creative disciplines. A studio-based approach to research and teaching brings disciplines together to explore problems in new ways to find new, innovative solutions. The studio creates the environment for interdisciplinarity, peer learning, critical inquiry, experimentation and prototyping, helping to address many of the grand challenges confronting contemporary life.

From its foundation in 1845 as one of the first Government Schools of Design supporting Glasgow's manufacturing industries, the GSA has continually adapted, embracing in the late 19th century fine art and architecture education and today, digital technology. Then as now our purpose remains the same, the development of creative approaches with new audiences to contribute to a better world.

With regard to this, GSA is committed to:

- Disruption – encouraging critical thinking and experimentation;
- Diversity – in our students and staff, thought and outlook;
- Responsibility – to our planet, each other and those we work with;
- Place – our heritage, traditions and our locations;
- Collaboration – with our student, colleagues and external partners.

These five commitments guide the enhancement of all programmes at the Glasgow School of Art. It is in relationship to such commitments and within this context that the CrD can thrive. Encouraging critical thinking and experimentation within the context of both taught elements and independent study is central to our activity as is the ensuing conversation that takes place between students, their peers and supervisory teams.

Rationale

The rationale centres on:
the demand for a specialist education at an advanced level leading to practice-led doctoral study;

fulfilling our commitment to innovative practice in doctoral study via the Creator Doctus Erasmus Strategic Partnership;

the enabling of students to progress to a career as a research driven professional practitioner or progress into other professional career sequels.

¹ Subject to approval of The Glasgow School of Art.

The 2 + 2 (Masters/CrD) model: setting the scene

Towards a Critical Difference

Contemporary arts practice often questions established conventions, assumptions and preconceptions and frequently challenges the boundaries of disciplines. Within the context of creative disciplines, the emphasis is placed on the importance of imagination and our commitment to practice, in all its forms, not only as a

philosophical speculation and viable form of embodied and/or embedded knowledge but also as a generative site in which meaning accrues. Furthermore, as artists, designers and architects frequently adopt positions that reflect upon, challenge or celebrate many aspects of contemporary society, they can also be viewed as potential agents or thought provoking catalysts for change. With this in mind contemporary practice is constantly under review and subject to critical evaluation by its practitioners, societal partners, critics, participants and public audiences.

The GSA is committed to established disciplines and their expanded fields of study as well as innovative inter or multi-disciplinary approaches to practice as research. Within this context contemporary practice in the arts is interpreted in its broadest sense within the complex and subtle conceptual framework of critical difference. A framework in which the intersectional dynamics of our identities across age, race, gender, sex and sexuality, disability, faith, class and geographical location, inform a radical rethinking of pluralism and spectrums of difference. A subtlety of thought is now demanded when negotiating the complexity of the human subject, our ethical responsibilities to one another, and our shared experience in the world. To put it succinctly, the GSA fosters an international community of researchers in which its interlocutors have curious minds and a sense of adventure.

The 2 + 2 Masters/CrD) model

It is crucial to recognise that while the Master of Fine Art (MFA) is considered to be a Postgraduate Taught (PGT) programme it arguably sits between what has historically been thought of by the Arts and Humanities Research Council (AHRC) both as 'professional preparation' and 'research preparation' pathways. In fact, rather than there being a perceived either/or scenario, one of the innovative moves proposed here is to understand that the preparation for research actually inhabits and underpins the professional pathway via its demand that students are required to undertake an interrogative approach in support of their practice. This is acknowledged by the external examiner who observes that the 'MFA already acts as a springboard for further study because of its strong research focus.' The MFA programme, in particular, is structured to enable students to come to an understanding of artistic research as a necessary and embedded means of production and this has been enhanced more formally with the introduction of the new common core course Research Methods and Methodologies in Practice. This highlights the importance of adopting a more significant blended learning model.

The Research Methods and Methodologies in Practice course consists of two parts: 5 generic sessions that introduce standard methods, methodologies, approaches, techniques and tools for research. This is built on via a symposium with invited guest speakers who draw on their knowledge and experience of the artistic research debate internationally, which is followed by student presentations in peer learning situations that enable students to share their experiences, their knowledge and insights. For the summative assessment at the end of Semester 1 students will be expected to demonstrate their knowledge and understanding of research methodologies appropriate to their anticipated trajectory in studio practice.

Of the four distinct innovative concepts addressed by the Erasmus partnership project, within the context of GSA and the MFA programme's 2 + 2 model the specific focus here will be to:

Critically analyse the manipulation of materials, their manifestation and performativity in order to address the arts as forms of radical matter.

Explore collaboration as a methodology based on shared experience that presents us with a dynamic and responsive relationship between partners towards the creation of a series of unique partnerships within each country that explore the potential of such projects within specific and local settings (*here GSA is partnered with the Centre for Contemporary Arts CCA*).

This proposal is primarily concerned with recognising the potential innovative aspects of artistic practice as embodied research. One of the most important considerations within this context is with regard to the emphasis placed upon the practical realisation of artwork and the extent to which an accompanying supportive textual submission is necessary.

The 2 + 2 MFA/CrD initiative will be developed in line with the Glasgow School of Art Research Degrees Guidance/Regulations in which the aim of the PhD is not only 'to make an original contribution to knowledge', but also affords the potential for a wide range of modes of submission e.g. PhD by Research Project and PhD by published works in which the material production of artwork is its central concern.

Development of a Research Environment

The Glasgow School of Art's research programme brings to life the very latest in creative thinking, with MPhil and PhD students supervised by staff who are themselves active practitioners and theorists, and internationally recognised researchers. In recent years the graduate community has grown considerably, reflecting our success in research across our research themes: Architecture, Urbanism + the Public Sphere; Design Innovation; Digital Visualisation; Education in Art and Design; Fine Art + Curating; Health + Wellbeing; Material Culture; and Sustainability.

GSA has a distinctive specialist, practice-based research culture which is widely recognised internationally. The generation of new knowledge and understanding through creative practice, scholarship and criticism in Fine Art, Design, Craft, Architecture and related fields is central to the concept of research.

GSA offers opportunities for part-time and full-time programmes of research and welcome applications for either mode.

Visit RADAR the GSA research repository, to discover a digital archive of research and enterprise output produced by GSA staff and postgraduate students. radar.gsa.ac.uk

For more information, [click here](#) to visit the research section of our website.

Each of the five Schools: School of Fine Art; School of Design; Mackintosh School of Architecture; Innovation School and School of Simulation and Visualisation, host either research clusters or research themes that staff and students contribute to.

School of Fine Art

Research Themes

Reading Landscape
Contemporary Art and Curating
Painting Research
Art Writing

Research Students 33 PhD

These PhD students are across all areas of Fine Art, including Fine Art Theory Context. While there are PhD students working predominantly in the 'PhD by Research Project' mode of submission, there are also students working within the traditional 'Full Thesis' mode of submission.

Innovation School

Research Themes

Overarching themes:

Craft and Culture
Human and Non-Human relations
Science and Emerging Technologies and Sustainable and Rural Economies
Digital Health

Research themes aligned to funded projects:

Design Innovation and Creative Engagement for Health & Care (DHI funded)
Design Innovation in the Creative Economy (CfP funded)

Research Students

Health & Care: 1 M.Res. / 1 PhD
Creative Economy: 5 M.Res. / 7 PhD

School of Design

Research Themes

Design for health
Design, history and theory

Research Students

7 FT PhD

School of Simulation and Visualisation

Research Themes

Digital cultural heritage
Extended realities

Research Students

3 FT PhD
5 PT PhD

Mackintosh School of Architecture

Research Themes

Architecture, Urbanism & the Public Sphere
Material Culture

Development of the practice-based arts research area

The School of Fine Art holds artistic-research central to its values and aims to support staff to develop their research activities and profiles both professionally and academically, the latter with regard to the invaluable connections drawn through research into teaching and curriculum development.

The research committee within the School of Fine Art has been working to develop links with external organisations like SAR (Society for Artistic Research) and PARADOX (Fine Art Network) and College Art Association, and has begun to focus its attention on the development of diverse approaches to Artistic Research, supported by the identification of a set of themes that are inclusive of different research practices.

The notion of thematic research groups, and possibly centres, is something that the research committee is developing. The highly successful 'Reading Landscape' group, is located in the School of Fine Art but includes researchers from across GSA. As a thematic group, it enables researchers from multiple (different) disciplines to interact and work collectively and collegially thus enhancing the overall research environment.

Other primary areas of research, mainly from a disciplinary level sit alongside the departmental and programme structure of the School, e.g. Research in Curating (RiC), Painting and Art Writing. Recent initiatives include both an engagement with Post-colonial discourse, Feminist and Queer studies towards the decolonisation, de-masculinisation and de-straightening of the curriculum.

In 2015, the School of Fine Art also introduced Graduate Teaching Assistantships (GTAs) for PhD students which have proven to be very popular and successful. This initiative supports PhD research students in undertaking mentored teaching into the undergraduate and postgraduate programmes across the School of Fine Art.

Relation to educational frameworks and existing research

Scottish Graduate School for Arts and Humanities

GSA was a founding member of the Scottish Graduate School for Arts and Humanities (SGSAH) in 2014. SGSAH made a successful bid for the Doctoral Training Partnership 2, which started in 2019. It covers an HEI network across Scotland (16 HEIs) of which 10 are part of the Doctoral Training Partnership (DTP). It is the largest DTP in the UK.

SGSAH is the world's first national graduate school. The HEI members cover the whole of Scotland, from the Highlands and Islands to the Scottish Borders. Rooted in Scotland, it is an integral part of Scottish, UK and international civil society. Through the SHSAH's values of respect, integrity, creativity and collaboration, it enriches the many contributions made to our culture and society by doctoral researchers across its member HEIs. Working with its supporters in the arts, culture, creative and heritage sectors, the SGSAH supports positive connections and productive networks locally, regionally and globally to provide outstanding opportunities for doctoral researchers in Scotland.

SGSAH is home to the AHRC Doctoral Training Partnership for Scotland. SGSAH is funded by the Scottish Funding Council and the UK Arts & Humanities Research Council (AHRC) as well as its member HEIs. One of the key benefits for GSA has been their promotion and facilitation of cross HEI supervision which allows us much more scope as a SSI to generate bespoke, specialist and cross-disciplinary supervision teams.

School of Fine Art: Framework and Research

The School has taken a defined strategy for the development of Fine Art research. Across the School, staff are actively engaged with practice based research on a national and often international level.

The School has implemented robust internal peer review and mentoring processes which have proven invaluable in supporting staff and ensuring that we maximise their potential and has resulted in the development of stronger research projects.

The School of Fine Art is proactive about building the staff research community through its programme of events and activities, whilst maintaining a collegiate approach with other Schools in GSA to the benefit of GSA's wider research environment. This bi-fold approach is on-going, offering bespoke support to fine art researchers, while also participating - and at times taking a lead role - in GSA-wide research programming.

Collaboration with the community partner

The arts infrastructure in Glasgow was largely developed by initiatives taken by graduates of the School of Fine Art. The organisations they have established are now part of the cultural fabric of the city. They have helped redefine Glasgow's postindustrial identity and altered the way in which Glasgow defines itself and presents itself to others. In this respect it is an ongoing objective of the School of Fine Art to continue to build on its history and look outward to establish new active partnerships with organisations in the city and beyond. Projects developed have been mutually beneficial to the School of Fine Art, its students and its partners where each has learned from the other in gaining a wider understanding of institutions, audiences, communities and contemporary culture at home and abroad.

CCA: Centre for Contemporary Arts is Glasgow's hub for the arts. Its year-round programme includes cutting-edge exhibitions, film, music, literature, spoken word, festivals, Gaelic and performance. At the heart of all activities is the desire to work with artists, commission new projects and present them to the widest possible audience.

Previously home to The Third Eye Centre (1975-1991), the building is steeped in history and the organisation has played a key role in the cultural life of the city for decades. It operates a unique open source programming policy where it offers both organisations and individual's space in the building to programme their own events.

Francis Mckee (CCA Director) is member of the MFA programme team, PhD supervisor and research fellow at the Glasgow School of Art, working on the development of open source ideologies. From 2005 to 2008 he was also curator of Glasgow International Festival of Contemporary Visual Art. Francis has curated many exhibitions including *This Peaceful War*, *The Jumex Collection* for the first Glasgow International in 2005; *Zenomap* (together with Kay Pallister), the presentation of new work from Scotland for the Venice Biennale in 2003; and he was one of the curators invited to contribute in Lyon Biennale 2007. Previously, Francis worked as a historian of medicine for the Wellcome Trust and as Head of Programme at CCA.

For the past fifteen years he has written extensively on the work of artists such as Christine Borland, Willie Docherty, Ross Sinclair, Douglas Gordon, Matthew Barney, Simon Starling, Catherine Yass, Joao Penalva, Kathy Prendergast and Pipilotti Rist. A recent collection of essays has been published and he was one of seven writers to collaborate on a sci-fi novel entitled Philip.

Research Programme accreditation

The Creator Doctus (PhD equivalent) award will be consistent with the Scottish Credit and Qualifications Framework Level 12 Descriptors and in line with the QAA UK Quality Code for Higher Education Level 8.

- Scottish Credit and Qualifications Framework Level 12 Descriptors
<http://www.scqf.org.uk/The%20Framework/Level%20Descriptors>
- Descriptor for a higher education qualification at level 8: Doctoral Degree: Please refer to the QAA UK Quality Code for Higher Education, Part A. Setting and Maintaining threshold academic standards Chapter A1: The National Level (pg 14)
<http://www.qaa.ac.uk/AssuringStandardsAndQuality/quality-code/Pages/Quality-Code-Part-A.aspx>

Please note: The MFA programme is validated in accordance with the Scottish Credit and Qualifications Framework Level 11 Descriptors and in line with the QAA UK Quality Code for Higher Education Level 7.

Research Programme title

Creator Doctus

Note: the title of this award has yet to be confirmed. This is a matter for the partnership group within the context of this project.

Aims of the programme (award)

The aims of the Creator Doctus (PhD equivalent) are to:

Build on an extant critical analysis of a field of enquiry undertaken by advanced practitioners in which a critically informed advanced practice research is central to making an original contribution to knowledge;

Further enhance a candidate's knowledge and understanding of ethical good practice and ethical responsibility in the public presentation of work;

Further enhance a candidate's awareness of Health and Safety applicable to studio practice;

Provide an opportunity for a candidate to further enhance their intellectual, practical and interpersonal skills necessary for life as a professional independent practitioner-researcher.

The aims of the Creator Doctus (PhD equivalent) are aligned with the Research Degrees Guidance 2016 as follows:

The aim of the PhD is to make an original contribution to knowledge. On completion of the research programme and in relation to their research, PhD candidates should show evidence of being able to:

Discover, interpret and communicate new knowledge and understanding

through original research and/or scholarship of publishable quality which satisfies peer review;

Present and defend research outcomes which extend the forefront of a discipline or relevant area of professional practice;

Demonstrate a systematic and extensive knowledge of the subject area and expertise in generic and subject/professional skills;

Take a proactive and self-reflective role in working and to develop professional relationships with others where appropriate;

Independently and proactively formulate ideas and hypotheses and to design, develop, implement and execute plans by which to evaluate these;

Critically and creatively evaluate current issues, research and advanced scholarship in the discipline.

Mode and length of study

The CrD (PhD equivalent) modes of study will build on, work with and enhance, those already established within The Glasgow School of Art. The 2 + 2 (MFA/CrD) model enables students who have followed the enhanced research route-way embedded within their 2 year's Master's study to progress to a 2 years accelerated period of doctoral study. Students may follow the CrD (PhD/DFA equivalent) in both Full and Part Time modes of study. In addition to the Full and Part Time modes of study the CrD will offer more flexibility by initiating a mode to be understood as Mode Neutral. In this scenario students may, in consultation with the supervisory team (and societal partner where one is involved), opt to accelerate or decelerate the duration of their study in relationship to their professional lives and employment situation. In the spirit of life-long learning this mode offers flexibility of engagement and reflects both the supported or unsupported extension of the study period defined within the regulations.

In the 2 + 2 MFA/CrD model Research Degree study is possible in the following modes:

Full-time (2 + 2 accelerated model) (six terms/trimesters for PhD) pursuing full-time research at the GSA.

Full-time (nine terms/trimesters for PhD) pursuing full-time research at the GSA.

Part-time research is equivalent to not less than 1 term/trimester per academic year.

Extension Periods. Unsupported and supported extensions must be approved by the Research Degrees Sub Committee (RDSC) through the Extension Request form available through the VLE.

Unsupported Extension:

This refers to a student who has substantially finished his or her research and no longer requires formal supervision.

These students are concentrating on completing their theses or research projects, usually away from GSA. It is required that the student's work will be submitted within one year of completion of normal study in the case of a full-time PhD student or two years in the case of part-time PhD students. Students following an MPhil programme must submit for examination within six months of the conclusion of the statutory period of full-time or part-time study.

Supported Extension: Students undertaking further research necessary to the project outside of the normal research degree completion times may request an extension to the RDSC. A supported Extension may be requested for 6 or 12 months.

Supervision and access to facilities within the GSA may be available for extensions (subject to fee) but not for Unsupported Extensions.

Length of Study

From the date of enrolment

| | Mode of Study | Minimum | Maximum |
|----------------------|-------------------------|---------|---------|
| CrD (PhD equivalent) | Full Time (accelerated) | 2 years | 3 years |
| | Part Time (decelerated) | 4 years | 7 years |

Programme structure (modules, credits etc.)

This section identifies the structure of the 2+2 MFA/CrD programme/doctoral award. It identifies research as embedded within the two years of the MFA programme and demonstrates alignment with the conventional 3-year model of doctoral study and current regulations at GSA.

MFA Programme Structure

| | | |
|---------|---|--------------|
| Stage 1 | MFA Core Course I: Critical Review of Studio Practice | (40 credits) |
| | PGT (SoFA) Core Course: Research Methods and Methodologies in Practice (RMMP) | (20 credits) |
| Stage 2 | MFA Core Course II: Exploring Studio Practice | (40 credits) |
| | SoFA/GSA/UG Elective | (20 credits) |
| Stage 3 | MFA Core Course III: Consolidating Studio Practice | (80 credits) |
| | MFA Core Course IV: Theorising Studio Practice | (20 credits) |

Stage 3 Core courses are supplemented by the following elective courses*:
 MFA Elective: Extended Studio Practice (20 credits)
 MFA Elective: Extended Theory (20 credits)
 GSA/UG Elective (20 credits)

*Note: each student may opt to follow one of the elective courses in Stage 3.

The MFA programme and accumulated word counts.

As is evident from the word counts below candidates will have written between 8,500 words and 16,000 words in various forms e.g. in formal academic submissions (methods papers and dissertations), creative writing, progress reviews and critical self-evaluations, over the duration of their study depending on the choices made.

Stage 1 PgCert

Research Methods and Methodologies in Practice Paper
3,500 words

Stage 2 PgDip

MFA Core Course IV: Theorising Studio Practice – Research Proposal
1-2,000 words

Stage 3 Masters

MFA Core Course IV: Theorising Studio Practice (20 credits)
+ MFA Elective: Extended Theory (20 credits)
11,000 words

If we consider other forms of writing with regard to the enhancement of each students' critical and analytical skills it is clear that the overall word count for the programme is significantly more – ranging from 18,000 words to 25,500 words (inclusive of elective with written submission).

However, when discussing the academy's anxiety when comparing practice to word counts, the MFA external examiner observed that such a concern is like trying to, 'weigh a poem to determine its value'.

MFA/Creator Doctus Structure (FT mode)

| LEVEL 11 | | | LEVEL 12 | | | | | | |
|--|--|--|--|--|---|--|---|--|--|
| MFA Programme (x 2 years) | | | MFA- End of Year 2 | | CrD Year 1 FT equivalent | | CrD Year 2 FT equivalent | | Beyond Year 2 |
| | | | | | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid red; padding: 2px;">End of year 2 (PT 36 months)</div> <div style="border: 1px solid red; padding: 2px;">Autumn or Summer (Post dates: Jan 1/15)</div> </div> | | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid red; padding: 2px;">6 months before submission</div> <div style="border: 1px solid red; padding: 2px;">Autumn or Summer (Post dates: Jan 1/15)</div> </div> | | <div style="border: 1px solid red; padding: 2px;">6 months before submission</div> |
| | | | ↓ | | ↓ ↓ | | ↓ ↓ | | ↓ |
| <div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid red; padding: 2px; width: 30%;"> Stage 1 RMMP Methods Paper (3,500 words) </div> <div style="border: 1px solid red; padding: 2px; width: 30%;"> Stage 2 TSP Research Proposal (1-2,000 words) </div> <div style="border: 1px solid red; padding: 2px; width: 30%;"> Stage 3 TSP Extended Dissertation/Literature Review (10,000 words) </div> </div> | | | Progression Interview and presentation Revised Project Proposal, Project Structure and plan of work | | Progression 25% of final submission reviewed Body of practice Supporting evidence via written submission Detailed Year 3 work plan to submission If appropriate, presentation | | Intention to submit form Examiner Nomination If not ready to submit Extension form with supportive material | | Intention to submit form Examiner Nomination |
| <div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid red; padding: 2px; width: 30%;"> Stage 1 Critical Review of Studio Practice </div> <div style="border: 1px solid red; padding: 2px; width: 30%;"> Stage 2 Exploring Studio Practice </div> <div style="border: 1px solid red; padding: 2px; width: 30%;"> Stage 3 Consolidating Studio Practice </div> </div> | | | | | Annual Report (Students, supervisors and External, if appropriate) | | Mock Viva Annual Report (Students, supervisors and External, if appropriate) | | Mandatory Mock Viva |

The 2+2 MFA/Creator Doctus Structure above illustrates how this model is intended to function.

Research Degrees Training Programme and the MFA programme alignment

The correlation between the requirements for the successful completion of the MFA programme and year 1 of doctoral study is evidenced in the comparative table below.

| Research Degrees Training Programme | MFA Equivalent |
|--|--|
| The GSA provides a cross-school generic research skills programme, which is mandatory to all first year MPhil/PhD students. This programme is also open to second year students wishing to participate. | SoFA provides a common core course: Research Methods and Methodologies in Practice that explores both generic research skills and discipline specific research practices in the arts. All SoFA PGT students attend this in their first year of study. This programme is also open to second year students wishing to participate. |
| The generic programme aims to: | |
| Provide training in generic research skills appropriate to the level for MPhil and PhD study in Art, Design and Architecture, Digital Design, Historical and Critical Studies and related fields | Provide an introduction to and training in generic research skills appropriate to M level study including MFA/MLitt, comparable to those at MPhil and PhD study. |
| Provide students with the necessary study, professional and transferable skills to engage in a project of advanced research in their fields of enquiry | Provide students with the necessary study, professional and transferable skills to engage in a project of advanced artistic research in their fields of enquiry |
| Enable students to develop the necessary critical judgement to engage in postgraduate research | Enable students to develop the necessary critical judgement to engage in postgraduate artistic research |
| Provide support for students in the initial stages of their programmes of study, enabling increasing independence. | Provide support for students in the initial stages of their programmes of study, enabling increasing independence. |
| At the start of their programmes of study, students will be given: a research degrees training programme document, detailing the content of specific sessions, the programme criteria and indicative reading lists. | At the start of their programmes of study, students will be given: a comprehensive MFA Programme Handbook a Research Methods and Methodologies in Practice schedule detailing specific sessions the Theorising Studio Practice Notes for Guidance document, the programme/course specific criteria and indicative reading lists. |

Virtual Learning Environment

A Virtual Learning Environment (VLE) is a software system designed to facilitate teachers in the management of educational programmes for their students, especially by helping teachers and learners with course and programme administration. The GSA currently uses Blackboard software.

The GSA Research Degrees Programme VLE is available remotely from computers outside of the GSA's network. The site contains all the regulations, forms and most of the training material students will need throughout their degree. The VLE also displays information on Calls for Papers, forthcoming conferences, student events, research links, resources and staff/student contact details. Students will also be able to upload documents and pictures and get feedback from their peers. In addition, special announcements regarding the programme will be posted on this site.

Students are expected to check the site as often as possible and ideally no less than once a week. The Learning Technologist will enrol students on to

the site. Students will need to log on to <http://vle.gsa.ac.uk> through their Internet browser and use their GSA username and password to enter the site.

Ethics Policy

The GSA attaches considerable importance to the maintenance of high ethical standards in the research undertaken by its academic and research staff and students whether supported directly by the GSA or funded from external sources, and recognises its obligation to ensure that research undertaken under its auspices is conducted to appropriate standards, and conforms to generally accepted ethical principles.

The GSA Ethical Policy can be accessed through the VLE site, or through a request to the Research and Doctoral Studies Office.

Programme learning outcomes/benchmark statement

As previously noted the Creator Doctus (PhD equivalent) award will be consistent with the *Scottish Credit and Qualifications Framework Level 12 Descriptors* and in line with the *QAA UK Quality Code for Higher Education Level 8*. More detailed information can be accessed via the links below and *GSA's Research Degrees Handbook*.

- **Scottish Credit and Qualifications Framework Level 12 Descriptors**
<http://www.scqf.org.uk/The%20Framework/Level%20Descriptors>
- **Descriptor for a higher education qualification at level 8: Doctoral Degree:** Please refer to the *QAA UK Quality Code for Higher Education, Part A. Setting and Maintaining threshold academic standards* Chapter A1: The National Level (pg 14)
<http://www.qaa.ac.uk/AssuringStandardsAndQuality/quality-code/Pages/Quality-Code-Part-A.aspx>

Please note: The MFA programme is validated in accordance with the *Scottish Credit and Qualifications Framework Level 11 Descriptors* and in line with the *QAA UK Quality Code for Higher Education Level 7*.

Teaching & Learning strategy (supervision etc.)

Supervision MFA programme

During the MFA programme students meet with staff members every two to three weeks within a range of learning and teaching scenarios e.g. one-to-one tutorials, group tutorials, staff and student-led seminars, research methods and professional practice sessions, critical evaluations and progress reviews, dissertation supervision and formative assessment.

Creator Doctus

Supervision will take place in accordance with the guidance set out in the *Research Degrees Guidance* document. Whilst the GSA regulations state that, 'external supervision will only be sought only when the expertise required by the project is demonstrable and is not available internally,' where the CrD award involves an external partner such as the CCA: Centre for Contemporary Art, the appointment of an external supervisor from the partner organisation is essential.

Candidates may apply to progress to the CrD (PhD equivalent) as independent artistic-researchers but where a partner organisation is involved such organisations will be selected depending on the nature of the project proposal and in particular where the project proposal focuses on an area of investigation that the partner organisation and candidate have in common, or where the partner organisation identifies a need for research to be undertaken in relationship to its mission statement and societal responsibilities.

All supervision will be conducted according to the GSA regulations e.g. supervision covers a period of 45 weeks (normal academic year) and is allocated as follows:

Primary Supervisor for a full time student: 36 hours, of which 9 are normally dedicated to administration and 27 to both direct contact (supervision meetings) and indirect contact (reading, review, feedback). It is advised that direct contact ranges between 12 to 18 hours per year;

Co-Supervisor for a full time student: 27 hours dedicated to both direct contact (supervision meetings) and indirect contact (reading, review, feedback). It is advised that direct contact ranges between 12 to 18 hours per year;

Primary Supervisor for a part time student: 22 hours, of which 5 are normally dedicated to administration and 17 to both direct contact (supervision meetings) and indirect contact (reading, review, feedback). It is advised that direct contact ranges between 8 to 11 hours per year;

Co-Supervisor for a part time student: 17 hours dedicated to both direct contact (supervision meetings) and indirect contact (reading, review, feedback). It is advised that direct contact ranges between 8 to 11 hours per year.

A record of each meeting should be kept by the student in the Supervision Record Form, recording what is discussed and agreed. Students should send it to the Primary Supervisor, Co-Supervisor and PhD Coordinator. Supervisors may comment on the *Research Degrees Supervision Record* form in order to ensure accuracy. Overseas Students under UKVI should ensure that this form is completed and submitted at least once per month.

Further information regarding supervision and the responsibilities of both supervisors and students can be found in GSA's *Research Degrees Guidance* document.

Place of Work

CrD students will be offered studio space within the context of GSA if their project identifies studio space as essential to the realisation of their work. As is clear from GSA's *Research Degrees Guidance*,

Students will have access to a communal office, with a computer, an internet connection, and printing and photocopying facilities (within reason). Students will also have access to the Library and Learning Resources. Access to studio, workshops and other technical services may be arranged through the PhD coordinator.

When working with a partner organisation it is anticipated that the partner will provide comparable access to facilities as those stated in the *Research Degrees Guidance*.

Assessment

Submission and Examination will follow the guidance in GSA's *Research Degrees Guidance*

Document which states:

The Candidate and their supervisory team will consider the decision to submit for examination. In signing the Intention to Submit form, both the Candidate and the supervisory team have agreed that the Candidate is ready to submit.

All candidates must normally undergo core research training before submitting their research project or thesis for examination.

The Candidate will submit to the RDSC, through the local PhD Coordinator an '*Intention to Submit form*' at least three months before the planned oral examination. This form contains details of the proposed Examination Committee and the nature of submission, and should normally be accompanied by an *Internal and External Examiner Nomination forms*.

Nature of Submission

In this variation of the CrD it is anticipated that the final submission will manifest as follows:

A practical submission of a body of work in the form of a public 'exposition' (public exhibition) with a supportive written submission of circa 5,000 – 25,000 words;

A predominantly practical submission in the form of a public 'exposition' (public exhibition) with a critical overview of 2,000 - 5,000 words which justifies the intellectual significance of the submission;

A predominantly practical submission in the form of a public 'exposition' (public exhibition) in which the 'live time' of the viva (or public defence) is recorded as an essential part of the submission.

Selection of candidates

In preparation for progression to CrD/PhD

Review and enhancement of research methods and methodologies paper (where necessary) in view of the work done in the MFA written submission. The MFA written submission should be demonstrably equivalent to the literature review expected to be carried out in the first year of registration in the traditional PhD 3 years format);

Redraft and reposition the research proposal (proposition to the Epistemic Object) identifying or rearticulating what is new or what has to be tested out in practice in the two years of the CrD;

Production of a Gantt chart with proposed milestones for achievement.

Progression from the MFA programme to doctoral study

Candidates will be selected by application and interview. The interview panel consists of the Head of School, Head of Doctoral Studies, SoFA PhD co-ordinator, MFA Programme Leader and one external expert in the field.

Furthermore, there are two ways by which candidates may be considered:

Firstly, in demonstrating that the work carried out in the MFA programme is of an appropriate level and meets the requirement of the year 1 of PhD as set out in the conventional registration period for doctoral study;

Secondly, candidates whose work meets the requirement of progression as set out in the conventional registration period for doctoral study may request *Accreditation for Prior Experience and Learning* (APEL).

Quality development and quality assurance

This Guidance document has been developed in relation to a variety of sources, including the 'UK Quality Code for Higher Education - Chapter B11: Research degrees' published by the Quality Assurance Agency for Higher Education. The Agency's Code is available at

<http://www.qaa.ac.uk/publications/informationandguidance/pages/quality-code-B11.aspx>

The Research and Doctoral Studies assures alignment of the Guidance document with the UK Quality Code Chapter B11 and, where relevant, to other chapters within that code (such as B2: Admissions, and B5: Student Engagement)



Erasmus Cycle

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

–Intellectual Output 2

Creator Doctus: National Proposition of the Athens School of Fine Arts

The PhD programme of department of the Visual Arts of the Athens School of Fine Arts

The department of Visual Arts inaugurated its PhD programme only three years ago and has already recruited nine (9) PhD students, but none of them has graduated yet. The Theory Department of ASFA has its own PhD programme that is operating for more than ten years and has thirty-eight (38) students enrolled in the PhD programme, as well as seven (7) graduates. The PhD programme in both departments is recognized by the Ministry of Education, but the research pursued should be theoretical while the dissertation should be a written thesis, following the same standards as in the humanities. What distinguishes the PhD programme of the Visual Arts Department is that the research areas of the program are the transdisciplinary fields that connect, the Arts with the Social and Natural Sciences, as well as the Arts with technology. Artworks could be included in the research as examples or foundations of the research project, but are not part of the main body of the thesis, which is exclusively textual, and are delegated to the appendix.

Development of a Research environment

The Athens School of Fine Arts follows a polycentric structure, built around workshops (e.g. Painting, Sculpture, Mosaic, Iconography etc) that are run by individual professors. The PhD is part of the same structure where the PhD researchers are placed in the workshop of their individual supervisor. In order to facilitate communication and exchange, we decided to organize a PhD seminar, as part of the new model of 3rd Cycle education, that will function across the different workshops and bring researchers and their supervisors in the same context. The seminar was inaugurated last year following the commencement of CrD and is becoming more formalized starting this academic year. The seminar will hold internal meetings on the first Monday of every month, throughout the academic year (the first meeting already took place on the 7th of October 2019) and at least for the next two academic years, as long as CrD is going to be active. During the internal meetings each PhD student is presenting the findings of her/his research and receives feedback. Parallel to the internal meetings, once a month a guest is invited to present her work in the seminar. These sessions could also take place in a non-academic context (in collaboration with our societal partners, eg the National Museum of Contemporary Art EMΣT) and they will be open to the public, in order to facilitate broader interaction and exposure of the research conducted in the Academy. During the last academic year, two open Sessions were organized as part of the PhD seminar, one with the German artist Carsten Lisecki, in the old library of ASFA, and one with the PhD researcher Macklin Kowal (US) in Circuits and Currents – the project space of the ASFA in the centre of Athens. The first meeting for this academic year took place at 'ΥΛΗ[matter]HYLE on the 18th of October 2019 with the participation of the Swedish artist Ingeborg Paulsrud.

Development of the practice-based arts research area in relation to educational frameworks and existing research

The framework for PhD research, as it is sanctioned by the Greek Ministry of Education and the Academy's programme, does not formally recognize the role of artistic practice in research. Artworks, performances or other material produced during the PhD research are not to be included in the main body of the dissertation, and are delegated to the appendix of the thesis. Still, our interaction with the PhD researchers of the University all of who (with one exception) are artists and graduates of ASFA, is that artistic practice indeed plays an important role in the research and in the development of their theses. Actually, there is a growing community of artists in Athens who have strong research element in the practice, even though not always explicit or systematic, that are connected with the Academy and interact with the PhD programme both formally and informally. In order to make this apparent and also to map out how exactly artistic practice motivates research, producing new knowledge, we have requested from all the PhD candidates to produce a short, written, account of their research, stressing the role of artistic research and supporting it with other media (photos, videos, sound). At a later point this material will be made available online, representing a repository of artistic research for the Academy. In order to facilitate the development of these texts we advised the researchers to use a series of concepts and ideas that were developed in order to map Artistic Research in the development of CrD, namely: appropriation¹, epistemic object², explanatory gap³, experimental systems,⁴ different format,⁵ trans-disciplinarity,⁶ transposition⁷. These texts will provide the foundation of the discussions in the newly founded PhD seminar and are also part of our effort to create a new model for 3rd Cycle education in the arts, as it is required by the CrD project. This model could be integrated to the regulations of the PhD programme that is in the process of being updated and expanded.

In addition to the discussion of the contribution of artistic research in the PhD programme of ASFA, there are specific efforts made to allow access to the researcher to artistic research internationally, both through peer-reviewed journal and by participating in international conference. The library of ASFA is in the process of subscribing in eJournals in the field, eg JAR, PARSE and others, while a database of electronic resources that would allow easier access both to research and to international conferences is prepared. Finally, there are discussions with community partners about sponsoring art residencies in Athens focusing on artistic research. We are already in com-

- 1 Appropriation denotes the use of scientific concepts or methods in artistic research, the employment of which is pursued in a manner that is not necessarily consistent with their use in the original context.
- 2 Artworks and art practices can assume the status of epistemic objects (or epistemic things) when they are used in research and the production of (new) knowledge. The concept was introduced by Hans-Jörg Rheinberger. As Rheinberger argued, artistic research could be understood as an epistemic attitude that transforms what is initially at hand ("stuff") into an object of investigation (an "epistemic thing"), with the arts emerging as experimental systems with artworks becoming epistemic objects (Rheinberger 1997).
- 3 Explanatory gaps, are areas where scientific reasoning has not yet provided an explanation. These gaps are usually located in areas between scientific disciplines.
- 4 The idea of experimental systems comes from the history of science and challenges the viewpoint that science tests and accepts (or rejects) single hypotheses by conducting simple experiments. How research is done is through complex experimental systems that are developed transdisciplinary.
- 5 Different formats are used as a point of comparison to the unitary, text-based analysis of the humanities. Different formats in artistic research can include among others exhibitions, performances, artworks, seminars, master classes.
- 6 Transdisciplinarity is an epistemic attitude that tries to combine concepts, methods and instruments from different disciplines in the sciences, humanities and the field of technology.
- 7 The term "transposition" originates from linear algebra, where it denotes the switching of rows and columns in a matrix. In artistic research, transposition is a specific methodology that alters the epistemic position of the researcher by restructuring the field of inquiry, allowing access to data that were not available before.

munication with TWITLab⁸, A __ Dash⁹ and 'Υλη[matter]HYLE¹⁰ to materialize these plans.

Collaboration with the community partner

(Formal) Artistic research is in its early stages in Greece, both in the University Education and in the scientific practice. Nonetheless, there has always been a strong interest among Greek artists on social, historical and scientific questions that has been informing their artistic practice for decades. The past experience of public engagement is supporting the growing interest in the role of artists in the research process and in communicating scientific knowledge. As part of CrD we have developed further the collaborations of the School, intensifying existing partnerships and forming new ones. Our aim is to enhance the research environment for our PhD researchers, allowing them different venues to present their project as well inviting other researchers, both PhDs and professional artists, in the debate around artistic research and about the individual PhD projects in ASFA.

Our main community partner is the National Museum of Contemporary Art, EMΣT; we plan to have some of the open sessions of our PhD Seminar there, both to invite more audience and allow more exposure to the PhD students. At a later stage, we are going to propose a symposium on the possible contribution of artistic research in the production and dissemination of scientific knowledge, inviting faculty, representatives of the Ministry of Education and the local art-scene in an effort to energize the discussion of artistic research in Greece. The symposium will be held in Greek, so as to be as inclusive as possible for all these three different groups.

We are in the process of forming partnership with art-spaces that have an interest on artistic research or have conducted artistic research in the past. As already suggested in Section 2, we are already in communication with TWITLab, A __ Dash and 'Υλη[matter]HYLE in order to enhance the research environment of our PhD candidates.

Research Programme accreditation

The PhD programme of ASFA is already recognized by the Ministry of Education in Greece and its part of the study of the University. Both departments, namely the Visual Arts Department and the Theory department offer PhD. The Visual Arts Department PhD program, which is the one that is relevant for the CrD, is newer and now tries to define its own field and comparative advantage in relation to the theory departments and other PhD programmes in Greece. The senate of the School, which is the main administrative body, is in the process of amending the study guide and discussions are being held in order for the Academy to find ways to integrate and valorise artistic research in the PhD program.

8 <http://twixtlab.com/>
9 <https://a-dash.space/>
10 <http://hyle.gr/>

Research Programme title

The title is Διδάκτωρ which is the equivalent of a PhD and is recognized by the Greek Ministry of Education.

Aims of the programme

To produce innovative, quality research in areas that border and inform visual arts, including technology studies, anthropology, sociology, psychoanalysis, contemporary history. Also, to train our candidates to be able to develop skills that are useful in their professional development both inside and outside the academic field.

Mode and length of study

The length of study is three years full-time and six years part-time.

Programme structure

The program is structured following the workshop model of the School, there are no specific modules (eg research methods, ethics, quantitative or qualitative methods) to prepare the PhD researchers. Each PhD student is part of the workshop of the school where his or her supervisor participates. The student and the supervisor hold regular meeting to monitor the development of the research and provide feedback and direction to the supervisee. In addition, the PhD student is expected to participate in the monthly PhD seminar and to present her work there.

Programme learning outcomes/benchmark statement

The Academy follows a model that is developed upon student-centred approach. The aim of the program is to transfer skills and competencies that are considered to be most advantageous for successful creative and academic careers, including the best methods and settings to develop them. At this point the PhD programme does not have a benchmark statement or a detailed programme leading to specific learning outcomes or transferable skills. The participation in the research project is an opportunity for the Academy to develop a strategic plan that will set clear criteria of assessment of the quality of 3rd Cycle research and education, addressing the desirable outcomes and skills. This will be by capitalizing on the experience of the partners in CrD, especially EQ-Arts, in order to build the necessary structures and processes. Also, staff members, especially those involved in PhD supervision, would be involved in the training seminars that will be taking place as part of CrD, in order to acquire the necessary competences towards facilitating the production of such outcomes and development of such skills as part of the 3rd Cycle education.

Teaching, Supervision and Assessment

During the duration of the PhD the candidate should have regular meetings with his main supervisor, as well as consistent communication with the other two members of his supervising committee; every year there is an assessment of progress taking place following these exchanges. At this point there is no formal requirement for the PhD candidate in taking courses, teaching or participating in public events, even though candidates are encouraged to be active in the educational process and to participate in the PhD seminar that was developed as part of the new 3rd Cycle education model, developed as part of the CrD Project.

The process of the formal assessment of the thesis is initiated after the approval by the three supervisors participating in the candidates' PhD Supervisory Committee. After the thesis is submitted by the PhD candidate in the Secretariat of the Department, the Supervisory Committee, starts the formal process for the composition of a seven-member Examination Board. The Examination Board consists of the three members of the Supervisory Committee and the remaining four are designated by the General Assembly of the Department. At least two (2) members of the seven-member committee must be faculty members and belong to the Visual Arts Department, while the other two (2) members should come from the Department of Theory and History of Art. After a period of 30 days, but no more than 45 days, the Chairman of the Examination Board decides on a specified place and time where the candidate is going to defend his/ her dissertation publicly and orally.

Selection of candidates

The selection of candidates is conducted on the basis of an application, a project proposal and an interview. The formal requirement, following the standards of the National Education Policy, is that the candidate should have successfully completed her/ his graduate / 2nd Cycle education.

Quality development and quality assurance

The Academy provides the candidate with quality supervision and makes all the arrangements necessary to ensure the availability of all the resources required for the completion of the PhD research. Currently, the Academy does not have a formal policy for the quality development and quality assurance 3rd Cycle education programme. As already suggested in section 10, the Academy following the participation in the research project aims to develop a strategic plan that will set clear, goals, processes and mechanisms for quality development and quality assurance, capitalizing on the experience of the partners in CrD, especially EQ-Arts in order to build the necessary competences to that effect. Ideally, ASFA would be in position to develop such a plan in the next period.



Erasmus Cycle

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

–Intellectual Output 2

Development of a practice-based research environment

In France, the development of the practice-led PhD is linked to the transformations of artistic higher education in recent years. In the wake of the Bologna agreements, the development of the Bachelor-Master-Doctorate system and the need for art schools to comply with the European frameworks of higher education, these schools, under the supervision of the Ministry of Culture (and not the Ministry of Higher Education, Research and Innovation as for the majority of programs in France) have profoundly transformed the structure of their educational curriculum. Although, obviously, research processes have always irrigated artistic practice and pedagogy (for example in the form of the Research and Creation Workshops –ARC-, an existing experimental pedagogical format), “research” is today at the heart of the institution’s policies. For example, research thesis is now mandatory to complete a Master’s degree, as well as research seminars and projects are compulsory in the pedagogical programs.

In this context, the community of art schools has strongly defended the singularity of research in the arts and the invention of research processes that mobilize the methods, experimental practices, discourses and forms of their fields of investigation. In the Master’s degree, in many schools, the thesis does not necessarily have to respect an academic writing format but is open to a plurality of forms. The numerous colloquiums co-organized by Ecole nationale supérieure d’arts de Paris Cergy (ENSAPC) bear the traces of these rich discussions.

Some art schools collaborate with universities for the development of practice-led doctoral programs¹ (since for now only universities are entitled to deliver doctoral degrees), in the context, for instance, of the SACRE program² and the Graduate School Humanities, Creation and Heritage³ or the RADIANT program⁴. In addition to these transversal programs with numerous institutional members, other practice-based doctoral programs in the arts have emerged⁵.

1 It should be noted that some universities departments of visual arts have authorized the defense of doctorates partly composed of artistic productions (for instance at University Paris 1 - Panthéon Sorbonne and Université Paris 8 - Vincennes Saint-Denis)

2 Cooperation in the framework of the COMUE PSL University by Conservatoire National Supérieur d’Art Dramatique, Conservatoire National Supérieur de Musique et de Danse de Paris, Ecole Nationale Supérieure des Arts Décoratifs, Ecole Nationale Supérieure des Métiers de l’Image et du Son - La Fémis, Ecole Nationale Supérieure des Beaux-Arts and the Ecole Normale Supérieure.

3 Cooperation in the framework of the COMUE Université Paris-Seine by École nationale supérieure d’arts de Paris-Cergy, École nationale supérieure de paysage, École nationale supérieure d’architecture de Versailles, Institut national du patrimoine, Université de Cergy-Pontoise. <https://www.u-cergy.fr/fr/recherche-et-valorisation/ied/eur-humanites-creation-et-patrimoine.html>

4 Cooperation in the framework of the COMUE Normandie Université by École supérieure d’arts & médias de Caen/Cherbourg, École supérieure d’art et design Le Havre-Rouen, École nationale supérieure d’architecture de Normandie.

5 Such as the Doctorate of artistic creation of Le Fresnoy with the Université de Québec à Montréal and the Université de Lille, the Doctorate specialized in comics of the École européenne supérieure de l’image with the Université de Poitiers or the Doctorate in arts of Villa Arson with the Université Côte d’Azur

These doctoral programs were also created thanks to the new doctoral Decree of May 25, 2016⁶. Covering all disciplines (and not only artistic ones), it allows the doctorate to be co-supervised by an artist, a curator, etc. and the practice-based PhD to be defended before a committee also including these professionals.

Challenges in the development of practice-led arts research programs

Formal constraints. The expectations vary according to the doctoral programs: artworks (exhibitions, films, performances...), projects, or theoretical writing are required, to which are sometimes added complementary elements (for example a logbook tracing the evolution of research).

Supervision. One of the main challenges in the development of practice-led doctoral programs concerns the ability of art schools to supervise doctorates. Indeed, today in France, it is compulsory for a doctoral student to be supervised by a researcher who holds the habilitation to direct research (HDR). However, for the moment, the number of professors holding this HDR is extremely low in art schools, and professors holding a Doctorate are few. But Article 16 of the Decree of 25 May 2016 recognizes the possibility of co-supervising the doctorate by "a person from the socio-economic world recognized for his competence in the field". This allows the doctoral student to be followed, in addition to the HDR researcher mentioned above, by an artist or a professional from the art field.

Relation to educational frameworks and the arts sector

As mentioned before, given the monopoly of awarding the Doctorate by the universities, a construction of the practice-led PhD in partnership with a university and a doctoral school is for the moment imperative. In this context, the Graduate School Humanities, Creation and Heritage brings together a variety of institutions dealing with creative writing, arts, heritage, architecture, landscape etc.

Funding

Funding is of major importance in order to offer attractive working conditions and the possibility of pursuing research in a concentrated and efficient manner to the PhD candidates, to structure consistent programs and to strengthen research capacities. The association with other higher education institutions and the university opens the opportunity for arts schools to benefit from funding offered by the Ministry of Higher Education, Research and Innovation and the National Research Agency (Agence nationale de la Recherche - ANR), such as the Research Initiatives (Initiatives d'excellence IDEX or ISITE), the University schools for research (Ecoles universitaires de recherche - EUR) or the Excellence Laboratories (Laboratoires d'excellence - LABEX).

These frameworks are also sources for funding doctoral candidates through doctoral contracts⁷, which are regulated by the Ministry of Higher Education and correspond to a contract of employment with the university, with a minimum monthly remuneration and the opening of social benefits (insurance contributions, unemployment, etc.). However some doctorates are unpaid. Various practice-led doctoral programs receive other funding from

⁶ Decree of 25 May 2016 setting the national framework and the procedures which lead to the awarding of the national doctoral degree.

⁷ Decree of 23 April 2009 on contractual doctoral students of public higher education and research institutions

– among others – the Ministry of Culture or local authorities (regions and city councils).

Research Programme accreditation

Accreditation of doctorates is realized following the modalities and procedures of the Ministry of Higher Education, Research and Innovation. The evaluation of the doctoral schools is carried out by the HCERES (Haut comité à l'évaluation de la recherche et de l'enseignement supérieur), the national agency responsible for evaluating all French higher education programs (including programs and diplomas that are not under the supervision of the Ministry of Higher Education, such as art schools). The decree of accreditation of a public higher education institution entails the authorization to issue the doctoral degree in the specialties concerned, alone or jointly. This same decree mentions, after the periodic evaluation by the HCERES, the list of doctoral schools authorized to host doctoral students for their doctoral training⁸.

Research Programme title

In France, the national diploma awarded by the State is the "Doctorat" (Doctorate)⁹. Individually, institutions may promote their programs under names such as doctorate of creation, practice-led doctorate, project-based doctorate or doctorate of research and creation, etc.

Aims of the programme

The doctorate in the arts must allow to develop a thorough research. One of the challenges in the implementation of the practice-led PhD is to help rethink the relationship between theory and practice, as well as the place of artists and their practices in the production of knowledge, theoretical statements, etc.

In certain European contexts, the doctorate is now required to teach in art schools. In France, the community of art schools agrees that the doctorate should absolutely not be a pre-requisite.

Mode and length of study

According to the legal context¹⁰, doctoral studies are generally carried out in three years in full-time equivalent devoted to research. In other cases, especially when the doctoral student has a salaried activity, the duration can be up to six years. Annual extensions may be granted on a derogation basis by the head of the institution.

Exceptionally and at the motivated request of the doctoral student, a non-breaking gap of a maximum duration of one year may occur once, by decision of the head of institution. During this period, the doctoral student temporarily suspends his training and his research work. This period is not counted in the duration of the doctorate.

Programme structure (modules, credits etc.)

The legal framework governing the doctorate implies a training obligation

⁸ Decree of 25 May 2016 setting the national framework and the procedures which lead to the awarding of the national doctoral degree.

⁹ Article L.612-7 of the Education Code

¹⁰ Decree of 25 May 2016 setting the national framework and the procedures which lead to the awarding of the national doctoral degree.

for doctoral students, in addition to their thesis. However, according to the doctoral schools, and even beyond the practice-led programs, this obligation is very differently implemented. Some doctoral practice-led programs propose, at a regular frequency (for example twice a year), transversal seminars bringing together all the doctoral students from different disciplines. Following the European framework, each year of study is assigned 60 ECTS, which leads to 180 ECTS for the doctorate.

Assessment

Doctoral programs request, according to their own modalities, that doctoral students present intermediary reports. In addition, according to the rules applicable to all doctoral students, thesis committees, involving researchers other than those who follow the doctoral student, may take place every year (they are responsible for providing an external perspective and ensuring the proper progress of the doctorate).

The thesis leads to a defense before a committee, sanctioned by the doctor's degree. According to the national framework, the authorization to support a thesis is granted by the head of institution. The work of the doctoral student is examined beforehand by at least two rapporteurs appointed by the head of institution, and who are authorized to direct research (HDR) or, under certain conditions, can be assimilated professors or personalities holding the doctoral degree. In the case of work involving professionals who do not belong to the academic world, a third rapporteur, recognized for his expertise in the field, may be appointed. Allowing for a discipline-specific view on the format and expression of the work, this point is of major importance in the context of the practice-led doctorate in the arts. The rapporteurs make known their opinion by means of written reports; on this basis, the head of institution authorizes the defense.

The number of thesis jury members is between four and eight. It is composed of at least half of personalities from outside of the enrollment institution and chosen because of their scientific or professional expertise in the field of research concerned. Its composition must allow a balanced representation of women and men. At least half of the jury must be composed of professors or equivalent staff. The members of the jury designate among them a president. The president must be a professor or of equivalent rank.

Selection of candidates

The selection is differently implemented according to the programs. All, however, according to different modalities, provide for a mode of selection involving both academic researchers, teaching at the university, and professionals and practitioners of the field of art. This parity is imperative and to be defended.

Recruitment is usually done on the basis of a research project, accompanied by a CV and a portfolio, followed if the candidate is pre-selected, by an interview.

Unlike the current practice in French universities and because of the small number of HDR researchers specialized in the arts sector (see above), applicants are not always required to have already identified their supervisors and the choice of directors may be made following admission.

Quality development and quality assurance

As mentioned above, evaluation is carried out by the HCERES (Haut comité à l'évaluation de la recherche et de l'enseignement supérieur). For the evaluation of study programs and doctoral schools, which take place every

five years, HCERES employs an external evaluation methodology including a process of self-evaluation carried out by the institution, evaluation activities carried out by experts and based on evaluation standards as well as the publication of all methodological documents and of the evaluation reports. HCERES respects the European Standards and Guidelines (ESG) stating that programs must also implement quality assurance schemes, which are assessed as part of the evaluation. Evaluation standards developed by HCERES comprise objectives to be attained (references) and actions to be carried out (criteria), which enable institutions to develop their own standards.

Programs funded by the ANR (Agence nationale de la recherche) must report annually in a very precise manner on their activities (with a number of indicators to be completed).



Erasmus Cycle

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

–Intellectual Output 2

National Proposition of Vilnius Academy of Arts

Prepared by dr. Vytautas Michelkevičius

In this proposition the present Doctoral Programme in Fine Arts is referred to, but some statements might be also valid for a Doctoral Programme in Design.

Since our 3rd cycle programme for artists and designers is relatively new – running since 2011, every year is a pilot year.

The programme was launched in 2010/2011 after transforming the previously existing 2-years art licentiate programme. Back in 2010 the new law of education in Lithuania was passed which separated the doctoral studies into two strands: scientific and artistic. The new regulations for Doctoral Studies in Art were accepted. Based on them Vilnius Academy of Arts has passed internal regulations. At this moment they are being translated and available only in Lithuanian <https://www.vda.lt/lt/doktorantura/doktoranturos-studijos-/doktoranturos-dokumentai>

The first graduate with a degree of Doctor of Arts (DA) was dr. Žygimantas Augustinas in 2015. More about the graduates can be found on <https://www.vda.lt/en/doctoral-studies/postgraduate-studies/defended-doctoral-dissertationsart-projects>

Vilnius Academy of Arts (VAA) is the only institution in Lithuania granting 3rd cycle degrees (DA) for visual artists and designers. Lithuanian Academy of Music and Theatre is granting DA in music, theatre and cinema.

The programme successfully went through the first international evaluation organized by the Lithuanian Research Council in 2017.

Significant acknowledgments go to previous directors of the Doctoral Studies department dr. Algė Andriulytė and dr. Ieva Pleikienė who managed to launch new programmes together with Deans, Rectors and Vice-Rectors of Vilnius Academy of Arts.

Development of a Research environment

Vilnius Academy of Arts is a university level education organisation. The school has been independent from any other education institution offering a PhD degree in Art History and Theory since 1993. It is offered in collaboration with a separate research body – Lithuanian Culture Research Institute which has over 60 research fellows working in art theory and history, philosophy and culture heritage.

The Academy has an Art History & Theory department which offers BA, MA and PhD programmes in the humanities. Most of the staff (16 teachers) carry out scientific research in humanities and social sciences.

Next to this department there is also a separate research body devoted to research in visual art, design and architecture. There are 15 Research Fellows associated with the Institute of Art Research. Some of them supervise 3rd cycle students. The institute is actively organising conferences which are also open for artists-researchers participation. More information is to be found at www.vda.lt/en/institute-of-art-research

In total in the academy there are 42 staff members supervising 3rd cycle students, of whom 27 have doctoral degrees themselves. Most of them are from the humanities.

There are no fixed research strands/topics in the academy since it supports academic freedom and the topics are chosen by individual researchers or small groups. One can have a better idea about the research environment and the circulating topics by browsing the publications of the Academy's Press <http://leidykla.vda.lt/>

There is also a published quarterly academic peer-reviewed magazine *Acta Academiae Artium Vilnensis* <http://leidykla.vda.lt/leidiniai/acta-academiae-artium-vilnensis>

An open call for papers is also available for all PhD students. From time to time special issues devoted to artistic research are being compiled and full texts are available online. For example "Education in, for and through Art" (2017) <http://leidykla.vda.lt/leidinys/1293521618/educacija-mene-menui-per-mena> or "Artistic Research: Theory and Practice" (2015) <http://leidykla.vda.lt/leidinys/1293521618/meninis-tyrimas-teorija-ir-praktika-artistic-research-theory-and-practice-2015-79>

Development of the practice-based arts research area

From 2003 to 2012 VAA was already offering a third cycle degree – art licentiate – which was postgraduate studies (after MA) but wasn't equivalent to a PhD degree. Its main goal was to educate teachers for the Academy and facilitate artistic development. It was two years long and artist had to make a new art project and write a reflection on it (50-60 pages). For comparison, an MA programme has also a research element and is treated as a practice-based research programme, where 60% is practice and 40% is research work. For graduation a written paper is also required of about 24 pages long.

In 2011 VAA started offering 3rd cycle practice-based doctoral studies (DA) in Fine Art and Design, which was equivalent to a PhD degree. DA has inherited both the good sides and the shortcomings of the existing PhD programme because it was not fully adapted to artists and designer's needs. It was based on a PhD in Art History & Theory and its culture of how to do research.

At this moment there is still not any common agreement in the Lithuanian research community on whether art and artistic practice is recognised as research. However, every year the research and artistic output of the staff is evaluated by the Research Council and every production unit is evaluated with some points. So far exhibitions and similar outputs are given far less points than scholarly articles or monographs.

There is a current discussion to change the nation-wide regulations for DA and make them a bit more flexible and relevant for the artists since the existing ones are very similar to the regulations for a 3rd cycle degree for the humanities. There is also a discussion at the highest level to make a list of recognised and exemplary outputs of artistic research in the Research Council of Lithuania.

The Research Council of Lithuania is planning to include legally the ability for a Doctor of Art to apply to their post-doc programmes. So far, only one Doctor of Art has received post-doc funding (but it means that DA degree was accepted as equal to PhD) and is successfully implementing the project.

Relation to educational frameworks and existing research

The current programme is in line with the general principles of the Bologna Declaration (1999) incorporating: the credit system, social dimension, mobility, importance of in-service training, cooperation etc. It focuses on the Florence Principles released in 2016 by ELIA.

Most of the doctoral courses are based on recent research and artistic practice of the teaching staff. Invited visiting and external Professors cover the areas which are not covered by in-house Professors such as philosophy and sociology.

Some teaching is based on recent research on relevant artistic research issues discussed in Vytautas Michelkevičius' post-doc monograph "Mapping Artistic Research. Towards diagrammatic knowing" (Vilnius Academy of Arts Press, 2018).

Collaboration with the community partner – expanding peer-review

So far most of activities carried-out in Doctoral programmes were produced inside the Academy, except for those in the Nida Doctoral School (NDS).

There is a common understanding that a doctoral student has to be reviewed by two peers (academic and artistic) in most cases for the same project. The first one is a common (double and sometimes blind) peer-review inherited from the academic field, mostly humanities in the VAA case. It involves reviewing the final theses, its process presented in yearly seminars, proposals for various conferences and seminars and publishing articles in peer-reviewed magazines.

A similar peer-review process should also happen in the art scene where peer-reviewers are mostly curators or artists if it happens in artist-run-spaces.

This section is intended to describe two practices: one the current and the second a prospective way of collaborating with a community partner. Nida Doctoral School is an international programme initiated by the Nida Art Colony of Vilnius Academy of Arts and Aalto University School of Arts, Design and Architecture. The University of the Arts Helsinki and the University of the Arts London joined the platform in 2017. Since 2018 NDS is designed and organised by all four partner schools. Upon successful completion of the NDS course participants gain 5 ECTS credits.

NDS is tailored for doctoral students in visual and performing arts, design and architecture. However, there are also limited places for students within the humanities and social sciences if their research is related to the arts, design and architecture. The programme comprises seven day-long intensive courses organised once a year, and a one to two month-long doctoral residency which are part of the international Nida Artist-in-Residence programme. So, the doctoral students have two different opportunities to immerse themselves into two different experiences: an international school with a conference-seminar like an experience and artistic production and reflection situation. Both of them with a highly competitive peer review process.

NDS so far was organised 7 times: 2012 *'Re-Visions and Re-Drafts'* (in collaboration with the SHARE network); 2014 *'The Future of Image'* (dedicated to Jacques Ranciere), 2015 *'Smoke and Mirrors – Staged Arguments and the Legitimation of Artistic Research'*, 2016 *'CO-ACTION'*, 2017 *'Tweezers and Squeezers: Methodological Approaches and Research Methods in Art, Design and Architecture'*, 2018 *'Naked on the Beach. On the Exposition of Artistic*

Research', 2019 *'Fight The Power 2019/1989: We, the Ungovernable'*.

To sum up NDS is facilitating an International environment for practice-based research where doctoral students can present their work and research, get collective feedback and individual tutorship. The process of application to the school involves peer-review by the Board members of NDS and representatives from research departments from universities.

More <http://nidacolony.lt/en/nida-doctoral-school>

The second collaboration is prospective and is happening at this moment. So far, every year most of the doctoral students were participating in semi-obligatory yearly exhibitions in the internal VAA gallery *'Titanikas'*. They were asked to show the artefacts and processes of their work in a group show which has varied from random constellations (everybody brought one object and place it somewhere) to a well curated event. However, most of the shows had a *'report-like'* feeling of a rather big and heterogenous group of artists and designers.

For the 2020 spring season the opportunity was made to *'outsource'* the process and facilitate the doctoral students to propose a piece for the open call released by our community partner - Contemporary Art Centre in Vilnius. The inhouse curators will make a (peer-review) decision and curate a show where doctoral students will be placed next to the other artists who participated in the open call. The show will be on display in February-April 2020. After this collaboration, we will be able to reflect on the pros and cons of placing doctoral students outside and working with the community partner. Moreover, we can also look at the artists-researchers in a wider panorama among other participants.

The third trajectory of collaboration is inviting staff members from community partners to supervise or consult doctoral projects. This is now in the testing stage and will be reflected-on in the future.

Research Programme accreditation

The research programme conforms to the National framework of Doctoral Studies in Art and is not accredited by the same agency as the BA and MA studies - SKVC (Centre for Quality Assessment in Higher Education), but by Lithuanian Research Council.

The main document which regulates the programme is Regulations for Doctoral Studies in Art which is endorsed nation-wide by the Minister of Education, Science and Sport. For schools carrying Doctoral Studies in Arts programmes they have their own internal regulations which are adapted to specific field of art: fine art, design, music, etc.

Research Programme title

The programme awards with Doctor of Arts (DA) – "Meno daktaras" (in Lithuanian).

It should be equivalent to PhD (Doctor of Philosophy) and the assumption is that it is equivalent at least in the National context. More practice-based evidence is needed to confirm this statement because so far there were not so many situations where this could be tested.

Aims of the programme

- The aim of the Doctoral Programme is to prepare artists and designers to:
- Conduct practice-led research in order to unite their creative activity with independent scholarship
 - participate in the pedagogic activities of higher education as practitioners, researchers, and teachers
 - initiate and implement artistic research and design thinking that will expand knowledge and understanding about the visual arts and design
 - instil sufficient professional and enterprise skills in order to contribute productively to the creative and cultural industries, both nationally and internationally.

Mode and length of study

Currently it is 4 years, 8 semesters full time (high-attendance) study programme. However, if we envisage more international distance-learning students (i.e. non-local residence students), the programme should be transformed into two intensive taught sessions (1-2 weeks long) that could happen in the beginning and the end of the semester. This model might also better suite Vilnius-based students, since most of them are quite busy with participation in the local and international art & design scenes.

Programme structure (modules, credits etc.) and its dualism

The Doctoral Programme consists of the following:

- I Studies: The amount of credit cannot be less than 40 ECTS study credits;
- II Artistic-creative Practice: 100 ECTS study credits;
- III Research work: 100 ECTS study credits.

The total amount of credit for Doctoral Studies is 240 ECTS credits. As one can see most of the ECTS is assigned for individual artistic and research work. Therefore, the practice of artist-researcher is placed up front and studies only supplement the main focus.

The doctoral student and the supervisory team establish a provisional work plan for four years that outlines both the art/design project, and its accompanying preparatory research-related activities. The plan is regarded as a tool to deepen the doctoral student's artistic and research competences.

The subjects are selected from a proposed list. Two courses are compulsory – *'Seminar on Artistic Research'*; and *'Seminar on the Preparation of the Art/Design Project'*. The *'Seminar on Artistic Research'* is used to discuss the concept, principles and examples of artistic research; and to shape a doctoral student's individual strategies for artistic research.

During the *'Seminar on the Preparation of the Art/Design Project'* the doctoral student presents the latest developments in both their practice and of their research-related activities. The topic of their art/design project is discussed during the course, and their methodology and the possible outcomes of both their practice and their research is critically considered. Those participating are the cohort of fellow students, the student's supervisor(s), committee members and external experts.

Since 2018 the new compulsory course *'Research as Praxis'* was introduced by visiting Professor Marquard Smith, who is helping to make the programme more international.

Artistic-creative practice includes:

Producing an art project
Participation in the exhibitions and other public ways of exposition
Presentation in the conferences and seminars

Research work includes:

Writing a thesis
Presentation in the conferences and seminars
Publication of outcomes as an article

In the present regulations for Doctoral studies the research work is defined in much more details than artistic-creative work. Besides common elements of doctoral thesis (introduction, methodology, communication of research process, conclusions, etc.) it is indicated that the thesis has to be 30.000-40.000 words length with a 5000 words summary in a foreign language. It is noted that both of them are of equal importance, however there no instructions how to measure and evaluate this. This duality becomes always a subject of discussions among supervisors and committee members coming from different backgrounds: art practice and scholarly research (mostly humanities).

Some doctoral students treat the Doctoral programme as a long-term residency programme for artists. This still has to be negotiated between them, the programme and its Directors. There are both dangers and opportunities in this approach. However, you cannot avoid the fact that each doctoral place is connected with a grant equal to an average salary in Lithuania. Moreover, you have access to Vilnius Academy of Arts resources (laboratories, staff, knowledge, etc.) and research community. Some doctoral candidates also receive a studio.

Discussing the issue of dualism – two pilots

Every year the Research Council for Lithuania announces an open call for topical EU funded doctoral places. This gives an opportunity to form supervisory teams and propose a specific field of research. If the funding is granted, later on open call is announced and artists are accepted to these specific research topics.

Within this line as well as within the CrD trajectory, there are now two doctoral students' projects funded and ongoing.

Experimental doctoral research projects

Artist-researcher Arnas Anskaitis project *'An Artist's Systems of Knowing, Mapping and Exposition'* (2016-2020) is supervised by curator and researchers Dr. Vytautas Michelkevičius and artist Prof. Artūras Raila.

Arnas Anskaitis is questioning the duality and schism of an art project which is inscribed within the regulations. He is questioning the separated elements of an art project by asking why artwork cannot be treated as research and research work cannot be treated as art. His main artistic research interests are writing and its visuality, therefore he is considering *'to write'* part of his thesis in the space as an art project. Formally he will meet the requirements listed in the regulations because he will present the required amount of words both in written text and on the screen.

Curator and writer Valentinas Klimašauskas applied to the funded project *'Artist writing as an artwork and as a research'* (2019-2023) supervised by Dr. Vytautas Michelkevičius and Prof. Artūras Raila. The external consultant

writer and artist Paulina Egl Pukyt was invited to join the team as consultant. The intention of this project is to deliver one output – a written text which could be treated at the same time both as artwork and as research. Legally, it should meet the requirements of the regulations. Of course, during the process a lot of practical and conceptual questions start to arise and is going to occur more and more. Valentinas Klimašauskas has proposed a more specific topic *'Portrait of A Young Artist in the Style of Institutional Critique'* and he is going to work on it for 4 years.

Both cases are very interesting in the sense of understanding how an artist's knowledge is produced and communicated and what kind of artwork can be treated as an outcome of 3rd cycle studies.

Programme learning outcomes/benchmark statement

The doctoral programme learning outcomes corresponds to National framework and to the 8th level mentioned in the Tuning Academy and Florence principles (ELIA).

Teaching & Learning strategy (supervision etc.)

The doctoral students have always two supervisors for the creative part and research part of their art projects. The first one is usually an artist and the second one is a researcher from humanities or social sciences. Most supervisors so far came from art history & theory or philosophy backgrounds. If there is a need a consultant from any field could be invited.

Recently, there is a new trend where freshly graduate Doctors in Art start to become supervisors of creative projects and this might bring the supervision process into new level.

One supervisor can have a maximum of 4 doctoral students.

The meetings between the student and supervisors are not regulated. They happen based on individual needs. In most of the cases, it is a collaboration with peers in a friendly community with a horizontal structure. There are almost no obligations for the student to follow the supervisor's advice or do some work for him/her.

According to existing regulations the supervisor of the creative part should have worked at least three years in the Academy with a workload of a minimum of 128 contact hours.

With the help of Creator Doctus and a new strategy of doctoral studies there is a tendency to loosen the regulations and firstly make exceptions and accept supervisors from outside.

In the partnership model with a social partner, one supervisor or consultant could be a curator from an art centre. This will strengthen discussion between the Academy and society while carrying out research which meets both academic and societal needs.

Since October 2019 a curator from CAC Dr. Ūla Tornau was invited to be a consultant for a doctoral student project. She is going to work in collaboration with supervisors of artistic and research work. Since she has expertise both in international curatorial practice and research, she can consult regarding both elements of doctoral work. This trajectory will be reported on at a later stage.

Assessment

The doctoral students are assessed every year based on the output of their research and artwork.

For the final evaluation the doctoral student has to submit an art project made of interrelated art works and 30.000-40.000 word thesis.

There are two stages of final assessment:

- Internal review of Artwork & Thesis by invited reviewers
- Viva (public defence)

Doctoral submissions are internally assessed by 2 reviewers prior to a final public defence in front of a jury (Doctoral Committee) of 5, including at least 2 External examiners.

The External Examiners must include staff associated with the relevant partner institution and up to one independent foreign artist of international standing.

3 members of the jury must be artists and 2 must be scientists, and all members of the jury must operate at a level equivalent to that of a 'Professor'. After public defence, there is a closed voting procedure of committee members if to grant the Doctor of Arts degree. After successful individual and independent voting, the whole doctoral process is finalised. Witnessing of the actual artwork should be central to the examination process. There is a need to try to make the public defence and discussion (Viva) take place within the exhibition itself if it is the main element of an art project presentation.

Selection of candidates

Candidates are selected through the international open call which is announced every late spring. The selection is made by the entrance committee of 5 members who are selected from Doctoral Committee. During the first round, after discussions based on provided application material the shortlist is made and then candidates are invited for interviews with the Committee.

So far only Lithuanian-speaking candidates have been accepted but we hope with wider international promotion we might get some international candidates, especially since the studies for EU residents are free and a state grant is provided for every accepted candidate.

Applicants have to provide for the committee:

- Letters of recommendation of two recognised artists;
- CV and description of creative activity;
- Description of the proposed art research project (3000 - 5000 words);
- Portfolio (including reviews in the press, art pieces, photographs reflecting the development of creative activity);
- MA diploma and other required documents.

Because of the CrD project and partnership with the social partner – Contemporary Art Centre in Vilnius, in spring 2019 the external evaluator was invited to the entrance committee. The Curator from CAC Dr. Ūla Tornau who has extensive curatorial experience at national and international levels (Lithuanian Pavilion in Venice Biennale, etc.) helped in the selection with the internal committee. We hope to continue this practice, and this will help to secure that the successful candidates will be recognised (peer-reviewed) by both academic and art field experts.

Quality development and quality assurance

The quality is developed and assured on two levels: internally inside the academy and externally.

Internal Quality development and quality assurance

Quality of doctoral studies is assured by the heads (Directors) of the programmes together with internal Doctoral Committees: there is one for Fine Art and one for Design.

Each of committees consists of Associated Professors as well as Professors: humanities scholars and artists with international recognition.

Since the summer of 2019 the decision was made to split the position of the Head of Doctoral Studies into three positions and name them according to the programmes: Head of the Doctoral Programme in Fine Arts, Head of the Doctoral Programme in Design and Head of the Doctoral Programme in Art History & Theory. So, now the Heads can develop quality having more direct contact with doctoral students and faster respond to their needs.

External Quality Assurance

The Lithuanian Research Council carries out an evaluation of doctoral studies in art at Lithuanian research and higher education institutions. This is to help institutions improve the quality and effectiveness of their PhD. Evaluations are conducted at least every 4 years (6 years for first time PhDs programmes).

In accordance with the *'Procedure for Quality and Effectiveness Evaluation of Doctoral Studies in Art'*, the process addresses: the consistency of the goals of doctoral studies in art aligned to the mission and strategy of the institution; the quality of doctoral studies and doctoral results; the effectiveness of doctoral management; the adequacy of human resources and the infrastructure. The conclusions of the experts together with suggestions on the continuity of the evaluated doctoral studies are submitted to the Ministry of Education and Science of the Republic of Lithuania.

Legislation regulating the evaluation of doctoral studies in art and related documents:

Regulations for Doctoral Studies in Art (Order No. V-69 of the Minister of Education and Science of the Republic of Lithuania, 08/02/2017)

Procedure for Evaluation of the Quality and Effectiveness of Doctoral Studies in Art (Order No. V-277 of the Chairman of the Research Council of Lithuania, 06/11/2017)

During the first external international evaluation in 2017 the programme was evaluated as successful. Evaluation results are available online in Lithuanian - <https://www.lmt.lt/lt/mokslo-kokybe/meno-doktoranturos-vertinimas/2017-m.-meno-doktoranturos-vertinimo-rezultatai/2969>



Erasmus Cycle

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").

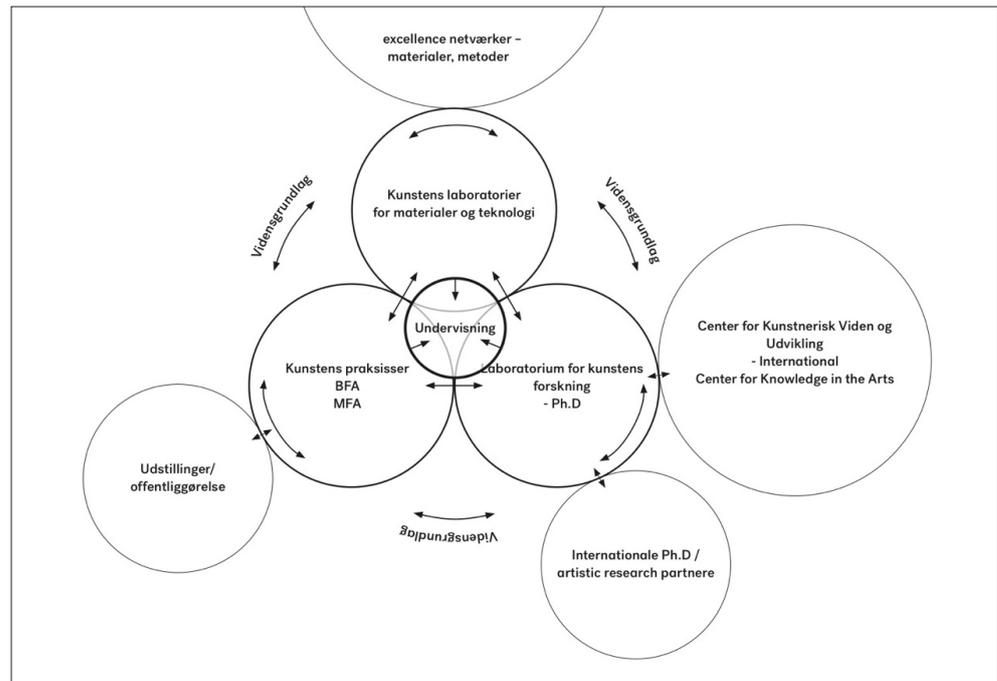


Fig. 1 Educational and Research Model of The Royal Danish Academy of Fine Art

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 |



Erasmus Cycle

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

–Intellectual Output 2

3rd cycle Trajectory at a University of applied Arts in Germany: A model for Merz Akademie

Maren Schmohl and Prof. Dr. David Quigley,
Merz Akademie, Germany, October 2019

Introduction

This paper sets visions, opportunities and challenges of an artistic 3rd cycle provision at an institution not yet able to deliver 3rd cycle degrees with a view towards the larger context of the artistic 3rd cycle in Germany. This is done from the specific viewpoint of and plans for our own institution and our experiences. The thoughts laid out are based on the discussion with partners within the *Creator Doctus* Strategic Partnership and other actors in Europe currently engaged in similar endeavours.

The three cycles in German Higher Education

Institutions of Higher Education in Germany are classified in distinct categories¹:

Universities,
Art/Music Academies,
Universities of Applied Arts and Sciences [Fachhochschulen] and
Universities for Pedagogy.

In many states [Bundesland] Art/Music Academies have a comparable status to Universities in that they have the right to award 3rd cycle degrees. This right usually extends to doctorate degrees in the fields of art/music history as well as art/music pedagogy (teaching degrees for primary and secondary schools). These programs are set within the established framework of scientific PhDs in the Humanities. The degree titles are "Doktor" or "Ph.D" (subject specific additions for 3rd cycle degrees are not used except in Medicine). Universities of Applied Arts and Sciences may award Bachelor and Master degrees but not third cycle degrees². The divide of institutions is a long-standing tradition, which is not expected to change in a fundamental way in the foreseeable future, despite some cautious moves in some states towards opening Applied Universities for 3rd cycle degrees.

Fine Art studies [Freie Kunst] are offered at Art Academies, whereas Design and Media Design courses are offered both at Applied Universities and Art Academies. Applied Universities have shifted towards the two-tier B.A./M.A. system in the early 2000s while Art Academies often offer Diploma studies (4-5 years) - mostly for Fine Art courses but also for some Design courses. Diplomas are considered equivalent to M.A. degree level.

At the moment of writing this paper in the fall of 2019 a very small number of Art Academies in Germany (have the right to and do) offer 3rd level degrees in Fine Art as artistic or artistic-scientific degrees³. As far as can be ascertained there are no offers for artistic 3rd cycle degrees in Design.

Research, Artistic Development and Artistic Research

1 https://www.hrk.de/fileadmin/_migrated/content_uploads/GERMAN_HIGHER_EDUCATION_SYSTEM.pdf

2 They are encouraged to seek cooperations and partnerships with Universities to establish programmes with shared supervision and awards granted by the University.

3 Examples being Bauhaus Universität Weimar, Kunstakademie Hamburg and Filmuniversität Potsdam-Babelsberg.

Research and/or the development of artistic forms and means of expression are considered integral to Higher Education: to underpin teaching and learning and as basic research. All German Higher Education Institutions are required to undertake activities in this field in accordance to their respective tasks - albeit under different circumstances and with different goals⁴.

The highest academic advisory institution in Germany, the Wissenschaftsrat, is currently preparing a statement about the broader introduction of artistic 3rd cycle programmes, which is expected to offer detailed guidelines and routes to take for states and Institutions. Art Academies have been involved in this process and have strongly lobbied to allow for scientific, artistic-scientific and artistic degrees. It will be interesting to see whether the guidelines include thoughts on artistic subjects besides Fine Art (and comparable "free" subjects in Music) like design.

It is hoped that an artistic 3rd cycle will be regarded as providing a wider range of options and modes of expression for individuals and institutions and not as something that leads to an ever steeper and more exclusive ladder towards an academic career⁵. Along these lines, as is the case in other countries, the 3rd cycle will also provide an institutional space within which studies and further research can be supported both intellectually (through supervision and through creating research communities) and financially (through scholarships and funding applicable to 3rd cycle degrees).

The Research environment at Merz Akademie

The formal status of Merz Akademie is that of a University of Applied Arts, it offers B.A. and M.A. courses of study. As a state-funded but private institution, it is called upon even more than state-universities to develop a unique and identifiable profile as a 'USP'.

According to its mission statement Merz Akademie defines itself as an innovative place of learning, positioned somewhere between an Art Academy, a humanities faculty and an Applied University. This means that Merz Akademie incorporates elements of all three modes of education: a strong focus on experimentation, questioning, reasoning and making – in what we regard to be the *continuum* of art, design and media practice. Theory, research and critical investigation are an integral and important part of all aspects of teaching and learning. This has driven us to build a research culture and profile that sets us apart from a "traditional" Applied Arts University.

The school regularly initiates and supports many contributions to the varied field of (artistic) research. Our expertise lies in the areas of film, media art, crossmedia practices, academic humanities research, digital design and visual communication.

We understand artistic research as taking seriously the means of art, design and media to explore and investigate phenomena in order to produce new knowledge, or at least new insights, looking to expand the boundaries of current practice of both the arts and the humanities, to explore and define new genres and enhance our understanding of the world.

One of the main tendencies at the Merz Akademie is to explore and employ strategies of what in German is called *freie Kunst* (autonomous art practises) in the field of the applied arts. We regard such boundary crossings (or rather the negating of boundaries) to be stimulating and beneficial for all concerned: students, teachers/practitioners and stakeholders such as employers and collaborators, the media and culture industry etc.

Professors who teach in the theory department are scientifically trained and are expected to have a doctorate in the humanities. They may choose to

4 Universities and Art Academies are explicitly tasked with research or 'artistic development'. They have a wider range of staff categories, the teaching load of full time staff is considerably lower, there are more state funds for research and more options to apply for further 3rd party funding. Applied Universities are expected to do "applied research".

5 Currently the qualification for a full-time teaching position (Professorship) in the artistic subjects may be demonstrated by a 3rd cycle degree or "a special aptitude for artistic work" which is usually demonstrated by a successful artistic career.

do research in the 'traditional' format of the scientific mode of the humanities but also could pursue other formats. Other professors are practicing artists; some of them have a pronounced interest in pursuing and labelling their practice as artistic research, others, however, are less interested in this field. There also are activities of applied art (design) as well as 3rd mission (i.e. transfer and outreach). The school is open to all these endeavours, values them equally and is a supportive environment for staff and students to be active in this area and regularly initiates and supports contributions to the field at large: publications, lectures, symposia, projects with societal partners, art works, exhibitions etc.

Full-time teaching staff (professors) time includes a guaranteed amount of time for research and/or artistic development (usually 25% of workload), which can be enlarged for specific projects

Resources beyond staff time and a budget for research (allotted both individually and communally) are scarce however, particularly as it concerns full-time teaching staff who are not professors ("Mittelbau", i.e. entry level and mid-range teaching staff categories). This is particularly detrimental in that these positions support research of professors and offer footholds for young academics to engage in a 3rd cycle project themselves.

In the drive to expand our activities in that area even further we have previously engaged in institutional partnerships to carry out artistic PhD programs with awards being given by university partners. These collaborations have been successful and fruitful stepping stones to help us consider what are important elements of an independent 3rd cycle program.

Artistic research at Merz Akademie

In terms of artistic research our goal is to conduct research in design, art and various media (not merely about them). This seems a necessary adjustment of (our) academic activities. The availability and the ease of producing and disseminating video, audio, photography, design especially when considered with respect to the near ubiquity of mobile screens have created a new situation for the exchange of art and knowledge. This new situation changes the way we interact with the world in general and in turn changes our way of conceiving our own practice. Research in design, art and media reflects this situation, implying that scholarly work can be explored and articulated in language and in other media, while at the same time making use of artistic and design-based strategies.

Not only have we come to expect new capabilities and expertise from artists and designers in subject areas once limited to scholarly research, we have also come to demand new design-oriented, multi-media skills from scholars. Within the context of art education and practice, artistic research implies a move away from concentrating on a specific discipline or medium towards a multi-disciplinary and non-medium specific practice that draws extensively from humanities-based traditions of research. Within the academic context, artistic research provides a space to explore other forms of research including other styles of writing (not strictly academic), the role that other media could play in producing knowledge (the digital humanities, design, film/video) with possible careers for humanities scholars outside of academia (filmmaking, curating, radio, television, etc.). While much of the interest in artistic research to date has been focused on art schools, we see developments in artistic research as indicative both of a crisis in the traditional image of the artist and the humanities scholar. We look to create a new institutional space that would support both projects that do not fit into the art world/market and those projects that challenge the limitations of conventional academic practice.

As a small but vibrant institution with an active and well-qualified full-time teaching staff, Merz Akademie has done a lot to establish Artistic Research as an area of academic activity. All study programmes encourage and demand to occupy oneself with experimental, inquisitive and border-moving practices, both as a topic of study and an individual practice. Such

practices are supported by regulatory frameworks for teaching, learning and assessment, that are flexible yet establish boundaries and offer points of orientation for teachers and learners.

Artistic Research has been on the institutional agenda since almost a decade and has taken the form of symposia, published work, lectures, exhibitions and performances supported by the institution, documented and published as contributions to an ongoing, international debate. Artistic Research is the main concern of the Master Program (called "Research in Art, Design and Media") which has been offered across the areas of Film, Crossmedia, New Media and Visual Communication for many years.

For institutions that are not (yet) legally able to give 3rd cycle awards, collaborative arrangements with University partners can be a helpful intermediary step. In our case such collaborations have resulted in several successful PhD projects which have demonstrated the school's ability to offer 3rd cycle education. The next step would be to continue to lobby nationally to grant award power for such programs to all capable institutions and to build an institutional framework for running a program with the option to either award a degree independently or consider a partnership to validate a program designed by and located at our institution.

A sustainable institutional effort to introduce a 3rd cycle in its portfolio of academic activities means find answers that are consistent with its institutional character, its particular expertise and strictures, its mission and vision and the particular context in which for which it exists.

The design and introduction of such a new program must be done with sufficient space for experimentation and openness (possibly taking further intermediary steps) while not compromising the trust participants and stakeholders place in Institutions to deliver meaningful educational outcomes that will enhance their careers. The work of the Creator Doctus Partnership provides important stimulus and support for these aims.

To build an institutional framework means to search for possibilities to enhance staff time and resources for research and supervision, to take steps to institute entry level teaching and research positions, as well as to make artistic research a strategic focus for hiring full-time teachers. It includes building tools for internal QA and review procedures consider ways for promotion to attract applicants to a new and unfamiliar degree program and last but certainly not least try to devise a sustainable financial scheme. To look for and hopefully find additional funding will be an essential step for us to take in the next phase of the CrD project. To further develop artistic research and enhance the research environment (and supportive infrastructure) is considered an important activity in order to better feature the research capabilities of artistic universities and an important activity as step a step towards building a 3rd cycle program.

What is needed from stakeholders is trust, support and access: trust that institutions who are now 'outside the loop' can be(come) serious actors in the field, able to deliver high-quality results (particularly if proven by a track record of artistic research and collaborative 3rd cycle provision). Financial and legal support is required to enter the field in order to develop independent 3rd cycle formats and deliver it on it on financially sustainable levels; it means inclusion in (national) debates and access to further financing tools. In short it means an understanding that diverse voices and actors will enhance the conversation and the field.

Relation to educational frameworks and existing forms of research

We regard a 3rd cycle in the Art, Design and Media to build upon the educational stages leading up to it and the program as being set within the existing framework of parameters to describe academic achievement: the

broadening, deepening and understanding of knowledge⁶, the use and transfer of knowledge, the ability to contribute to innovation, to communicate knowledge and cooperate within a community, to develop a professional self-image and demeanour.

Since its latest reiteration in 2017, the German Academic Qualification Framework (DQF) includes descriptors for 3rd cycle programs in [fine] art and music⁷. There are no specific descriptors for artistic subjects on Bachelor or Master level, yet the 3rd cycle descriptors follow and continue the trajectory set out for the previous educational cycles to describe a path towards full (scientific/)artistic autonomy, responsibility and integrity and the ability to make relevant contributions to the academic and artistic field by creating new knowledge. The 3rd cycle descriptors in the DQF relate to graduates from 'Meisterklassen' i.e. the format commonly used in Art Academies as a continuation of the initial course of studies (usually a 4-5 year Diploma course).

The DQF and similar frameworks do not describe how the skills and traits it sets out are acquired, it is up to universities to design programs and teaching and learning strategies. Merz Akademie's approach would similarly continue its specific trajectory of Higher Arts Education to foster critical analysis and reflection of phenomena and practices, experimentation with technology and materials, the independent formulation of research questions and areas of investigation, as well as the ability to offer creative and aesthetic solutions that are perceived as new and relevant contributions to the field by peers.

The DQF similarly does not answer the question how such new knowledge is demonstrated and communicated. To put it bluntly, the term "written part" does not occur. Graduates are expected to "present, discuss and defend research-based findings" "to make visible and public contributions" and "to reflect on the consequences of their (artistic) actions" just as are their colleagues from the scientific subjects. If readers are to infer from this statement that this requires a written body of work it is certainly very subtly put.

As a school priding itself in considering theory and critical enquiry as foundations for artistic creation however, we cannot but answer the *Gretchenfrage*⁸, the crucial question, "Does there have to be a written part?" with an unwavering Yes! This is what we demand of Bachelor and Master students, so it would not be consistent with our academic M.O. to veer off into a totally different direction on the 3rd level. The aim, however, is not be to demonstrate that one has mastered the skills of a traditional academic researcher but rather that of an artistic researcher, which allows for greater formal and stylistic freedom than is common in the humanities. Rules for academic good practice shall be observed as is the aim to present a debatable argument concerning the research question that has been set out.

To explore more deeply the nature of the written part, its difference from existing models, its purpose and its relation to the artistic work will be a focus of the next phase of our school's involvement in the Creator Doctus project. A group of students, young lecturers and professors will explore different strategies of artistic research; some results will be shared with our partners in the form of small publication.

The position of our school is not to be understood as paradigmatic for the situation in Germany on the whole. Other institutions and actors certainly

6 The term 'knowledge' in this context describes not only "theoretic" knowledge about artistic/design/media practices but also the ability to execute such practices oneself: i.e. to make, to design, to create. It is therefore not necessary to amend this term with references to artistic/design practices while writing.

7 https://www.kmk.org/fileadmin/Dateien/veroeffentlichungen/_beschluesse/2017/2017_02_16-Qualifikationsrahmen.pdf

8 A German idiom relating to Goethe's *Faust* which Wikipedia describes as "an unpleasant, sometimes embarrassing and at the same time essential question which is asked in a difficult situation, demanding an all-deciding yes or no answer."

may come to different conclusions and solutions. There are many different ways to achieve B.A. or M.A. level skills and there will be different routes to achieve and demonstrate research-based artistic autonomy and integrity. These decisions should rise organically from a student-centred approach of Institutions (and stakeholders): what kind of skills and competencies are considered to be most advantageous for successful creative and academic careers, what are the best methods and settings to develop them and what are the formal signifiers of achievement that will be most helpful to graduates.

Collaboration with a community partner

The collaboration with a societal or community partner is an exciting option debated and developed within the *Creator Doctus* Partnership. It obviously offers many opportunities to participants by rooting their work within a specific and concrete setting, connecting them to relevant actors and their concerns outside of academia and fostering a practice that is aware of its social and cultural ties. Merz Akademie has a long tradition of students and staff collaborating with community partners. There are strong ties to cultural and artistic actors which could function as partners in terms of providing input and feedback to formulate the research question and realize the project, to provide further resources and support and to have an advisory role in the team of supervisors.

During the next phase of the Creator Doctus project we will work with external partners to define more clearly how such a collaboration would work: what is the contribution, the role and responsibility of and the desired benefit for an external partner.

Programme Accreditation

There is very little experience in Germany in the field of accrediting 3rd cycle provision. The common forms of accreditation cover teaching and learning (i.e. B.A. and M.A. courses of studies), not 3rd cycle provision. The Wissenschaftsrat evaluates private universities if they apply for the right to award 3rd cycle degrees. These procedures are deeply rooted in scientific conventions and so far do not extend to artistic subjects.

External evaluation (or accreditation) is an important element of a functioning Quality Culture and needs to be performed by agencies who are fluent in art and design teaching and research practices and international standards.

Programme title

Academic titles are set within an existing framework of titles which is linked to a mesh of qualifications, professional routes and career stepping stones. We think a title must be easily understood by all stakeholders and clearly positioned within the existing structure. It must be understood internationally and with a view to the future – it must also be understood in 20 or 30 years. We would thus opt for a title along established forms: PhD in Artistic Research, Dr. or Dr. art. (Doktor Artium in relation to Magister Artium, a M.A. equivalent title used in Germany).

Aims of the programme

The aim of a 3rd cycle program in Art, Design and Media is to prepare for top-level positions or enhance participants' careers in particularly in contexts such as academia, cultural institutions (often state-funded), the wider context of the 'cultural industries' as well as for independent artists, designers and media content and design specialists.

We have come to expect new capabilities and expertise from artists and designers in subject areas once limited to scholarly research, as well as we

come to demand new design-oriented, multi-media skills from scholars.

A creative practice at the cutting edge of today's aesthetic and technological practices and a deep understanding of critical inquiry as well as the theory and critical discourse which underpins such practice thus makes graduates particularly well suited for many tasks expected of them: communicating, curating (in the widest sense), collaboration, advising and consulting as well as defining new modes of expression and adding to the canon with innovative art/design on their own.

Mode and length of study

We support and endorse a minimum length of study for a full-time student is 3 years and 6 years for part-time study.

Programme structure

At a small institution like ours, a 3rd cycle would be located in a graduate school, closely linked to the Master Program and similarly work across the subjects covered at the school. This is to ensure that the output and impact of the research produced can impact on the curriculum and learning and teaching strategies for all three cycles of study.

A 3rd cycle programme in our setting should include modules on Research methods, particularly in methods of artistic research but also other accepted modes of research, particularly in the humanities).

As digital communication and curatorship increasingly play an important role in academia, museums and other cultural institutions, it becomes necessary for the parties working on projects to possess both in-depth knowledge about the subject matter AND practical skills of how to realize it. A project-based learning environment that forces students and faculty members to come to terms with the multiple problems together will also play a role in the 3rd cycle.

A minimum number of tutorials/contact hours by the supervisory team must be provided. Colloquia for 3rd cycle students to present their research to their peers, teachers and students from the other study levels and a lecture programme introducing key international artists, presenting research theories, practices will be regular elements.

We aim to define more clearly the necessary elements of a 3rd cycle programme and test some them during the next CrD phase.

Programme learning outcomes and benchmark statement

Several international points of reference have been developed and are used as frames of reference at Merz Akademie as well, particularly the national Qualification Framework, the Tuning Documents as well as relevant material produced by networks such as ELIA.

The German Qualification Frameworks focuses on Fine Art programs at Art Academies; it does not mention a yet-to-be-established 3rd cycle for Design or Media Design courses. However, there is nothing in these descriptors to prohibit us to use them for such an exercise. These descriptors can function as provisional "hypothesis" to be tested in the ongoing work to define a 3rd cycle program.

Graduates will be able to define, initiate and produce works of artistic research (artistic work and thesis) with the greatest amount of autonomy and a high-level command of aesthetic and technological skills and methods based on a comprehensive knowledge of relevant bodies of work.

Graduates will be able to develop and synthesize new, complex artistic ideas and designs within the framework of a critical analysis, produce work that extends the boundaries of artistic development and stands up to review by

experts and is regarded as innovation extending artistic research practice.

Many works of Artistic Research depend on collaboration and include teams of people, be it as collaborators or contractors. Graduates must be able to helm such teams and take full and final responsibility for all creative decisions of what will be considered their work, their project or initiative.

Graduates will be able to present, discuss, defend and communicate their ideas and work to an audience of experts and “lay” persons. They will make their work public and available as contribution to the sector, open for further debate.

They will develop professional skills and traits to reflect their professional practice; to further develop their professional and technical knowledge; to evaluate the professional practice of others and support their further development; and finally to reflect critically on artistic practice with regard to social expectations and consequences and to develop and implement sustainable cultural innovations.

Teaching & Learning strategy

Participants of a (future) PhD programme will be supervised by a team of two Professors. One Professor may be from another institution of higher education. Supervisors must have knowledge and expertise in the field of artistic research. At least one supervisor must have previous experience of working with research students and completing 3rd cycle awards. A representative of a community partner may be an advisor in the supervising team. The supervisors should meet with the student at least once a month for full-time students or every six weeks 6 years for part-time students. There is a vibrant discussion in Europe at the moment about alternative modes of supervision (group supervision etc.) which we follow closely and are open to employ and experiment with.

Students will acquire a general overview of the philosophy and methods of artistic research and understand how this informs their work. They will be guided in fully exploring their research question aesthetically, critically and technologically to produce boundary extending work.

An important emphasis for the curriculum is to bring methods associated with 20th century art practice into direct contact with humanities research—with art practices not merely considered as OBJECTS of research but rather as methodologies in themselves. This might involve, for example, using video art, essay films, installation art and experimental design to present and develop research.

There will be regular colloquia for Doctorate students to meet and share their work and progress with each other and the supervising teams as well as instances for doctorate students to present their practice to each other and the general student/staff body.

There will be support for them to participate in relevant national and international conferences/exhibitions as well as to be actively involved in the institution’s events like conferences, lecture series etc.

Assessment

After approval by the supervisors, the final work is presented to a committee for a defence (viva) and assessment. The assessment team consists of the student, the supervisors and invited external expert(s), such as the representative of the community partner. The presentation of the final work (written part and artistic work) may take any form that is consistent with the work and allows for the critical assessment of the aesthetic, epistemological, ethical, political or social dimensions of the work.

Selection of candidates

Prospective students will normally hold a Masters degree and be able to demonstrate their ability to do artistic research at this level. They will be expected to present during an interview a draft research proposal related to the area of research as defined by the Akademie, a portfolio of their work and their relation to a community partner. The interview panel comprises of representatives of Merz Akademie (and the community partner).

Quality development and quality assurance

The 3rd cycle programme will operate within Merz Akademie's Quality Assurance policy and processes. The Akademie will build relevant tools and metrics by which the programme can demonstrate it is achieving the required standards. A community partner must be aware of and contribute/collaborate in these processes and standards as required.



PhD

PhD

PhD

The Future PhD Program

Introduction

The following pamphlet describes a future PhD program at the Merz Akademie in Stuttgart. It is intended to serve both as the basis for a discussion about the further development of the program and, we hope, might also be included in a broader discussion about third cycle degrees in the arts and about artistic research in general.

Research in Design, Art and Media

The PhD program at the Merz Akademie in Stuttgart takes the long history of the interaction between the humanities, visual arts, experimental film and literature as its starting point. Over the past 50 years, but arguably as early as the beginning of the past century, these disciplines have often shared a mutual institutional and intellectual space, influencing each other and working through common aesthetic, philosophical and political questions and issues. While this tradition of transdisciplinary exchange has often eluded formal institutionalization, today's art world (including most art schools, large exhibitions and certain smaller art spaces) has increasingly become a place where these various practices have come to be developed, presented and institutionally supported.

Working from examples of historical paradigms of interaction between disciplines, the PhD research projects should both situate themselves with respect to these traditions while at the same time attempting to make new ground—taking risks that might lead to new undiscovered or underrepresented territories (in both a literal and metaphorical sense).

The institution should provide a space for PhD candidates interested in pursuing projects that challenge or go beyond the norms and expectations of academic and artistic practice. Rather than making the claim that we hope to be both academics and artists, we take the polemic goal of pursuing NEITHER specifically academic research NOR artistic practice, in the hope of finding new constellations of both.

The program in a nutshell:

Students from a humanities, film, art and design background are encouraged to apply who are interested in working in various media as writers, curators, artists, filmmakers and designers active in contemporary art and cultural institutions. The program is transdisciplinary but also encourages different levels of specialization working both in diverse groups and with professors in more specific fields.

All PhD candidates must find a partner non-academic institution in cooperation with which at least part of their project will be realized.

The PhD will be offered together with a partner institution in a different European country where the student must attend at least one year of classes.

Classes will be taught in English and German. Final projects can be submitted in German, English and French.

Merz Akademie
Hochschule für Gestaltung,
Kunst und Medien, Stuttgart
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Preliminary Notes for a Curriculum

The following notes and chart are an initial attempt at situating our program within a historical tradition which we argue has developed in a field of interaction between art, design, film, literature and the humanities. The notes and corresponding chart are intended as an introductory guidebook and operational manual, both as a kind of potential curriculum and as point of departure or inspiration for future works and research. While such attempts at painting a broad historical picture often fall short, reminding us more of what is missing than what we have found, we hope that it can nonetheless serve to situate our program and our understanding of artistic research within a specific, albeit extremely broad intellectual and aesthetic context. May the many faults and lacunae be an invitation to devise new “canons” and historical traditions upon which we can base our future research!

Artists’ Magazines

Artistic research grows out of communities of practice that often have met on the printed page, in photographic documentation, in woodcut, offset and Xerox print. We begin with the artist magazine as “alternative space for art,”²¹ bringing together a constellation of forces that cannot be reduced to a single medium, discipline or institution. As media of communication and as works in their own right, artists’ magazines are the space where a large part of artistic research has been developed, presented and disseminated.

Our historical trajectory begins with the German Expressionist art magazines *Der Sturm* and *Die Aktion* and the corresponding institutions these magazines supported that included local galleries in Berlin, publishing houses, as well as international organization of exhibitions (esp. *Der Sturm*). In many ways, these magazines could be seen as the forerunners of contemporary art institutions, combining critical hermeneutics, literature and visual arts in the same institutional space.

In different historical contexts and constellations, artists’ magazines throughout the century have been the home to transdisciplinary research. The following magazines, journals and books could all be used to understand the various forms this has taken on:

Der Sturm (1910-1932) *Die Aktion* (1911-1932)
De Stijl (1917-1932) *L’Esprit Nouveau* (1920-1925) *Merz* (1923-1932) *LEF* (1923-1925) *Novy LEF* (1927-1929) *La Révolution Surréaliste* (1924-1929) *Documents : doctrines, archéologie, beaux-arts, ethnographie* (1929-1930) *Le Surréalisme au Service de la Révolution* (1930-1933) *Minotaure* (1933-1939) *Acéphale* (1936-1939) *Bauhausbücher* (1925-1930) *Film Culture* (1955-1999) *Internationale Situationniste* (1958-1969) *Artforum* (esp. during the 1960s and 1970s) *Archigram* (1961-1964) *Aspen* (1965-1971) *BIT International* (1968-1972) *Interfunktionen* (1968-1975) *Art-Language* (1969-1985) *Radical Software* (1970-1974) *Avantgarde* (1970-1976) *File* (1972-1989) *Art-Rite* (1973-1978) *Semiotext(e)* (1974-1984) *Heresies* (1977-1993) *Real Life* (1979-1994) *October* (1976-) *Third Text* (1987-) *Texte zur Kunst* (1990-) *Afterall* (1998-)

Paradigmatic Example of Artistic Research: Surrealist Journals

Building upon Rosalind Krauss’s polemic claim that the Surrealist magazines “more than anything else are the true objects produced by surrealism,”²² we take these magazines as a key example of art practices explicitly based on philosophical, anthropological, psychoanalytic, (art) historical and political considerations—which we see at the core of our understanding of artistic research.

Breton’s famous programmatic slogan from 1935 helps us to understand how the Surrealist project might play an integral role in this history: “‘Transform the world,’ said Marx, ‘change life,’ said Rimbaud: These two mottos are for us but one.”²³ In 1924, Surrealist research (as it was explicitly referred to) looked (ecstatically!) to establish a new, more comprehensive and egalitarian declaration of human rights through developing new practices of art and research. As the cover of the first issue of *La Révolution Surréaliste* reads: “Il faut aboutir à une nouvelle déclaration des droits de l’homme.” The Surrealists called into question the given order of society on many different levels—not merely economic or political—questioning given models of sexuality, identity and morality, criticizing and even playing with the discourses of madness, illness, and criminality—which led to their investigations into the relationship between consciousness and institutions (especially prisons and mental hospitals).

Many of the defining characteristics of artistic research can be seen here:

- * Challenging social norms and linking these challenges to art practice: art is seen together with the politics of everyday experience

- * Visual and textual hermeneutics: Exploring the relationship between text and image (including photography, drawing, painting, film stills)

- * Linking the visual arts to experimental and traditional academic approaches to knowledge and writing

- * Anthropology of distant societies also turned towards one’s own society

Experimental humanities

Why do we read Marx, Nietzsche, Freud, Warburg, Gramsci, Adorno, Saussure, Lacan, Levi-Strauss, Barthes, Foucault, Derrida, Deleuze, Rancière, Kristeva, Mouffe, Butler, Spivak, etc. at art school? (Authors one might refer to as part of a tradition of “experimental humanities”). Why does a working knowledge of these (and other similar) authors represent for many practicing artists today not merely a passing interest—but rather a central and constitutive aspect of their practice?

Of central importance here is the triad “Marx-Nietzsche-Freud” that we will be meeting throughout the course, with variations on the “hermeneutics of suspicion”²⁴ (Paul Ricoeur) at the heart of artistic practice throughout the century. How do these new possibilities of interpretation, these new demands made upon hermeneutics, change art practice? As Foucault in a discussion in 1964 stated, “Marx, Nietzsche and Freud have confronted us with a new possibility of interpretation, they have founded a

new possibility for hermeneutics.” The works of Marx-Nietzsche-Freud represent not only a new approach to knowledge but also “techniques of interpretation that concerned ourselves.”²⁵ These new possibilities of interpretation, this new kind of radical hermeneutics of suspicion stands at the beginning of a new appreciation of our relationship to representation—“representation” here understood as the difficult to delineate common ground of consciousness, images and representative political order. Throughout the program, we will look to show how these new experimental interpretative practices were translated into different forms of art practice—where exploring the self, social reality, our relationship to other persons and objects has continued to take place in the yet-to-be-defined space between reading, experience and the production of images and works of art.

Urgeschichte: Some 19th Century Origins

A. Living and Expressing the Contemporary: Charles Baudelaire (as poet and theorist)

In a conscious turn away from given religious, mythological and historical themes, new ways to express the “eternal and immutable” are sought after in the present constellation of the moment, with the explicit goal of extracting “mysterious beauty” from everyday life to create an art that perhaps at some future time will be worthy of being thought of as a new antiquity (the eternal).⁶ With Baudelaire we might see how historical shifts based on creating new artistic styles in art could be seen with respect to contemporary life (rather than merely as innovations with respect to the history of art). What is at stake here is to understand “originality” in Baudelaire’s words as the “stamp that time imprints upon our sensations”—not merely as a transformation of a given style. Baudelaire’s understanding of the “stamp of time,” we would argue, is based on an ontological theory of originality—with art expressing a very specific kind of being in historical time.

What is important from the outset is to stress this understanding of the direct relationship between artistic practice and a critical experience of contemporary everyday life—a theme that will recur throughout the history of artistic research and represents one of its distinguishing characteristics. Finding a unique relationship in and through art to social constructs of time, space and practice.

B. The Untimely Science

With Nietzsche we are able to see an outline of the coming “war” between traditional, academic hermeneutic practice and more experimental approaches to knowledge. As Nietzsche wrote in a later preface to his first book *Die Geburt der Tragödie* thinking critically about his own project as “something fearful and dangerous (...) a problem with horns (not necessarily a bull exactly, but in any event a new problem). Today I would state that it was the problem of science [Wissenschaft] itself for the first time grasped as problematic, as dubious.”²⁷ In order to come to terms with this problematization of knowledge, it would be necessary to dare to approach research from a different perspective: “to look at science [Wissenschaft] from the perspective of the artist, and at the same time to look at art from the perspective of life.”²⁸

The Nietzschean trajectory occupies a special place in the history of 20th century thought. It is in this unique relationship to knowledge, time, experience (the Dionysian!) that we see art and experimental research in philosophy meet throughout the century.

In much the same way that Nietzsche's work was born in the academic context of the University in Basel but was very soon only possible outside of it, artistic research might also be seen as at once an affirmation and a challenge to given norms and expectations of both university and art school education.

C. Die Welt. . . es kommt darauf an sie zu verändern!

Many late 19th century artists and writers Richard Wagner, William Morris, Walt Whitman, Leo Tolstoy . . . explored the conditions under which it would be possible to imagine and/ or bring about a fundamental change in the world through creating a different kind of art. During the early 20th century, similar real-world revolutionary claims made by artists increasingly crystallized around Marxism—no doubt due to the success of the Communist Revolution but also, I would argue, due to many of the philosophical claims of Marxism that corresponded with a new kind of critical and practical-transformative “hermeneutic” of history and culture.

Especially during the first half of the century, many artists were directly associated with or drawn to the ideals of Marxism: André Breton, Bertolt Brecht, Sergei Eisenstein, Guy Debord, George Grosz, John Heartfield, El Lissitzky, Picasso, Jackson Pollock, Rodchenko, Vladimir Tatlin, Dsiga Vertov along with philosophers and theorists important for the arts Theodor W. Adorno, Walter Benjamin and even early Clement Greenberg and Harold Rosenberg.

While during the second half of the century, especially after the crimes of totalitarian communism and the injustice of Stalinist regimes that lasted into the late 1980s and early 1990s became more and more evident, communism began to lose its millenarianist aspirations, Marx's critique of a political economy remains central to an understanding of the constitution of contemporary culture.

The link between Marxism and art is precisely the speculative, critical, even militant side of “artistic research”—with the goal to determine in what way art might not merely interpret but also transform (or subvert) “the world.”

Aby Warburg and the Bilderatlas Mnemosyne: The Birth of Artistic Research out of the Spirit of Kulturwissenschaft?

We begin with the given “symbolic forms” (myths, language, society at large...) within which we navigate reality, but also perhaps thinking about ways of using and at the same time undermining the Kantian and humanist side (Cassirer) of this philosophical project (with Warburg's *Denkraum der Besonnenheit* as forever elusive goal rather than starting point...). What is interesting here is Warburg's (personal and theoretical) understanding of all human culture as schizophrenic: That the “cosmic, worldly and genealogical” structures into which one is born are also perhaps random, repressive and pathological.

This “deep history” of artistic research might begin, following Warburg, with a priestly cast deciding the fate of the world through studies of sacrificial animals' innards and their relationship to the stars

and planets! Art establishes and provides order to a cosmos (explaining and making the grand scheme explicit). Consciousness develops in the “*Zwischenraum*” of symbolic forms—which is where we must find or create our sense of place, our own cosmologies.

First we must not forget that Warburg's exhibitions took place in the most hermetic of libraries (the library as Kiva!) And that the path of artistic research might pass through distant lands (Arizona-New Mexico) or through distant epochs (Florentine Renaissance, Mesopotamia-Rome-Hanseatic Hamburg...) before it can realize the implications of its symbolic practice. In Aby Warburg's *Reisebericht* (which was written together with Fritz Saxl while Warburg was still hospitalized under the supervision of Ludwig Binswanger), we see how an aesthetic of intensification and also control of affects (in particular the control of fear) can be translated from the *Schlangeuritual* in Arizona and New Mexico to Renaissance Florence. Warburg's study of pagan demons and Kachinas reminds of us of the cosmological and ritual intensity that might surround our own work and our own movements.

Warburg's collection and organization of images (religious, art, newspaper etc.) is to be seen as the basis of artistic and existential practice. The importance of Warburg's exhibitions and slide show lectures must be stressed: imagining Warburg “performing” the *Bilderatlas*. Here: cosmology, philosophy, art history, etc. as a performing art. We could link Robert Fillou's ideal of “teaching and learning as performing arts” to Warburg's largely lost iconological lectures, emphasizing the central role of teaching and learning as a kind of accompanying oral history of art. Ekphrasis as existential practice.

Histoire(s) du cinéma: An Archeology of the 20th Century in Moving Images

Continuing the Warburgian project of rhizomatic analysis of the symbolic world, we look to Godard's *Histoire(s) du cinéma* as a “Kinobilderatlas.” Formal, cinematographic and dramaturgical questions can be posed as they relate to the (re)production of the real—trying to grasp (however fleetingly) the accompanying transcendental-virtual historical conditions of our collective experience of the world (again thinking about the difficulties of differentiating between thought, images and collective memory—which we spoke about before and which we met in Warburg and Ernst Cassirer's notion of the symbolic form, but also in Walter Benjamin, in Wilhelm Dilthey, etc.): actualité de l'histoire. . . histoire de l'actualité. . . histoire du cinéma. . . here we begin to retell the history of cinema (and literature and philosophy and painting and photography...) as the history of the 20th century—both affecting (emotionally) and effecting (bringing about) reality.

Critical Urban Studies: Situationism and La Société du Spectacle, Provo

The “painter of modern life” might celebrate the contingency of the present moment in phenomenological analysis (here thinking of the painters Manet, Monet, Cézanne etc. but also Pollock, Rothko, . . .) leaving traces of their perceptions and sensations of the moment on tableaux, with lines and colors creating an image of the external world that at the same time maps a “field of forces” related to the specific time or intensity of the moment. But the “researcher of modern life” would try to tie these traces of sensations into a broader historical or hermeneutic

context. One could think here, for example, of Benjaminian urban-hermeneutics or Marxist-Situationist flâneurism (the *dérive* as socially critical research of psycho-social landscapes). Beginning with various forms of politically inspired *dérive*, *détournement* serving as a starting point for artistic practice, but also necessarily looking at how this tradition of art as a critique of spectacular deception or structurally determined ideology itself could be critiqued or rethought (beyond Debord and Althusser to the more complex critiques of Deleuze and Rancière).

After (and Against) the World Wars: A New Sense of Reality

Art in the aftermath of war: Artists and filmmakers try to come to terms with the new sense of ethical answerability of art. Revelations about the extent of the killing under totalitarianism and the invention of the atomic bomb created demands and problems for representation that were fundamentally new. First one might look at problems of representation with respect to the Shoah and Hiroshima/Nagasaki as new challenge for representation. Beginning with, for example, Alain Renais's *Nacht und Nebel* and with Marguerite Duras *Hiroshima mon amour*, then in contrast to Lanzmann's *Shoah* and later exploring the controversy with Godard about the representability of the holocaust, we would begin to look at the limits of representation.

We would also look at Italian Neo-Realism and the *caméra-stylo* (Astruc) of post-war cinema, the filmmaker as writer/historian/critic comments on the world and on the history of film with the filmmakers around La Cinémathèque Française and *Cabiers du Cinéma* as paradigmatic for looking for new narratives and new forms of representation to come to terms with the historical situation.

Making Documents of the Real

Where to begin the history of the documentary? Already with Lumière? With Vertov? With Esther Shub!? With Grierson or Flaherty?

We look at the first post-war documentary filmmakers Jean Rouch, Robert Drew, Richard Leacock, Frederick Wiseman, D.A. Pennebaker, Albert and David Maysles, and try to formulate our own theory of the documentary—both in terms of moving pictures and in terms of a general theory of images. How are we to think the relationship between documentary film and documentary photography? What role do these historical examples play in our current conceptualization of non-fiction film-making?

Art schools as institutions of research

Beginning with Bauhaus and following Albers to Black Mountain College and Moholy-Nagy to Chicago (the Chicago Institute of Design that grew out of the New Bauhaus in Chicago was the first institution in the US to offer a PhD in design), then looking at the role other institutions played like CalArts, The Center for Advanced Visual Studies at MIT, Yale, Goldsmiths, etc. as well as some examples of important teachers including Hans Hofmann, Franz Erhard Walther and Bernd and Hilla Becher, we open the question of the central significance of art schools and education for early 21st century art. With these specific historical institutions in mind, it would be important to reopen the debate about the goals, methods and content of art and humanities education in society at large—especially as these could be used to redefine our concept of public life.

The curator as auteur: three documentas and their curators

A. 1972, the Szeemann documenta, *documenta V, Befragung der Realität – Bildwelten heute* plays a central role in our studies. The previous documenta in 1968 was the last one curated by Arnold Bode who was unable to react directly to the changing times. . . something new was demanded of the exhibition. Something new had been demanded of art. . .

Following Szeemann's *When Attitudes Become Form* (1969), this marks one of the important moments in the history of art exhibitions in the 20th century. This documenta takes place during the historical period where the curator becomes a kind of auteur, not a mere metteur-en-scène. But what does it mean to speak of authorship in this context? [We are continually confronted with a similar question in film history (although Truffaut and Co might make one believe they had solved the issue definitively). The author of the script, the cameraman or the actor even the producer might all have claims to some kind of authorship. Certainly, their part in the creation of the work is unique enough to merit considering their work in this way. If all of these people are involved with the production of the film, who in the end can be given the credit as author?]

As exhibitions themselves begin to take on the character of a work, the curator appears as a combination of a film director and a producer. There is first a general conception (the choosing of the script if you will), the administrative task of consolidating funding, bringing together a team, schmoozing with municipal, state, national bureaucrats and bureaucracies, finding allies, avoiding enemies. . . then eventually staging and hanging the works, dealing with artists, defending against inevitable (and always justified) critique, some more schmoozing. . . etc. But curators and producers stand apart from the actual wrestling match with the material. Unlike the artists, they are not immediately involved in the ex nihilo moment (romanticism alert!) of creation but rather work with understanding the work's broader significance, its refinement and packaging—hinting at a problem of the transdisciplinary in general, in Adorno's words: "Wer Kultur sagt, sagt auch Verwaltung.."

B. 1997, the Catherine David documenta, *documenta X, Politics-Poetics*. The catalogue for the documenta X could be read as a guidebook for so much of what has happened in the art world since then. The constellation of cultural studies, political discourse, film history with contemporary art. Many large-scale exhibitions since then have in some way dealt with this kind of contextualization either in the exhibition itself or in the publications surrounding it.

One of the difficulties facing art educators today is where to begin with respect to the history of art and theory that is so important for contemporary practice. . . but at the same time is so extensive and complex that it is difficult to negotiate without having to overly simplify. . . Not only what artists and works should students know but also what methods of using this information should we teach? How are we to integrate this information into a form of practice?

We could take the catalogue of documenta X and use it as a kind of introductory textbook for the

study of experimental and critical humanities and art. The table of contents shows some of the contexts and traditions that could be covered and used as a starting point for further exploration: the history of film (with for example Italian Neorealism, Santiago Álvarez, Godard), urban studies, the problems of representation with respect to the Shoah and Hiroshima/Nagasaki, post-colonial studies, the "political potential of art," concentrating on such authors as Artaud, Gramsci, Rancière, Deleuze, Foucault, Spivak along with a host of artists both contemporary and of historical significance. Also looking for past artists or historical contexts in need of renewed consideration: at the time Hélio Oiticica and Lygia Clark, for example, were not nearly as well-known as now.

C. Art and the incomplete process of democracy (on a world-scale). documenta XI in many ways continued where documenta X had left off. Okwui Enwezor expanded the scope of the theoretical and political objectives. This was also the first documenta to move to different locations with four platforms in Vienna/Berlin, Neu-Delhi, St. Lucia, Lagos leading to the final fifth platform in Kassel.

From the documenta website:

"Okwui Enwezor, a native of Nigeria, was the first non-European art director of documenta—and the first documenta of the new millennium was the first truly global, postcolonial documenta exhibition. "Documenta 11 rests on five platforms which aim to describe the present location of culture and its interfaces with other complex, global knowledge systems."

The names of the platforms are indicative both of the broad scope and expectations of art institutions in society: Art is based on the premise that "Democracy [is yet] Unrealized" (Platform 1) and explores "Experiments with Truth: Transitional Justice and the Processes of Truth and Reconciliation" (Platform 2) with "Créolité and Creolization" (platform 3) producing new forms of identity, while at the same time acknowledging the situation of peoples placed de jure outside of the universal bourgeois order in cities "Under Siege" (Platform 4). This must remain at the center of our considerations documenting new forms of urban life being produced under the conditions of postcolonial economies. The documenta XI took place in the shadow of the September 11 attacks, the resulting invasion of Afghanistan and the beginnings of a new global war. The catalogue begins with a series of images documenting this change in our world.

The hermeneutic circle (and its discontents)

Finally we conclude with returning to the beginning, asking... why is a profound knowledge not only of the "experimental humanities" but also the history of film, painting, sculpture and architecture a central part of contemporary art education? Or to be more specific: Why is it that a good grasp of these histories has become something so closely tied not only to the interpretation but also to the production of art?

Our studies might begin with the examples we are discussing here, but it is always important to stress that this historical research can only be the beginning of the task.

Here it is important to emphasize the dangers of a new kind of normative humanism developing (however critical, revolutionary or hip this new form of historicism might seem!). While we maintain that a thorough knowledge of this extremely broad but we argue interrelated field of knowledge represents an important part of the education of artists, designers, and filmmakers as researchers, there must also be a point where our historicist and hermeneutic academic excesses can be turned against themselves...lonely, nostalgic, drunk, poor, deranged, in love, or charged with political rage, the artistic researcher might at the right moment just as easily forget all that he/she has thus far learned...using these many examples as an inspiration to create new works, research and perhaps develop new poetic institutions.

1 Gwen Allen, *Artists' Magazines: An Alternative Space for Art*. Cambridge (USA): MIT Press, 2011.

2 Rosalind Krauss, "The Photographic Conditions of Surrealism." In: *October*, Winter 1981.

3 "'Transformer le monde,' a dit Marx ; 'changer la vie,' a dit Rimbaud: ces deux mots d'ordre nous n'en font qu'un." (André Breton, "Discours au Congrès des écrivains." (*Œuvres complètes*, Vol. II, p. 459).

4 See the chapter "L'interprétation comme exercice de soupçon" in: Paul Ricœur, *De l'interprétation: Essai sur Freud*. Paris: Éditions du Seuil, 1965.

5 Michel Foucault, "Nietzsche, Freud Marx." In: *Dits et Écrits I*. Paris: Gallimard, 2001, pp. 594-595. [my translation]

6 Walter Benjamin, *Passagen-Werk* (J6 84); Charles Baudelaire, "The Painter of Modern Life." In: *The Painter of Modern Life and Other Essays*. Jonathan Mayne (ed.). London: Phaidon Press, p. 13.

7 "... etwas Furchtbares und Gefährliches, ein Problem mit Hörnern, nicht notwendig gerade ein Stier, jedenfalls ein neues Problem: heute würde ich sagen, daß es das Problem der Wissenschaft selbst war – Wissenschaft zum ersten Male als problematisch, als fragwürdig gefaßt." (Friedrich Nietzsche, *Die Geburt der Tragödie*. KSA I, p.13).

8 "... die Wissenschaft unter der Optik des Künstlers zu sehen, die Kunst aber unter der des Lebens..." (Ibid., p.14).



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