

DOCTORAL PROGRAMME
IN MUSICAL ARTS

docARTES.

docARTES
handbook



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Introduction

docARTES is an international inter-university doctoral programme for practice-based research in musical arts, designed for musician-researchers and integrated in a professional artistic research biotope.

The four-year doctoral curriculum, consisting of the intro-year and the three focus-years allows doctoral students to develop their artistic qualities, broaden their academic knowledge and expand their methodological skills. They partake in the curriculum as a group, the dynamics of which provide a doctoral research environment that offers the individual projects, which have a central position in the training, exposure to the diversity of world-wide artistic research interests. An international community of researchers from a rich variety of musical backgrounds guarantees an inspiring and dynamic environment.

This curriculum is supplemented by individual research supervision from the start. An international team of senior researchers is involved in coaching the doctoral candidates.

docARTES is also integrated in a professional artistic research biotope, preparing doctoral students for a professional career as artistic researcher.

As a result of a successful completion of the docARTES trajectory, the doctoral researchers will be awarded the doctoral title (Dr. in Dutch; PhD in English).

It is the responsibility of docARTES students to read the Handbook and to become familiar with its content, especially in those chapters that outline the policies, requirements and responsibilities.

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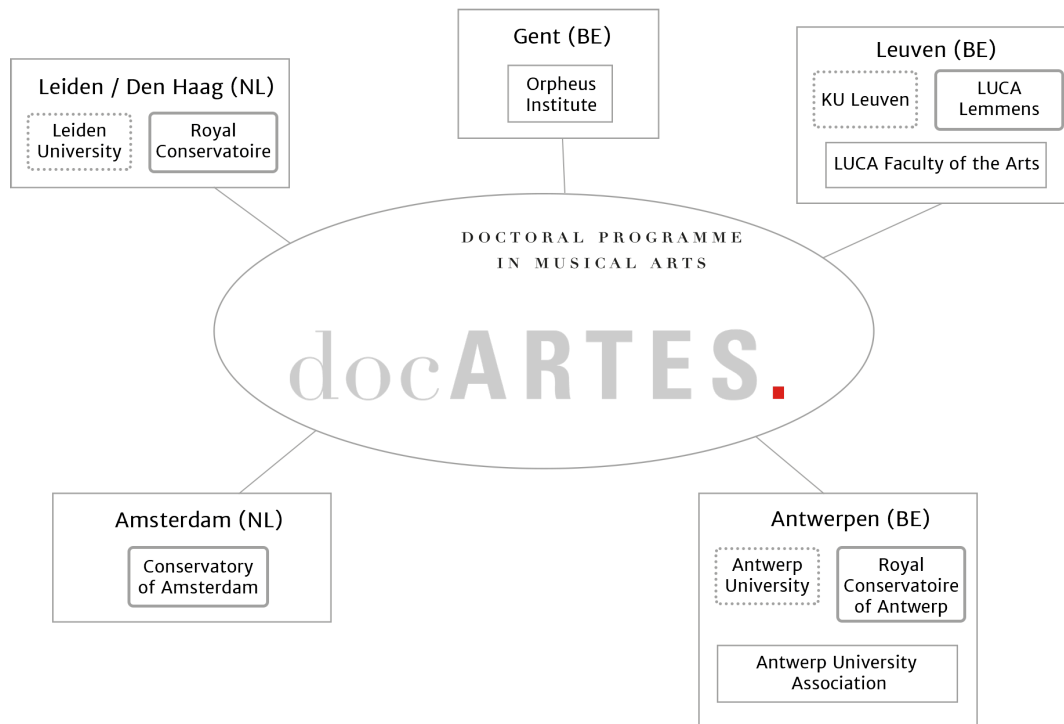
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1. Contact and organisation

1.1 CONTACT INFORMATION

1.1.1 docARTES partners

docARTES involves several higher education institutions. You can contact each of these institutions for more information concerning the admission procedures and exams, the profile of docARTES students, the docARTES programme, etc.



Gent (BE)

Orpheus Instituut
Korte Meer 12
B - 9000 Gent
www.orpheusinstituut.be
www.docartes.be

Contact person: Kathleen Snyers, project manager
info@orpheusinstituut.be
+32 (0)9 330 40 81

Leuven (BE)

Associatie KU Leuven – KU Leuven Association
Schapenstraat 34
B – 3000 Leuven
www.associatie.kuleuven.be

KU Leuven
[doctoral degree awarding institution]
Naamsestraat 22 – bus 5000
B – 3000 Leuven
www.kuleuven.be/kuleuven

LUCA Faculteit Kunsten – LUCA Faculty of the Arts
Paleizenstraat 70
B – 1030 Brussel
www.luca-arts.be

LUCA School of Arts – Campus Lemmens
Lemmensberg 3
B – 3000 Leuven
www.luca-arts.be/lemmens-leuven

Contact person: Jeroen D'Hoe jeroen.dhoe@luca-arts.be +32 2 447 15 00

Leiden/Den Haag (NL)

Universiteit Leiden, Academie der Kunsten – Leiden University, Academy of Creative and Performing Arts
[doctoral degree awarding institution]
Office address
Nonnensteeg 1-3
NL - 2311 VJ Leiden
Postal address
Faculty of Humanities / ACPA
Postbus 9515
NL - 2300 RA Leiden
www.universiteitleiden.nl/en/humanities/academy-of-creative-and-performing-arts

Koninklijk Conservatorium Den Haag – Royal Conservatoire The Hague
Juliana van Stolberglaan 1, room 105
NL - 2595 CA Den Haag
www.koncon.nl

Contact person: Marcel Cobussen
acpa@hum.leidenuniv.nl
+31 (0)71 527 1480

Amsterdam (NL)

Conservatorium van Amsterdam – Conservatory of Amsterdam
Oosterdokskade 151
1011 DL Amsterdam
www.conservatoriumvanamsterdam.nl

Contact person: Michiel Schuijer
michiel.schuijer@ahk.nl
+31 (0)20 527 75 31

Antwerpen (BE)

Associatie Universiteit en Hogescholen Antwerpen – Antwerp University Association
Middelheimlaan 1
B - 2020 Antwerpen
www.associatie-antwerpen.be

Universiteit Antwerpen
[doctoral degree awarding institution]
Prinsstraat 13
B - 2000 Antwerpen
www.uantwerpen.be

Artesis Plantijn Hogeschool Antwerpen
Lange Nieuwstraat 101
B - 2000 Antwerpen
www.ap.be

Koninklijk Conservatorium – Royal Antwerp Conservatoire (AP University College)
Desguinlei 25
B - 2018 Antwerpen
www.ap.be/koninklijk-conservatorium

Contact person: Kevin Voets
kevin.voets@ap.be
+32 (0)3 244 18 27

1.1.2 Coordination of the docARTES programme

Joost Vanmaele, docARTES coordinator

joost.vanmaele@docartes.be

Luk Vaes, docARTES coordinator

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+32 (0)9 330 40 81

1.1.3 Management and administration of the docARTES programme

The admission process to the docARTES programme, as well as the curriculum itself, is managed and administered by the Orpheus Institute. Your various submissions, reports and other forms associated with this curriculum will be requested by, and should be returned to the Orpheus Institute:

Orpheus Institute

Korte Meer 12

9000 Ghent

Belgium

Contact person: Kathleen Snyers, project manager

info@orpheusinstituut.be

+32 (0)9 330 40 81

1.2 ORGANISATION

Professors / supervisors / guest speakers

All docARTES sessions are hosted and taught by a core team of musician-researchers: the docARTES faculty. docARTES also relies on guest-professors from the partner institutions and on a strong international network of experts, performers and artist-researchers.

Supervision

As a doctoral student at one of the universities in the docARTES programme, you will be allocated a supervising team at the beginning of your doctoral trajectory. Members of your supervising team are your key contacts for regular support and guidance in the development of your doctoral programme.

The supervising team consists of the Directing Supervisor (Dutch: promotor) who may be joined by up to three specialists. According to the regulations and traditions of the institution with which you are registered, these specialists may be called Second Supervisor, Co-Supervisors, Specialists or Consultants.

The Directing Supervisor is always related to one of the degree awarding institutions and has the overall responsibility for overseeing your progress. Members of the supervising

team are responsible for the artistic and academic supervision respectively.

Supervising teams will usually consist of staff members who are potentially available from the partner institutions, but where necessary, external specialists will be engaged.

Supervision involves a binding cooperation between you and your supervising team, usually overseen by your Directing Supervisor, at all stages of the research project, from its initial acceptance to its final presentation (concerts, publication, etc.). The task of the supervising team is to monitor this research project and provide feedback, including timely warnings of inadequate progress. However, the student him-/herself is always directly responsible for the progress of his/her own research project.

You will read more about supervision in Chapter 8.

2. Student profile

In order to envisage entering the doctoral curriculum in musical arts, you should normally meet the following general requirements:

- hold a Master's degree in the creative or performing arts from a recognised conservatoire, college or university or demonstrate a comparable level of accomplishment;¹

As a guide to what this level might be, the learning outcomes for second-cycle conservatoire degrees in music agreed by the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* (AEC) are set out below (see ANNEX II).

- be a highly accomplished and reflective practising musician (in performance, composition or music pedagogy), with original, clear and well-articulated ideas for research in and through musical practice;
- have a good command of the English language (oral & written);
- submit a fully completed application form before the given deadline;
- successfully complete the admission procedure.

You will find a detailed description of the student's profile in ANNEX I – Student Profile.

You will find a list of the required skills and learning outcomes of the 2nd Cycle in ANNEX II – Learning Outcomes of the 2nd Cycle.

¹ The formal requirements and procedures in terms of degree certificates (or exemption from educational requirements) differ in each of the degree awarding institutions. The specific directives can be found in the enrolment regulations of the universities in the docARTES programme.

3. Duration and stages of the doctoral programme

3.1 DURATION

The duration of the entire doctoral programme is expected to be four to five years.

3.2 STAGES

There are seven stages within the doctoral programme:

Stage 1: Application

You may apply for the doctoral curriculum in musical arts at any time of the year. However, one application session will be organised each year (application deadline: January 15; entrance examination: April).

Application form can be accessed and guidelines can be downloaded from www.docartes.be

Stage 2: Assessment application form & entrance examination

An Advisory Group with representatives from the Orpheus Institute, the KU Leuven Association, Leiden University (Academy of Creative and Performing Arts), the Conservatory of Amsterdam and the Antwerp University Association preselects candidates on the basis of their submitted application form and accompanying materials (recordings, scores, etc). The Advisory Group focuses on both the intellectual and the artistic potential of each candidate and decides whether a candidate is allowed to take part in the entrance examinations.

Once a candidate is admitted to the entrance examinations, he/she is expected to present his/her research proposal to the Entrance Examination Committee and to give an artistic performance. The candidate will also be interviewed by the Entrance Examination Committee that will assess the practical and academic level of the candidate.

You will read more about admission procedures and guidelines in Chapter 5.

Stage 3: Enrolment/registration

If you pass the entrance examination successfully, and are thus recommended for acceptance, you must confirm the doctoral degree awarding institution at which you would like to enrol so that the recommendation can be approved by that institution.

Because the final admission and enrolment regulations differ in the doctoral degree awarding institutions related to docARTES, we do not go into detail about them in this Handbook.² To register at the university, you have to get in touch with the contact person of that university: you will find his/her contact details in Chapter 1 of this Handbook.

² The enrolment procedures usually include articles on topics such as degree requirements (or exemption from those requirements), residence permits, command of language.

Enrolment at a university is required to start the doctoral curriculum.

You will also register at the Orpheus Institute where you follow a compulsory curriculum of four years. You will receive a tuition fee invoice from the Orpheus Institute.

You will read more about the enrolment in Chapter 6.

Stage 4: Four year doctoral curriculum

Together with fellow students you will follow a doctoral curriculum over four years at the Orpheus Institute Ghent. The curriculum starts in September and consists of eight monthly sessions of two or three consecutive days (delivered by permanent staff and guest speakers) during the first introductory year, and (at least) 8 sessions spread over the following three years, with a minimum of 2 sessions in each of those three years.

You will read more about content, structure, assessment and credit-rating of the courses in Chapter 7.

Stage 5: Interim evaluation (qualifying hurdle)

After you have finished your first year of the doctoral curriculum, an interim evaluation is organised. An evaluation committee will judge your submission.

You will read more information on the interim evaluation in Chapter 9.

Stage 6: Completion of the doctoral curriculum

Next to the interim evaluation, you must also have successfully undertaken other assessment activities to be awarded the credits associated with the doctoral curriculum. The credit structure for the curriculum is designed to enable you to earn part of the credits from other activities that you may undertake during this period of your doctoral studies.

You will read more information on ECTS in Chapter 7.

Stage 7: Progress to final submission for the doctorate

The final completion of the doctorate usually involves one or more artistic presentations, such as concerts, performances and demonstrations, as well as a public defence of the thesis. The procedures for obtaining the doctorate (including those for the final presentation and the acceptance criteria for the thesis) are specified in the regulations of each of the degree awarding institutions.

You will read more information on progress to final submission in Chapter 10.

4. Use of languages

4.1 THE APPLICATION FORM

When applying for the docARTES programme, you have to write your application form in one of the following languages: (preferably) English, German, French or Dutch.

If the application form is not written in English, you should add an English translation of Section 2 of the original application form – ‘Description of the proposed research’. However, in their assessment, the Advisory Group and the Entrance Examination Committee will refer wherever possible to the original text (in the original language).

4.2 THE INTERVIEW

The language of the interview during the entrance examination is English.

In case both the candidate and the members of the Entrance Examination Committee are Dutch-speaking, the language will be Dutch.

4.3 THE DOCTORAL CURRICULUM

If you are successfully admitted to the docARTES curriculum, you will be following an English-speaking curriculum. All presentations and all written work asked during the curriculum sessions will be in English.

4.4 FINAL SUBMISSION

The language of the final submission depends on the regulations of the university where you are registered.

4.5 ADEQUATE COMMAND OF THE ENGLISH LANGUAGE

docARTES expects students to have an adequate command of the English language.

Applicants who demonstrate a lack of proficiency in English on the occasion of the application and entrance trajectory can be asked by the supervisor to take additional language courses.

5. Application procedure

5.1 APPLICATION DEADLINE

In general, you can apply at any time of the year to the Orpheus Institute. However, only one application session is organised each year: in order to start the programme in September, the application form and supporting materials have to be submitted before or on January 15. Entrance examinations are normally being organised in April.

Please note that the deadline is strictly observed. Application forms that do not reach the Orpheus Institute within the given period are not eligible (but will be eligible for the following application deadline).

See ANNEX IV for an overview of the important dates.

If you want to submit your application form, you should follow this application procedure:

5.2 THE APPLICATION FORM AND GUIDELINES

A first step in the application procedure is the submission of your application form. Applicants submit the digital application form together with URLs to a CD/DVD-recording (performers) or portfolio of compositions (composers). All parts of the application form should be completed in full and submitted online with all necessary attachments before or on January 15 (23:59 CET) to be taken into consideration. Download the application guidelines to prepare your application. More info: www.docartes.be/en/admission/application-form

5.3 APPLICATION FEE

There is a non-refundable application fee of € 100, payable at the point of application.

5.4 FIRST JUDGEMENT BY THE ADVISORY GROUP

If your application package reaches the Orpheus Institute before the given deadline, it will be initially assessed by the Advisory Group. The Advisory Group makes an initial evaluation, focusing on your intellectual and artistic potential, and decides whether it is appropriate for you to proceed to the entrance exam.

If the Advisory Group feels that your application should proceed directly to the Entrance Examination Committee, you nevertheless may be given the opportunity to make some minor revisions to it. These must be completed and the application resubmitted by the deadline indicated in ANNEX IV. You will be given the dates of the week in which your live entrance examination will take place.

Even if the Advisory Group does not feel that your application is ready to proceed immediately, it may still believe that you have the potential to be a successful doctoral student, given some further development. If this is the case, the feedback you receive may include recommendations as to the types of courses or units of study that you should consider undertaking prior to re-applying. If you choose to follow this advice, it should improve your

chances of success but you should not assume that taking the courses recommended will automatically mean that you will be accepted at your next attempt.

The Advisory Group may feel that, even with further development, your application is unlikely to be successful. If so, this will be reflected in the nature of its feedback, which may be disappointing, but is intended to be constructive.

5.5 FINAL JUDGEMENT BY THE ENTRANCE EXAMINATION COMMITTEE

The entrance examination will consist of:

- an artistic presentation in your discipline, linked (at least partly) to your research topic; composers present a portfolio of their oeuvre (min. 20 – max. 30 minutes);
- an oral presentation of your research topic (max. 15 minutes);
- a personal interview on your research topic, conducted by the members of the Entrance Examination Committee (max. 25 minutes).

The entrance examination will take place in front of the Entrance Examination Committee, consisting of:

- a chair;
- members of the Advisory Group;
- one or more experts.

Your spoken presentation and the subsequent discussion with the Committee will be in English (or Dutch, see Chapter 4). The entrance examination will be followed by a deliberation from which the results will be communicated within two weeks after the examination.

The entrance examination normally takes place in the Concert Hall of the Orpheus Institute in Ghent in April.

See ANNEX IV for an overview of the important dates.

6. Study contract, tuition fee and scholarship

6.1 STUDY CONTRACT

When you enter the docARTES doctoral curriculum at the Orpheus Institute, a study contract between you and representatives of the docARTES collaboration is drawn up. The contract specifies the arrangements concerning the content of the doctoral programme, which has been agreed to safeguard and facilitate the progress of your study. It summarises the agreements concerning supervision, evaluation and planning of your research project. The contract takes into account both the general university guidelines for doctoral research and the specific guidelines for a doctorate in creative and performing arts.

The contract states these elements (which are not exhaustive):

- the subject and outline of your research project;
- the name and function of the Directing Supervisor and other members of the supervising team (circumstances may cause that supervision is established shortly after the beginning of the programme);
- a description of the exact tasks of the members of the supervising team, and you as a doctoral student;
- the method and timeframe for evaluating the progress of your research project;
- the tuition/enrolment fee;
- your personal details.

The study contract is accepted, completed and signed by all parties at the start of the doctoral programme. All parties receive a signed original.

One copy of the contract will be added to the doctoral student's file. Copies of the project outline will be sent to all members of the supervising team.

6.2 TUITION FEE

Once admitted to the docARTES curriculum and having received notification of the recommendation of the Entrance Examination Committee, you should enrol at, and pay a tuition fee to the Orpheus Institute.

You pay an annual fee of € 1.250 during the first two years (which amounts to € 2.500 for the whole doctoral curriculum) at the beginning of your doctoral trajectory (September) and after having received an official invoice.

6.3 SCHOLARSHIP

The docARTES-programme does not provide a univocal system of scholarships. Students need to explore the possibilities of funding within the specific context of each of the partner institutes.

7. Doctoral curriculum

7.1 RESEARCH ENVIRONMENT

The doctoral curriculum takes place in a research environment that fosters intellectual and artistic exchanges and ensures an appropriate infrastructure and facilities (research and presentation spaces, instruments, staff, library, internet, etc.).

The research environment encourages debate with fellow researchers (doctoral and senior researchers as well as prominent figures in the academic and artistic communities). You can draw on interesting examples of good research practice and will be able to compare and relate your own field of interest to other research topics and to a broader research context. Experiencing this peer-group as a context for your research builds trust and confidence and fosters an appropriate intellectual and artistic vocabulary. Becoming aware of the potentials and complexities that exist at the interface of theory and practice can open new perspectives that enhance both the depth and the breadth of your research.

You are encouraged to attend external lecture series, seminars and conferences and to organise and take part in a wide range of professional activities, including concerts, exhibitions, performances and artistic and academic presentations.

7.2 ACADEMIC AND ARTISTIC DEVELOPMENT

As part of your doctoral programme, you will receive individual supervision and further tuition in the academic skills you need for your research (see also Chapter 8 on Supervision).

The elements addressed include:

- designing and implementing a research study;
- placing the research topic in a broader context;
- research methods, skills and techniques;
- comparative study, especially of related research;
- understanding the relations and tensions between theory, practice and criticism;
- presentational, documentation and information processing skills;
- structuring a thesis;
- bringing your own artistic accomplishments into line with the thesis and vice versa.

Special attention is devoted to your artistic development. This may take many different forms, depending on the topic of research. Although creative or performing achievements at a high level are already required for admission to the programme, you may need to develop further in a particular artistic direction or to expand your musical imagination.

7.3 STRUCTURE OF THE DOCTORAL CURRICULUM

The curriculum is organised over four years.

The introductory year starts each year in September and consists of eight monthly sessions

of two to three consecutive days. It is positioned at the beginning of the doctoral research trajectory to provide you with knowledge, insights and capabilities needed to conduct research in the creative and performing arts.

The monthly gatherings are organised in terms of a number of specific modules that allow the individuals to interact with each other and with the senior researchers that chair the modules. The modules contextualize artistic research, help doctoral students gain proficiency in research craftsmanship, add support to their individual projects by offering collective and expert feedback, and enable them to engage in hands-on research.

The 2nd, 3rd and 4th year of the curriculum are focus years. During these focus years, the docARTES students will participate in (at least) 8 sessions spread over the three years, with a minimum of 2 sessions in each of those three years³.

The focus sessions, aimed at relatively small groups, are practice-based and allow a student to choose a session that caters more directly to his/her personal doctoral project topic than the intro-year sessions. The goal is to have the doctorandi take a step forward in their research during the focus session.

The event sessions have a more open and public character and come in the form of a seminar or conference. They coincide with the research interests of the research fellows at Orpheus Institute or with research events and agendas initiated by one of the docARTES partners.

Every year, by the end of June, the doctorandi receive an overview of the focus and/or event sessions from which they can choose to attend during the next curriculum season. In general, the Orpheus Institute organises 2 to 3 focus sessions and about 4 event sessions per year.

Participation in the focus sessions can be active or passive. In both cases a registration form, which will be sent by the Orpheus office, has to be filled out by mid-September.

Attendance to these 16 sessions of the docARTES curriculum – 8 sessions in the introductory year and 8 sessions in the following years – is compulsory. You are only allowed 1 absence during 1 of these 16 sessions. At the end of your doctoral trajectory you should have attended a minimum of 15 (complete) sessions. All other absences will result in attending extra focus and/or event sessions until the minimum of 15 sessions has been reached.

7.4 ASSESSMENT AND CREDIT-WEIGHTING OF THE CURRICULUM

European Credit Transfer System (ECTS)

The docARTES curriculum represents a volume of study equivalent to 60 ECTS credits overall. Of these, 45 ECTS points are ascribed to the core activity of the docARTES curriculum and 15 ECTS points are therefore available to be earned in other ways. All this may be discussed with your host university and your directing supervisor. These may include taking elements of third-cycle study offered in another discipline or engaging in artistic activity outside the specific context of the research project being pursued (see below).

³ In the first year of the curriculum, the doctorandi can register for focus- and event- sessions but their participation will not be taken into account as part of the requirements for the focus-years (8 sessions to be followed during the 2nd, 3rd and 4th year of the curriculum).

As a student taking the docARTES curriculum, your workload will consist of preparing for the monthly sessions, the focus and the event sessions and participating in these sessions, as well as taking forward your research project and, at the end of the first year assembling the various elements of the submission that forms the crucial 'qualifying hurdle' for progression to the later stage of the doctoral trajectory.

It is envisaged that across the docARTES curriculum as a whole, you will spend roughly two thirds of your study time on preparing this submission and roughly one third on the work associated with the sessions.

The interim evaluation (qualifying hurdle) involves your submitting a portfolio and various accompanying materials, all of which are described in greater detail in Chapter 9. The purpose of this submission is to allow your examiners to evaluate your progress towards completing your doctoral project and, from the distance you have travelled already, to form a view of the likelihood of your going on to complete successfully and within an appropriate timescale (see below).

The remaining assessed element is designed to test how far, as you approach the end of the docARTES curriculum, you have succeeded in establishing yourself within the community of artistic researchers. With this in mind, it takes the form of your demonstrating that some aspect of your work as an artistic researcher has been accepted, or is of a level suitable to be accepted, in a refereed conference or publication, an invited concert or compositional commission, etc.

The precise nature of this assessment should be agreed between you and your Directing Supervisor. The following examples give some indication of the form it may take:

- Submitting a proposal for the conference held annually at the Orpheus Institute on themes relating to research in-and-through musical practice (*since programming considerations may mean that an otherwise worthy proposal cannot be accommodated in the conference, you will be awarded the 15 ECTS points associated with this aspect of the curriculum if your proposal is judged to be of a standard worthy of acceptance, whether or not it is programmed in the conference*);
- Producing evidence of having a paper, or other presentation, accepted at an external refereed conference during the period of your taking the curriculum;
- Offering evidence of a chapter being accepted for a refereed journal;
- As a performer or composer, providing evidence of an invitation to give a concert in a professionally recognised venue or to write a piece for performers or ensembles of good professional standing (*the artistic work must be directly relevant to your doctoral project and evidence for this must be provided in the form of a 300-word statement*).

The remaining 15 ECTS points are awarded for work complementary to the docARTES curriculum but outside it. They may be given in recognition of work at doctoral level within another programme or discipline that may have a helpful bearing on your research project (for example higher-level computer skills for a composer working with this technology). Alternatively, they may be given for work of an artistic nature which demonstrates your continuing growth as a musician and which will therefore reinforce the artistic side of your

work as an artist researcher. In this case, the sole criterion for success or failure will be the level of artistic quality. As a result, it will be necessary for those examining you either to attend the performance or to be provided with a good quality DVD recording.

You should discuss and agree with your Directing Supervisor the form that both these 15 ECTS point assessments will take. Such discussions may evolve over the earlier stages of your taking the curriculum but there must be a clear written agreement as to the form the assessment will take before the event itself happens.

The table below summarises these various assessments and their relationship to one another:

At the end of the 1st year Qualifying hurdle	At the end of the 4th year	Accumulated credits	Total credits
Assessed submission including attendance of the compulsory curriculum 30 ECTS	Presentation accepted in Orpheus Institute conference or equivalent 15 ECTS (see above)	45 ECTS within curriculum	60 ECTS
Credited work within other doctoral curricula or assessed artistic work not necessarily connected to the student’s doctoral project 15 ECTS outside curriculum			

8. Supervision

The supervising team usually consists of:

- A Directing Supervisor, who has the final responsibility for the student's work;
- A specialist for artistic supervision and a specialist for academic supervision: these experts provide feedback on artistic and academic aspects of the research project.

Supervising teams are assembled by the Directing Supervisor, in consultation with the student, at the beginning of the doctoral programme. Every doctoral student has at least one supervisor with appropriate research expertise and interests. Thanks to international collaboration, students can rely on a Europe-wide team of supervisors covering a diverse range of musical specialisms.

8.1 SPECIALISTS

In addition to your Directing Supervisor, there will normally be an artistic and an academic specialist who will be responsible respectively for the artistic development and the academic embedding of the supervision provided. Specialists of both kinds are usually needed owing to the singularity of a doctoral programme in the creative and performing arts, where artistic research calls for high achievement both in the artistic and in the scholarly aspects of the research.

Artistic specialists are internationally known and active as artists, working at the highest level of their profession and with knowledge of research in the arts. The artistic specialist assigned to you will be concerned with your musical practice and will give feedback in the light of the artistic development which you intend to achieve as part of your project. The specialist will assess whether the development process and the results produced along the way are influenced by your research and whether the relationship between your research and artistic development is meaningful, in particular in relation to the final performance(s) being aimed at. The specialist's role evolves during the course of the process, sometimes having more of a steering function and at other times including intensive coaching. In the practices followed in Belgium and the Netherlands, your artistic specialist will play a direct role in your evaluation and assessment in the last phase.

As a rule, academic specialists will themselves have a doctoral qualification and can therefore operate as independent researchers. They have an international reputation and work as specialists in their field and are usually attached to a higher education institute which is qualified to award doctorates. The specialist who is responsible for the academic aspects of your project keeps track of, and guides you in, a variety of areas including the following:

- the method of study
- the angles from which you approach and carry out your research
- whether you have sufficiently taken into account the international debate in your particular research field
- the way in which you use information and facts
- the logic and consistency of your arguments

- your planning and progress in relation to deadlines and, above all, the final submission
- the written content of reports, submissions and the final thesis.

The role of this specialist, too, changes in the course of the process. To begin with his or her task is to stimulate and challenge you, introducing fresh ideas and counter-arguments; soon, the emphasis changes to helping you to discipline your thoughts and tackle in a timely manner all kinds of tasks including the writing of interim research papers. Later, monitoring and commentary activities will take precedence, forming a kind of ongoing assessment dialogue leading up to the defence of the thesis for the doctorate.

The specialists are familiar with your research dossier, its artistic content, the research proposals contained in it, the intended research methods, the hypotheses and the expectations with regard to possible results and the provisional final outcome. They study, analyse and, in a more general sense, form an opinion of the material that you put forward and the processes and products of your artistic development. As part of this, they must continually assess whether the expected final result of your project will be capable of withstanding the critical scrutiny brought to bear on a thesis for a doctorate at the university. They provide comment, give advice and proceed in the course of the process to evaluation, checking and assessment. All of this takes place within the framework of your agreed plan of study.

8.2 PROCEDURES AND FORMALITIES

The initiative for making contact (making appointments, inviting to presentations, visiting studios, making documents available, responding to emails etc.) lies with you as a doctoral student. Should you fall short in this respect, the relevant specialist will get in touch with you, and with your Directing Supervisor, to point out your responsibility.

As a rule specialists and doctoral students meet for serious discussion for a good half day at least once every two months. It is highly recommended that you should keep in regular touch with your specialists in the intervening month to check on progress.

All the members of your supervising team will regularly inform each other of the state of your project. This is of particular importance in terms of the communication of information from specialist(s) to supervisor(s). If one of your specialists starts to have doubts about the feasibility of your doctoral programme he or she will communicate this to the other members of the team. Thereafter your Directing Supervisor will immediately discuss the matter with you.

docARTES plays an initiating role with regard to supervision and encourages a process that runs smoothly. This applies especially to the first two years of your studies, during which you pursue the taught docARTES curriculum and are therefore in monthly contact with the docARTES team. Nevertheless, the formal responsibility for supervisor(s) and specialist(s) rests with the university where the doctorate will be awarded. This applies equally to formal matters and any financial arrangements with supervisor(s) and specialist(s).

If you should feel that you are not being supervised sufficiently or appropriately, you will probably wish to discuss this informally with your Directing Supervisor as a first step. If the problem persists, you should take the matter up with the university where you are registered and where, if ultimately successful, your doctorate would be awarded.

IMPORTANT

As a general rule, assignments (in all subjects) should be submitted by the doctoral students to the appropriate lecturer by the due date.

Paperwork submitted by the student to (a) member(s) of the **supervising team** for e.g. review, have to be sent **min. 10 days beforehand**, to allow the member(s) of the supervising team to properly revise the work and/or prepare for a meeting.

Students are advised to keep a duplicate copy of the work.

9. Interim evaluation

9.1 THE QUALIFYING HURDLE [QH]

All students must take this Qualifying Hurdle (QH) at the end of their first year of study. Students must pass the QH in order to be allowed to progress to the second year of the docARTES curriculum.

The QH generally takes between 1.5 and 2 hours, and consists of: (a) an artistic presentation of maximum 25 minutes, (b) an oral presentation of maximum 20 minutes, and (c) a discussion about the research project with the evaluation panel.⁴

Practicalities⁵:

- The student must organize the QH her/himself and informs the contact point of the partner institution on the state of affairs.
- The date of the QH must be set according to the agendas of all people involved, and should take place between July and September.
- The panel that will evaluate the QH consists of: (a) all members of the supervising team, and (b) a docARTES faculty member.
- The student must deliver all materials for the QH (see below) before July 1 to all members of the evaluation panel.

The QH consists of the following elements:

1. A **Portfolio** containing:
 - a. An abstract of 300–500 words summarizing the essence of your research project (an annotated research question/hypothesis/problem).
 - b. A document of minimum 1.500–2.000 words, setting out the current conception of your research project and the form that you expect it to take at final submission (e.g. a brief contextualization of your research topic, a provisional table of contents, ideas about artistic outputs, ideas about the layout of the dissertation). This document should also show how practice and theory are integrated in the project. If applicable, this document should also describe and justify any alterations and evolutions that have taken place during the first year of the project.
 - c. The Individual Writing Project, including the review reports from your coaches.
 - d. Where relevant, other materials such as scores, recordings, video and other media, etc.

⁴ This timeframe is extendable in case the QH is part of a larger public event (conference, concert, etc.)

⁵ The dates indicated in relation to delivering the materials (July 1) and organising the QH (between July and September) can be overruled by the supervisor and members of the panel if the candidate can convincingly demonstrate that such an adjustment adds value to the evaluation process (e.g. a conference date, a concert).

2. An **artistic presentation** (max. 25 mins.) showing the progress you have made during the first docARTES year on the basis of your collaboration with your artistic supervisor. The form of this artistic presentation should be agreed upon with your supervising team prior to the QH.
3. A brief **oral presentation** (max. 20 mins.) of your project.
4. A **discussion** with the evaluation panel.

Decision

Based on your progress over the course of one year, the evaluation panel will provide feedback and deliver a (binding) decision about the continuation of your research project:

- Positive: the student can start the second year of the docARTES curriculum and continue with her/his doctoral trajectory.
- Negative, with possibilities: the student can start the second year of the docARTES curriculum. However, she/he has to retake (parts of) the QH (portfolio and/or artistic presentation) within 6 months of the initial QH.
- Negative: the student cannot continue with the docARTES curriculum. The student's enrolment at their host university will be terminated.

Students have the right to appeal the evaluation panel's decision. The procedure below sets out how a student may seek to have their complaints addressed:

- In the first instance, the student addresses her/his complaint in writing to the chair of the evaluation panel (usually the directing supervisor), outlining the nature and details of her/his complaint. The panel may wish to hear the student's complaint during a second meeting. Afterwards, the members of this panel will decide either to uphold the original decision or to pronounce a new decision.
- If the student is dissatisfied with the response of the evaluation panel regarding her/his complaint, she/he needs to follow the complaint procedure of the host university where she/he is registered. The decision following completion of this process will be considered final.

9.2 PERIODIC PROGRESS EVALUATIONS

After the Qualifying Hurdle the progress of the candidate will be periodically evaluated every 12 to max. 15 months after the previous evaluation. The panel consists of the full supervising team, in some cases supplemented by an invited expert. The student must organize these Periodic Progress Evaluations.

9.3 MONITORING OF THE ARTISTIC COMPONENT

The artistic component of the project is also subject to the supervision and evaluation process. As such, the development, process, and outcomes of this component will be actively monitored and assessed during the Qualifying Hurdle, the Periodic Progress Evaluations, and in preparation for the final decision on the project by the external expert panel ('Promotiecommissie').

Throughout the trajectory, the PhD candidate must actively inform their supervising team in a timely manner about the artistic component of her/his doctoral trajectory (as demonstrated during concerts, rehearsals, masterclasses, presentations of creative work, etc.).

10. Final submission

Final completion of the doctorate will usually include one or more artistic presentations, such as concerts, performances and demonstrations, as well as a public defense of the thesis.

Because the final submission regulations in the doctoral degree awarding institutions differ, we do not go into detail about them in this Handbook. You will follow the regulations of either Leiden University, the KU Leuven or Antwerp University. Please refer to the procedures for obtaining the doctorate (including those for the final presentation and the acceptance criteria for the thesis), specified in the regulations of the institution in question.

See Chapter 1 of the Handbook for contact details.

11. Ombuds service

A student must address all his/her complaints that relate to issues such as the quality of the curriculum, individual supervision, etc. to the ombuds service of the university where he/she is registered. The ombuds service will act as a mediator between the parties involved. Complaints will be dealt with confidentially and with respect for the privacy.

If the university feels that the Orpheus Institute or its staff is better positioned to solve the problem, the university will report the complaint to the Orpheus Institute. Once solved, the Orpheus Institute will inform the university about the action undertaken; the university provides then feedback to the student.

In case of an application declined by the Entrance Examination Committee, the candidate may wish to ask why his/her application has not been successful, or believe that he/she has cause for complaint. Since the candidate is not registered at a university, the applicant should raise his/her complaint in writing to the chair of the Entrance Examination Committee, outlining the nature and details of his/her complaint.

However, applicants should note that they have no right to challenge or complain about decisions that are based on academic grounds. Due to the level of competition for places, particularly for highly selective programmes of study, there will inevitably be occasions when an applicant is disappointed with the decision not to offer a place.

See Chapter 1 of the Handbook for contact details.

12. Benefits from docARTES

docARTES offers you:

1. an inspiring curriculum with innovative, group-based and hands-on training modules, seminars, workshops, colloquia and other events;
2. an international community of students, staff and alumni from a rich variety of musical backgrounds;
3. a Europe-wide team of supervisors covering a diverse range of musical specialisations;
4. a dynamic and professional research environment;
5. a unique global network of leading performers, composers and scholars.

ANNEX I – Student profile

Who is eligible for admission to the **docARTES** curriculum? The curriculum is primarily intended for gifted musicians in the field of performance, composition and music pedagogy, but giftedness is not the only measure of aptitude for the doctorate in the creative and performing arts. Candidates must have an attitude of curiosity and adventure, but not every curious and adventurous artist will be invited to enrol. docARTES seeks artists whose work raises questions or problems that can be further articulated and analysed through research. By posing and resolving such issues, they can change their own practice and open new paths for others to explore. Their research may even help find new common ground between artists, scholars, and scientists. In any case, it is imperative that it transcends individual goals and interests. Artistic research should contribute to our knowledge and understanding of artworks and creative processes. It should make insights, skills, and material available for future use and study, and thus enhance the development of the arts and their interaction with other disciplines.

It is for this reason that artistic research projects always have a dual nature. They comprise theory and practice. They necessarily involve verbal reflection with reference to the topic of investigation, but their artistic potential can only be observed from concrete products, be it works, performances, or events. docARTES leaves students considerable flexibility as to the relative weight of the theoretical and practical components and the degree of their integration, but the artist's perspective is at the heart of each project that qualifies for its support.

The flexible blend of theory and practice allows a range of research output options. Each option suggests a student profile and related admission requirements. The entrance committee of docARTES will assess candidates on the basis of the profiles that emerge from their project proposals. It will pass judgement on their ability to carry out the research as proposed, and to present the results appropriately.

For example, it is possible to graduate on an ambitious artistic project (a series of concerts, a coherent body of compositions, etc.) supported by a relatively short dissertation. In such a case, artistic production and research must be very closely entwined. Since creative and performing activities are so central to the project, high demands are made on the technical and artistic proficiency of the student. He or she should already be able to act on an international stage.

The same highly skilled artist may also undertake a more scholarly informed project, seeking to answer questions of a historical, theoretical, pedagogical or other nature. Such a project puts more weight on the dissertation than a project of the previous kind. The actual research is less entangled with artistic production. However, its relevance to artistic practice remains a *sine qua non*, and should be convincingly demonstrated by the student. The admission requirements additionally include a capacity for scholarly research, explanation, and critique.

Candidates who are more modestly active as practicing musicians may yet qualify for admission to the docARTES curriculum if their dissertation proposals sufficiently exploit their professional expertise, and if the practical importance of their project is demonstrable

through master classes and (or) lecture–recitals. Such events can be proposed by candidates who exhibit great skills as teachers or lecturers. The research as reported in the dissertation will be judged by its capacity to generate a greater number of these events. Research and practice are interwoven to the extent that students with this profile contribute to the development of their professional fields.

This list of student profiles is not exhaustive; nor are profiles always strictly delimited. What the reader should take from the above descriptions is the attitude of docARTES towards proposals of new candidates – an attitude that is open–minded as well as demanding.

ANNEX II – Second cycle learning outcomes

PRACTICAL (SKILLS-BASED) OUTCOMES OF THE 2ND CYCLE⁶ (where appropriate, and according to the individual nature of 2nd cycle curricula)
Skills in artistic expression <ul style="list-style-type: none">• At the completion of their studies, students should emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts.
Repertoire skills <ul style="list-style-type: none">• At the completion of their studies, students should have built upon their experience of representative works of the Principal Study repertoire either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation.• Students should be fluent across a range of styles and/or should have developed a distinctive and individual voice in one particular style.
Ensemble skills <ul style="list-style-type: none">• Where students have engaged in ensemble activity as part of their 2nd cycle study, at the completion of their studies they should be able to take a leadership role in this activity
Practising, rehearsing, reading, aural, creative and re-creative skills <ul style="list-style-type: none">• 2nd cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students should have ensured that any areas of relative weakness have been addressed. Through independent study they should also have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts
Verbal skills <ul style="list-style-type: none">• Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations
Public Performance skills <ul style="list-style-type: none">• At the completion of their studies, students should be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings.
Improvisational skills <ul style="list-style-type: none">• At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students should have acquired a high level of improvisational fluency.

6 Following general requirements as agreed by the AEC (Association Européenne des Conservatoires).

Pedagogical skills (where applicable)

- Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students should be able to teach the Principal Study to students at a variety of levels
- Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students should usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.

THEORETICAL (KNOWLEDGE-BASED) OUTCOMES OF THE 2ND CYCLE

(where appropriate, and according to the individual nature of 2nd cycle curricula)

Knowledge and understanding of repertoire and musical materials

- At the completion of their studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire.
- Students should be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts.

Knowledge and understanding of context

- At the completion of their studies, students should have extended their contextual knowledge, developing it independently in ways relevant to their specialism.
- Based upon a knowledge of musical styles and their associated performing traditions, students should be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts.
- At the completion of their studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

Improvisational skills

- At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students should have a broad knowledge of improvisational patterns that is sufficiently internalised for them to be able to apply them freely in a variety of contexts.

Pedagogical skills (where applicable)

- Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students should be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education.
- Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students should be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level.

GENERIC OUTCOMES OF THE 2ND CYCLE

(where appropriate, and according to the individual nature of 2nd cycle curricula)

Independence

Building on the skills acquired in the 1st cycle, students should have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be:

- Extended and complex
- In new or unfamiliar contexts
- Based upon incomplete or limited information

Psychological understanding

Building on the skills acquired in the 1st cycle, students should have become self-confident and experienced in the use in a variety of situations of their psychological understanding.

Critical awareness

Building on the skills acquired in the 1st cycle, students should have fully internalised their critical awareness.

Communication skills

Building on the skills acquired in the 1st cycle, students should have become confident and experienced in their communication and social skills, including the ability to:

- initiate and work with others on joint projects or activities
- show skills in leadership, teamwork, negotiation and organisation
- integrate with other individuals in a variety of cultural contexts and present complex work in accessible form

ANNEX III – Third cycle learning outcomes

docARTES provides a doctoral study framework, which equips the student with the skills and experience to proceed independently as an artistic researcher.

PRACTICAL (SKILLS-BASED) OUTCOMES OF THE 3RD CYCLE

(where appropriate, and according to the individual nature of 3rd cycle curricula)

Artistic development and skills

- The skills to integrate and demonstrate original artistic insights in performing, composing, theorizing and teaching
- The capacity to extend in a significant way our artistic understanding and to communicate those insights in a fully realized manner
- The development and realisation of artistic autonomy

Research skills

- The capacity to frame research proposals – whether pertaining to theoretical, practical or creative issues or a combination of these rigorously, lucidly and in terms of questions to be answered, insights to be gained, and indicators of success to be applied
- The capacity to identify and contextualize currently dynamic issues in one's field, in the sense of open questions, new topics and trends
- The capacity to realise the goals set for one's project, through intermediary steps and appropriate methods, equipment and team members, where relevant
- The capacity to identify and utilize the relevant literature and/or other resources in connection with one's field
- The capacity for critical analysis and evaluation of one's own and other's outcomes
- The capacity to document, analyse and summarise the interim and final outcomes of one's projects
- The capacity to use project funding and evaluation systems in the development of one's own work

THEORETICAL (KNOWLEDGE-BASED) OUTCOMES

(where appropriate, and according to the individual nature of 3rd cycle curricula)

- Awareness of, and respect for, standards of excellence in one's own field; the capacity to distinguish between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres
- Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated
- Awareness of ownership rights of those who might be affected by one's project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.)
- Awareness of the work and health implications for those involved in one's activities; the capacity to conduct research with a strong
- sense of responsibility and vigilance
- Awareness of the economic potential and utilisation of one's outputs.
- Awareness of relevant methods and techniques of inquiry related to one's field of study.

GENERIC OUTCOMES

(where appropriate, and according to the individual nature of 3rd cycle curricula)

Independence

- The capacity to pursue one's own questions and ideas
- The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities
- The capacity to sustain and deepen one's inquiring, research-oriented approach throughout one's career and, where appropriate, across all aspects of one's work and endeavour

Critical awareness

- The capacity to question the legitimacy of self-serving or commonplace ideas, conventions, fashions, etc.
- The capacity to see one's own shortcomings and untapped potential, and to devise strategies for maximizing one's performance
- The capacity to recognize and challenge the standards within one's community of researchers, practitioners and creators
- The capacity to respond with understanding and responsibility to critical considerations from within one's community of researchers, practitioners and creators

Communication skills

- The capacity to establish and maintain cooperative relationships with colleagues and students within one's own institution and among the wider scholarly and artistic community
- The capacity to write/present/perform clearly and appropriately for the target audiences (e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output)
- The capacity to improve the public's understanding and/or artistic insight in one's field of study
- The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc.

This document is derived from the AEC Learning Outcomes for the 1st, 2nd and 3rd cycle (7)

ANNEX IV – Important dates

Application Procedure

Application deadline: submission of application form and supporting materials	January 15
Assessment by Advisory Group (AG)	January/February*
Notification of Advisory Group decision	February/March*
Entrance exams - assessment by Entrance Examination Committee (EEC)	April*
Notification of entrance decision	within 2 weeks after the exam
Start doctoral curriculum	September

* Exact dates differ per year. Applicants will receive more detailed info via e-mail during the application process.

ANNEX V – docARTES structure and organisation

A/ DOCARTES PARTNERS

docARTES started in January 2004 and was set up by the docARTES partners:

- Orpheus Institute, Ghent (BE);
- Leiden University, Academy of Creative and Performing Arts, Leiden (NL);
- KU Leuven Association, Leuven (BE) (KU Leuven, Lemmensinstituut, Associated Faculty of Architecture and the Arts (FAK))⁷;
- Royal Conservatoire The Hague, The Hague (NL);
- Conservatory of Amsterdam, Amsterdam (NL);
- Antwerp University Association, Antwerp (BE); Royal Conservatoire Antwerp, Antwerp (BE)⁸.

ORPHEUS
INSTITUUT

ROYAL
CONSERVATOIRE
ANTWERP



LUCA
SCHOOL
OF
ARTS

MEMBER OF
ASSOCIATIE
KU LEUVEN

ROYAL
CONSERVATOIRE
The Hague

Conservatorium van Amsterdam
Amsterdam School of the Arts

B/ DOCARTES BOARD OF DIRECTORS

The docARTES board of directors consists of:

- Peter Dejans, director Orpheus Institute, Ghent (BE), coordinating institution;
- Henk Borgdorff, Leiden University, Academy of Creative and Performing Arts, Leiden (NL);
- Carl Van Eyndhoven, KU Leuven Association, Leuven (BE);
- Michiel Schuijjer, Conservatory of Amsterdam, Amsterdam (NL);
- Pascale De Groote, Royal Conservatoire Antwerp, Antwerp (BE).

7 Joined docARTES in 2007.

8 Joined docARTES in 2011.

ANNEX VI – Equal Opportunities Policy

Statement of general

docARTES is committed to a policy of equal opportunities. It aims to provide musical education and training at the highest international level to meet the aspirations of as many as possible of those whom it deems to have the ability and motivation to benefit.

As an institution described at its foundation as one whose doors are open to the whole world, docARTES acknowledges and welcomes influences from diverse social and artistic traditions. docARTES seeks to foster excellence in everything in which it is involved.

College Commitments

The Equal Opportunities Policy of docARTES aims to ensure that no student, member of staff or visitor is subjected to unfair discrimination. docARTES will not discriminate unfairly on the grounds of age, disability, marital status, race, religion, class, gender, sexual orientation or other such unjustifiable cause. docARTES will endeavour through equal opportunities action to create an environment in which students and staff give due respect to other people and their work or ideas.

Educational provision

Students are recruited on the basis of their merits, abilities and potential. In any review of selection criteria and procedures docARTES will ensure that consideration is given to equal opportunities issues.

Employment

Selection criteria and procedures for staff will be designed, monitored and reviewed to ensure staff are recruited and selected on the basis of their merits, abilities and potential. The institutions of docARTES will work to ensure equality of opportunity and treatment in the recruitment, selection, training, development and promotion of staff at all levels.

Monitoring

docARTES will collect, evaluate and publish data relevant to its equal opportunities policies. Procedures for the assessment of students' progress and achievements will be monitored and reviewed regularly to ensure that the principles of this policy are being followed.

Policy review

docARTES is committed to the continuing development and review of its policies and practices to ensure equality of opportunity and treatment of those who are, or seek to be, its students or employees. docARTES will also, where suitable, initiate new policies and practices. In meeting these commitments docARTES will take due account of any duties or

obligations imposed by the law.

Awareness

docARTES will encourage greater awareness of its aims, policies and procedures in the field of equal opportunities and provide appropriate information and training as required.

Failure to adhere to the policy

docARTES will do its utmost to protect students and staff from discriminatory behaviour by any individual or groups within the institution. Allegations of discriminatory behaviour on the part of students or staff will be dealt with under the regulations of the institution where students are registered, or staff is employed.

ORPHEUS

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