



KUNST +
CREATIEF

PROFESSIONAL
DOCTORATE

UAS PD
PROGRAMME

ARTS + CREATIVE

Liesbet van Zoonen

Anke Coumans

Michel van Dartel

CONTENTS

	Introduction			3
1	Educational profile	1.1	PD profile in outline	5
		1.2	Content focus	6
		1.3	Added value, utility and necessity	8
		1.4	Programme level	9
		1.5	Character of the programme	10
		1.6	Final qualifications	11
2	PD trajectory	2.1	Programme content	13
		2.2	Matching and selection	15
		2.3	Supervision of candidates	16
		2.4	Quality requirements for supervisors	16
		2.5	Embedding in lectorates and the (international) network	17
		2.6	Study load and duration	17
		2.7	Procedures	17
3	Examination	3.1	Method of examination	19
		3.2	Portfolio quality requirements	19
		3.3	Other assessment tools	20
		3.4	Quality care	20
4	Governance	4.1	The Graduate Network	25
5	Finances	5.1	Costs per PD trajectory	27
		5.2	Costs for Train the trainer	28
		5.3	Costs of the Graduate Network	28
		5.4	In Summary	29
	Terminology and abbreviations			30

Annexes (overview)

Annexes 1 – 6

INTRODUCTION

5 The Arts + Creative PD programme is the result of a broad deliberation between various initiatives within the UAS Art Education, the professor platforms¹ focused on arts and creativity, and the opportunity offered to the UAS by the Ministry of Education, Culture and Science to develop a pilot for a professional doctorate. Earlier, the proposition
10 'A third cycle for the Arts and Creative Sector' outlined the background to arts and creative research in the Netherlands and expressed the widely felt need for a third cycle in the form of a professional doctorate. *"The Arts + Creative sector is as good as ready for a third cycle,"* the proposition states. *"The education is firmly rooted in
15 strong traditions and the highest quality, and in the direct context of the professional field. (...) A strong research community and tradition have emerged, with strong networks and lasting partnerships within and outside the universities of applied sciences."*²

20 This proposal is the operational translation of this proposition and ensures that UAS Art Education will be able to actually start their third cycle in 2022. It fits within the broad framework of the national PD pilot working group. It has been drawn up by a taskforce of three members who have each contributed specific expertise about artistic
25 and design research and have extensive experience with third-cycle trajectories and organisational forms. The taskforce was directed by a board of managers from UAS Art Education. Furthermore, it was provided with advice and suggestions by an advisory committee of professors from the Arts and Creative disciplines of the universities of
30 applied sciences.³ The taskforce, board and advisory committee were supported by Wilma Diepens and Rens Holslag of the St. Joost School of Art and Design. Director René Bosma formed the link with the national working group for the PD pilot.⁴

35 This proposal marks the beginning of the pilot. It outlines the playing field that gives room for successive iterations of improvements and refinements. During this process, the core of the programme will remain in place: a third cycle that will make it possible both to push the boundaries in the professional practice of artists and designers,
40 and to intervene in social challenges and processes.

Taskforce PD Kunst + Creatief, November 2021

Liesbet van Zoonen

Anke Coumans

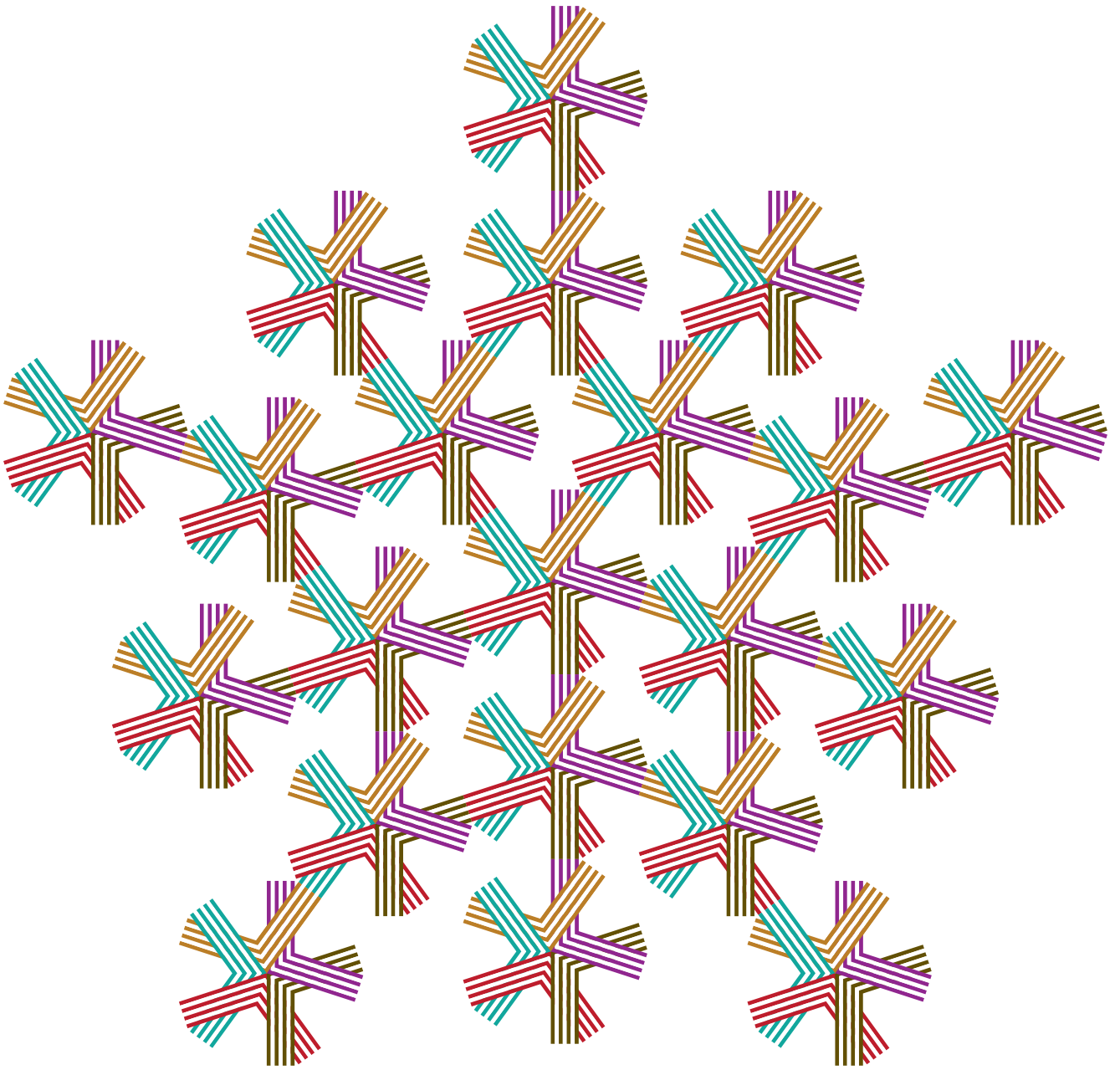
Michel van Dartel

¹ <https://regieorgaan-sia.nl/praktijkgericht-onderzoek/lectoren-platforms/overzicht-lectorenplatforms/>

² Een derde cyclus voor de kunst- en creatieve sector. Propositie pilot derde cyclus HBO/cluster Kunst en Creatief, 2020, p. 3.

³ See Annex 1 for the composition of both bodies

⁴ Association of Universities of Applied Sciences. UAS professional doctorate. A professional degree programme focusing on practice-based research.



1 EDUCATIONAL PROFILE

5 1.1 PD profile in outline

The Arts and Creative sector encompasses a range of disciplines, from performing arts to heritage, from film to architecture, from fashion to media and interaction design, from music to visual arts. It includes making practices, design, curatorial and pedagogical practices, and this does not exhaust the list. A characteristic of the sector is that practice-based research involves both interventions in its own arts and creative domain and a focus on other social domains and issues.⁵ Practice-based research can be about, for example, the significance of new materials and techniques in the visual arts (think bio or digital art, for instance) as well as about dance or music as a form of therapy or professional training, among many other things.⁶

As such, demand articulation in the Arts + Creative PD stems both from the practice of artists and designers themselves, as well as from other social practices. This diversity and multidisciplinaryity is also reflected in the training and research of the fifteen institutions that are jointly shaping the pilot for the PD programme in the Arts and Creative sector.⁷ This involves both monosectoral-art schools and the arts and creative studies in multisectoral schools.

The Arts + Creative PD programme does justice to the diversity in the sector. At the same time it has a clear demarcation with respect to other PD programmes and with respect to university PhD programmes in, for example, the humanities. This does not alter the fact that collaboration is possible with other PD programmes and with the universities.

The Arts + Creative PD programme is based on artistic and/or design research that responds to a question relevant to the candidate's art or creative practice, and/or that focuses on an intervention from that practice in a specific social context or practice. Over a period of four years (full-time) or a part-time equivalent with a maximum duration of eight years, a creative professional works through a combination of research and creation, learning and reflection on the required qualifications and final products. This adds up to the equivalent of 240 EC. At its core are one or more arts and creative interventions, combined with a well-grounded, coherent reflection that can be presented in various communicative form(s) and contexts.⁸

In addition, receiving training and supervision, teaching and ensuring adequate dissemination are part of the programme as well.

Regardless of whether the question articulation stems from an artistic, design or other social practice, the research is completed with a portfolio of arts or creative interventions and an accompanying reflection that is in line with international standards.⁹

⁵ UAS-PD. Een beroepsopleiding waar praktijkgericht onderzoek centraal staat. Maart 2021, p. 10.

⁶ More examples of practice-based research in the Arts + Creative sector are extensively described in the proposition *Een derde cyclus voor de Kunst en Creatieve Sector*, September 2020.

⁷ HKU, Rietveld, AHK, HvA, KABK, Hogeschool Rotterdam, Codarts, Avans Hogeschool, Buas, Fontys, DAE, Zuyd, Artez, Hanzehogeschool, InHolland.

⁸ By 'arts and creative interventions' we mean all arts and creative works, actions, processes, methodologies, approaches, action knowledge, products or prototypes that contribute to solving problems in professional practice, both from the arts and creative sector itself and from other domains.

⁹ See § 3.4 on quality care for more details.

Expected candidates for the PD programme (some candidates will recognize themselves in multiple categories) are:

- *Practicing artists and designers*: The PD programme will raise the practices of these creative professionals to a higher level, will contribute to the development of the field, will make their innovative power sustainable, will create connections with other social fields and partners, and will ensure the connection with the international workfield. 5
- *For teachers and researchers of arts and design programmes*: The PD programme will contribute to the professionalisation of teaching staff, will strengthen the research culture of the participating institutions, and will ensure the valorisation of research within the educational and professional field. 10
- *For talented graduates from master programmes in the arts and creative studies*, who have already gained demonstrable experience in practice based research in their studies and whose research proposal testifies to the context in which they intervene: the PD programme extends the free research and innovation space for aspiring talent, which in the current situation – in which the creative professional must quickly grow towards an independent or embedded practice – is too scarce, and gives students, after they acquire the PD qualification, more opportunities to take on a constructive role in arts education, the professional practice and the workfield. 15 20 25

¹⁰ Programme Team of 3rd cycle in higher professional education (2020). UAS Professional Doctorate: 'A professional degree programme focusing on practice-based research. Learning to make interventions in complex business practices.'

Through the PD programme, creative professionals are formed who will be able to 'intervene in complex practices'¹⁰: that is, professionals who know how to explore and identify innovations within the complex practices of artists and designers (*the innovator*); who can use artistic and/or design methods to deepen practice, and/or can otherwise enrich the field (*the researcher*), and/or can impact ideas around complex social challenges (*the change agent*). They collaborate on an equal methodical level with various actors in their research field, are able to transfer methodical and practice knowledge to these actors, as well as to other artists and designers. They are also capable of critical reflection on their own role, ethics, responsibility and accountability in deepening and renewal processes (*professional*). 30 35

1.2 Content focus 40

The PD programme covers the broad and diverse field of research in and through the arts and creative practices. Over the years, this multiplicity has been organised in various ways. For example, a distinction is often made between artistic research and design research¹¹: 45

¹¹ See, for instance, SIA (2020). 'Verkenning naar de versterking van praktijkgericht onderzoek aan kunsthogescholen'. The report also mentions research on the arts. This falls outside the focus of the Arts + Creative PD.

Artistic research

In artistic research, one's own art or creative practice is the reason for doing research. This research distinguishes itself methodologically from academic research on the arts in that it takes place in, and through, artistic and creative practices. The results of the research are therefore partly artistic practices and products: performances, compositions, shows, installations, sculptures.

In this sense, artistic research often has more in common with technical design research than with humanities research.¹²

Design research

Design research involves the use of artistic and/or design methods to achieve an intervention in another social practice or in a curatorial or pedagogical practice. Within this type of research, artists, heritage professionals and designers work on socially relevant innovations, together with all possible parties in the field in question. As a rule, there is co-creation and there are multiple stakeholders. In this context, the term 'Key Enabling Methodologies' is used to identify the various creative interventions in social practices.¹³

In the arts and creative domain, the distinction is made between 'arts as research', in which one's own art or creative practice can be a form as well as an object of research, and 'arts in research', in which art or creative practices play a role in other forms of research, conducted for the benefit of social transitions.¹⁴ In addition, the terms 'practice-led' and 'practice-based' are frequently used to make a similar distinction. Practice-led research involves interventions in the arts or creative practice, while practice-based research leads to new knowledge or interventions related to another domain by means of creative artifacts or processes.¹⁵ In the actual practices of artists and designers, we often see a combination or overlap of these forms of research.

The creativity and urge for innovation inherent in the sector, means that every typology and every category with which one tries to map out the research field will always be confronted with practical examples that expand the limits of these classifications.

The substantive focus of the Arts + Creative PD programme is, therefore, fundamentally open and enabling within the boundaries of the admission requirements and final attainment objectives.

The inevitable discussion about and reflection on the question of what artistic and/or design research is and which requirements it should meet is an essential part of the enrichment of the field and the reflexive professional practice to which the PD programme leads.

¹² Borgdorff, Henk (2009). Onderzoek in het kunstonderwijs. *Tijdschrift voor Hoger Onderwijs*, 27(4), p. 274.

¹³ Alonso, M. B., van der Bijl-Brouwer, M., Hekkert, P., Hummels, C., Kraal, J., Krul, K., ... & Tromp, N. (2020). *Sleutelmethodologieën (KEM's) voor missiegedreven innovatie*. CLICKNL.

¹⁴ Wang, Q., & Hannes, K. (2015). A typology of arts-based research. In *Undisclosed issues in qualitative research*, Date: 2015/04/09-2015/04/10, Location: Brussels, Belgium.

¹⁵ Candy, L. (2006). *Practice based research: A guide*. CCS report, 1(2).

1.3 Added value, utility and necessity

The added value, utility and necessity of the Arts + Creative PD programme lie in four areas.

Firstly, in terms of content and method, the Netherlands does not currently have an independent third cycle that builds on the BAs and MAs of arts and design education at the universities of applied sciences. There are some local programmes for PhDs in the arts in which an art school collaborates with the neighbouring university, and some art schools have designed their own route to a third cycle. In addition to the very limited number of PhD positions that can be offered in this way, there is also no overarching vision of the third cycle that can help the Arts and Creative sector continue to develop, innovate and excel, while also strengthening its international profile. “The lack of this joint highest level is a shortcoming that causes developmental processes to stall. Dutch artists, designers and creative professionals have to rely on foreign countries to develop further, based on their own practice, and PhD students from abroad fill top positions in the Netherlands.”¹⁶

5

10

15

20

Secondly, the PD programme offers researching artists and designers the opportunity to further explore their (combination of) disciplines and innovate their practice and workfield for several years. In recent decades it has been pointed out from various angles that such artistic and design freedom is hardly present in the Netherlands anymore. In various advisory reports in the sector, from the musical theatre to the performing arts and design, the Dutch Arts Council emphasizes that there is a shortage of research and experimentation space in the Netherlands, which puts the artistic development and quality of the arts and creative sector at risk in the long run. The Council therefore recommends the strengthening of the research tradition in the sector, among other things by stimulating a research practice in the art vocational schools.¹⁷

25

30

Thirdly, several advisory bodies and institutions have pointed out the importance of research in the Arts and Creative sector for the creative and innovation climate in the Netherlands. For example, the *Scientific Council for Government Policy (WRR)* and the *Advisory Council for Science, Technology and Innovation (AWTI)* state that arts and culture are essential components of an innovative national and regional ecosystem. Moreover, both bodies consider the arts and creative sector indispensable for confronting the major social challenges facing the Netherlands. The National Science Agenda has therefore put on the agenda as the main research questions the creative and innovative capacities of professionals, and the use of these professionals in solving important social problems. At the same time, in municipal and national cultural policy, presentation institutions are urged both to innovate their own sector and to

35

40

45

¹⁶ Een derde cyclus voor de Kunst- en Creatieve Sector. Propositie pilot derde cyclus HBO, cluster Kunst- en Creatief, p.3

¹⁷ Raad voor Cultuur. Ontwerp voor de toekomst. Pleidooi voor creatieve reflectie op maatschappelijke vraagstukken. September 2019; Zie ook: Edens, C. (2020). “Mensen hebben ruimte nodig om te klooiën.” Rijnbott Magazine #11, <https://rijnbott.nl/actueel/nieuws/mensen-hebben-ruimte-nodig-om-te-klooiën/>; Amsterdams Atelier- en Broedplaatsenbeleid, 2019-2022; Cultuurprofiel Rotterdam en Regio, 2018.

contribute to social and urban challenges, causing among them a growing demand for research capacity among creative professionals.¹⁸ That two-pronged research question reflects the dimensions of the PD programme's substantive focus, aimed at interventions within artistic and creative practices themselves and/or practices on behalf of urgent social transitions.¹⁹

Finally, the Arts + Creative PD programme will also provide a deepening, development and innovation of the arts vocational education, especially of the first and second cycles of the BA and MA programmes. In the proposition for the PD programme of the UAS Arts and Creative cluster, the third cycle is therefore discussed as an opportunity to develop continuous curricula: "A third cycle can provide more room within the research curriculum to conduct the ongoing dialogue and discussion about the role and content of research, partly based on the highest attainable level (Bachelor/Master/Doctoral). In particular the master programme would benefit from getting nourished by the third cycle, so that it can continuously specify and apply its criteria."²⁰

1.4 Programme level

The Arts + Creative PD programme realizes level 8 of the European Qualifications Framework which involves:

- Knowledge at the most advanced frontier of a workfield or study and at the interface between fields;
- The most advanced and specialized skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation, as well as to extend and redefine existing knowledge or professional practice;
- The demonstration of 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.²¹

Several European art schools have adopted these qualification requirements and have added some principles specific to the arts and creative sector. These Florence principles²² cover: qualification and access; the exit profile: the PhD project and output; research culture and environment; supervision and assessment; dissemination and impact. These will return in the paragraphs in chapter 2 on the PD trajectory and in chapter 3 on Examination.

¹⁸ A.o.: Stimuleringsfonds Creatieve Industrie. Beleidsplan 2021–2024: Ruimte voor verbinding, 2020; en Gemeente Rotterdam. Cultuurplan 2021-2024 'Stad in transitie, cultuur in verandering', 2020.

¹⁹ Taken from SIA (2020).

²⁰ Een derde cyclus voor de kunst- en creatieve sector. Propositie pilot derde cyclus HBO/ cluster Kunst + Creatief, 2020, p. 16.

²¹ <https://europa.eu/europass/en/description-eight-eqf-levels>

²² <https://cdn.ymaws.com/elia-art-schools.org/resource/resmgr/files/26-september-florence-princi.pdf>

1.5 Character of the programme

The PD programme can be taken full-time (four years) or part-time; the latter with a maximum duration of eight years. During that time, PD candidates spend 75 % of their time doing research, 12 ½ % receiving instruction, and 12 ½ % teaching. The programme is best characterised as *collective customisation*, provided by the Graduate Network in conjunction with the participating Dutch art schools. (A detailed elaboration of the programme components presented below follows in chapter 2 on the PD trajectory).

For the PD candidate, collective customisation means that the person performs artistic and/or design research on a self-defined project or process, receiving individual guidance from a supervisory committee (see § 2.3) that is in keeping with the specific research challenges of the project. In addition, the PD candidate attends common education and training components.

The supervising PD professors must hold a PhD or PD and must have experience in supervising artistic or design research. They commit to the candidate's Training and Supervision Plan, and to the joint training programme and supervision framework elaborated in this programme plan (see Annex 2). They also jointly delve into, and qualify themselves in, good supervision practices through the *Train-the-trainer* offering of the Graduate Arts and Creative Network and through ongoing intervision groups.

To strengthen the collective research culture in the Arts + Creative PD programme, the Graduate Network's PD curriculum provides collective components equivalent to 20 EC. This offering includes modules such as *Advanced methods of artistic and design research; Ethics, integrity and professionalism; The role of arts and artistic research in society; Complex research environments; Forms of dissemination and writing; and/or Understanding innovation and creativity*.²³ This collective part of the PD curriculum also includes presentation colloquia in which candidates discuss their work and progress with each other, in the form of intervision and peer-to-peer evaluation.

In addition to this common part of the PD curriculum, the candidate can acquire another 10 EC with individual course components, which are determined in consultation with the supervisory committee and documented in the Training and Supervision Plan. Participation in the various components of the 30 EC curriculum is mandatory and will result in a certificate that is part of the concluding portfolio.

²³ The exact content and form of these components will be further developed by the graduate committee after its installation.

All participating institutions commit themselves to the vision, methods and other parts of the PD programme and the Graduate Network. They also offer a local research context in which the possibility for inter- and transdisciplinary cross-fertilization exists, and an infrastructure in which (inter)national exchange is realized. In this environment, the PD candidate has access to adequate financial and infrastructural resources, as well as staff and technical support to carry out the research. The institution also gives the candidate the opportunity to teach about his or her own research.

1.6 Final qualifications

The generic description of the European Qualifications Framework with regard to the knowledge, skills and attitude of level 8, is given shape in the Arts + Creative PD programme in a portfolio of

- 1 One or more art or creative works and/or interventions; combined with
- 2 A substantiated and coherent reflection that can be presented in a variety of communicative forms; and completed with
- 3 Reporting and certification on supervision, training, education, dissemination and any other relevant activities.

Based on these qualifications, the candidate should be able to perform four intertwined roles upon completion of the PD trajectory:

1 The PD candidate as innovator

In this role, the candidate is able to design an intervention that innovates the art and/or design practice itself (including making, design, curatorial and pedagogical practices) and/or revises its relationship to other social sectors. This covers the following characteristics:

- a Thorough knowledge of the state of the art in the field;
- b Being able to identify where and why innovation is needed and its place in the context of the profession and its development/ tradition;
- c The creative ability to explore that innovation by means of interventions.

2 The PD candidate as researcher

In this role, the candidate will be able to design and conduct methodical and transparent research that connects with and enriches the practices of the arts and design sector. This covers the following characteristics:

- a The independent development of a relevant and innovative research question;
- b Mastery of the methods and methodologies needed to answer the research question;
- c The ability to communicate appropriately about the research.

3 The PD candidate as change agent

In this role, the candidate achieves change within social domains other than her/his own field of practice. This covers the following characteristics:

- a A thorough understanding of the practical, organisational and procedural complexities of the relevant workfield, also in relation to the wider social context; 5
- b Insight into the behavioural components of change and renewal processes;
- c Expressiveness and mobilizing power. 10

4 The PD candidate as professional

In this role, the candidate demonstrates professional reflexive and ethical capacity. This covers the following characteristics:

- a The ability to reflect on one's own artistic and design research by positioning it within existing research traditions; 15
- b The ability to name and assess the importance and significance of the practical research for the relevant environment of collaborating parties;
- c The ability to transfer methodical and practical knowledge to other professionals; 20
- d Knowledge and awareness of the ethical and integrity issues in the practices of artistic and design research, and of the associated action repertoires. 25

For the arts and creative industries, these four roles will often coincide in the practice of research. For example, in some projects, innovation, research and impact are intertwined, and artistic research is seen as a form of impact in itself.²⁴ In addition, post-doctoral artists and designers will logically remain professionals in the roles of change agent, researcher or innovator. 30

As learning outcomes of the Arts + Creative PD, it is better, therefore, to understand the four roles as dimensions of the research practice that may be present, intertwined, or separated in specific projects in different ways or moments. For this reason, in this pilot, an overly mechanical use of these roles in assessing the learning outcomes is not appropriate. 35

²⁴ See, for instance, Kryssa, J. (2017). Exhibitionary practices at the intersection of academic research and public display. In *Futures of Artistic Research*, Academy of Fine Arts Finland.

2 PD TRAJECTORY

5 2.1 Programme content

The programme content can be characterised as collective customisation. It consists of a combination of individual and collective activities, which are partly carried out within the institution and partly within the Graduate Network. These individual and collective activities shape a learning process that is characterised by ‘learning by doing’, and that is embedded in a community of learners formed by the PD candidates in the Graduate Network. Thus, the entire programme will have local and national components:

- 15 → a The development and execution of interventional research by the PD candidate in accordance with a research plan;
- b The reception and integration of substantive supervision from the supervisory committee by the PD candidate, in accordance with a training and supervision plan prepared in consultation between candidate and committee;
- 20 → c The PD candidate’s participation in joint education and training components of the Graduate Arts and Creative Network;
- d The PD candidate’s teaching about his/her own research for students in programmes at the institution(s) involved;
- 25 → e Sharing insights and results with peers, stakeholders and other relevant audiences (dissemination).

Ad a

30 *The development and execution of intervening research* concerns the in-depth, independent development and execution of an artistic or design research project. This has all been laid down in a Research Plan containing the elements of relevance, analysis, design approach and research methods, interpretation, validation and dissemination. It concerns research in which a candidate’s own artistic or design practice is the reason for research; research that involves the use of artistic and/or design methods to achieve an intervention in a social practice or context; or research that involves articulations, transgressions or shifts of both. (See Annex 3 for the format of the research proposal.) The PD project will be evaluated on its innovative, research-based, impact and ethical dimensions.

Ad b

45 With regard to *receiving and integrating substantive supervision* from professors, this involves a regular exchange and dialogue between the PD candidate and the supervisory committee. Here, one should think of the supervisors as ‘critical friends’,²⁵ rather than a master-apprentice relationship. That is, supervision is given without imposing anything on the candidate and learning is done by being

25 “A critical friend can be defined as a trusted person who asks provocative questions, provides data to be examined through another lens, and offers critiques of a person’s work as a friend. A critical friend takes the time to fully understand the context of the work presented and the outcomes that the person or group is working toward. The friend is an advocate for the success of that work.” Costa, A. and Kallick, B.(1993) Through the Lens of a Critical Friend. *Educational Leadership* 51(2) 49-51

open to comments, suggestions and improvements from the supervisors. At some point, of course, the supervisory committee does have the responsibility to make a decision about continuation.

Ad c

With regard to the *joint education and training components*, they are there, on the one hand to support the individual PD candidates, to develop a joint research culture of the participating art schools, 'lectoraten' and the PD programme as a whole, and on the other hand to provide an environment that serves as a peer group for the PD candidates. Participation is therefore mandatory and results in a certificate that is part of the concluding portfolio. The joint part amounts to a total of 20 EC and includes the following components: *Advanced methods of artistic and design research; The role of arts and artistic research in society; Ethics, integrity and professionalism; Complex research environments; Forms of dissemination and writing; and Understanding innovation and creativity.*²⁶ In addition, the candidate may acquire another 10 EC with individual course units, which are determined in consultation with the supervisory committee and recorded in the Training and Supervision Plan.

5

10

15

20

²⁶ The exact content and form of these components will be further developed by the graduate committee after its installation.

Ad d

As far as teaching is concerned, the PD candidate may be deployed for teaching for a maximum of 12 ½ % of the PD appointment. For a full-time candidate, this means a period of six months in total, which can be spent consecutively or in parts. This teaching can be about the specific subject of the candidate's research or about advanced methods of artistic and design research. The PD candidate's research also provides an excellent opportunity to let students participate in research practices. The PD candidate will not be assigned to general course work.

25

30

Ad e

Regarding the sharing of insights and results, this will be done through relevant arts and creative articulations with peers and other relevant professionals and, where meaningful, with the wider public, through publications, seminars, exhibitions, performances and so on. This involves both dissemination activities that are part of the research itself, and the sharing of results of completed research. The desired quantity and quality will be determined in consultation with the supervisory committee. Within the boundaries of intellectual property, the results will be distributed in the form of open access. These activities, aimed at sharing results, are part of the concluding portfolio to be assessed.

35

40

2.2 Matching and selection

The PD programme is open to three types of candidates (some candidates fall into multiple categories):

- Practising artists and designers;
- Teachers and researchers at the arts and creative schools; and/or
- Talented transfer students from the master programmes of these programmes.

10 Candidates must have a relevant master's degree or a validated equivalent, and preferably an active practice in the arts and design domain. The selection of PD candidates is done in collaboration between the institution and the Graduate Network.

15 For each institution, the joint arts and creative professors²⁷ are responsible for the initial recruitment of PD candidates. This is done based on a research proposal (for a format of the proposal, see Annex 3). The decision on the candidate's formal nomination to the Graduate Network is made according to the applicable rules of
20 the institutions involved. During the pilot period, the arts and creative professors nominate one or more PD candidates per year to the graduate committee. The number of candidates that a professor can nominate is limited by the possibilities of the institution concerned, as determined by the Executive Board of the institution.

25 The graduate committee evaluates candidates' proposals according to the criteria established in this programme guide, considering any requirements specific to the institution and/or the 'lectoraat' in question (for candidate admission criteria, see Annex 4).

30 Annually, all selected candidates are presented in month 3 to the graduate committee of the Graduate Network for a formal assessment regarding:

- The supervisory committee: does it meet the requirements as formulated in the PD programme?
- The Research Plan: are the required elements sufficiently present in the Research Plan?
- The training and support plan: is the support adequate and is the institution able to deliver it? Is the training adequate and is the Graduate Network capable of delivering it?
- The institution's contribution: does the institution contribute to the Graduate Network as agreed?

45 In addition, the graduate committee assesses the interconnections, overlaps, and opportunities for collaboration between the proposals, and monitors the diversity of topics and candidates within the Network. While this may not have any consequences for the selection of individual candidates, the assessment of diversity may well lead to an additional exchange between candidates as well as additional

²⁷ If an institution has only one professor, senior researchers can participate in the process.

recruitment. Moreover, this assessment of the substantive links between the candidates allows for bottom-up programming by the Graduate Network, a basis for possible further development. Annually, the Graduate Network determines final admissions in month 4. Formal decision-making about the individual appointments rests with the management of the respective institutions.

5

2.3 Supervision of candidates

Supervision takes place by a supervisory committee in which two professors²⁸ take on the day-to-day supervision, and in which two external professionals with relevant (international) arts, design or social practices are involved. Of the professors, at least one has experience in supervising artistic or design research; the supervisory committee as a whole has knowledge of the arts and design field or the fields in which the research intervenes.

10

15

Supervision takes place on the basis of a personal Training and Supervision Plan that defines the roles and responsibilities of the candidate, the supervisors and the institution (for a format of a Training and Supervision Plan, see Annex 2). In month 9 of the first year of the PD, the supervisory committee determines whether the candidate is on track, and, if necessary, provides binding advice for improvement. A go/no-go assessment follows in month 12, when the advice is sought from the graduate committee, and finally also from the supervisory committee. If the candidate has not completed the portfolio after 4 years (or a part-time equivalent), the right to supervision expires. In individual cases, the supervisory committee and the institution may decide to continue the supervision.²⁹

20

25

The members of the supervisory committee are not part of the assessment committee that evaluates the concluding portfolio. The quality of the PD programme will be monitored and assessed by the PD validation committee during the pilot phase.

30

2.4 Quality requirements for supervisors

Both supervising professors must have a PhD or PD qualification, and at least one of them must have solid experience in supervising artistic or design research. Furthermore, participation is required in the supervision training and intervision organised by the Graduate Network under the heading 'Train the trainer'. Supervising professionals must have a good track record in their field and must be able to carry out their supervision independently, without burden or consultation.

35

40

The participating institutions make the quality of supervision and participation in *Train-the-trainer* activities a regular part of the assessment cycles of the professors and their work. Participating institutions provide the supervising professors with sufficient time

45

²⁸ This is different from the national programme team's note dated 20-11-20, but it is increasingly standard practice at universities because of the dependency relationships that arise in one-on-one situations, and the higher risks of inappropriate behaviour by supervisors

²⁹ These deadlines should be adjusted to their part-time equivalent if the candidate is a part-time candidate. This should be set out in the Training and Supervision Plan in advance.

and support to perform their duties at the required level.

It is expected that the entire supervision team will need 30 to 40 person-days per year, or 60 to 80 hours per person per year.

This should be deducted in the tasks of the supervising professors, while the external professionals should be paid for it according to rates commonly used in the sector.

2.5 Embedding in lectorates and the (international) network

The PD candidate is part of a 'lectoraat' and a team of affiliated researchers of sufficient size (critical mass), so as to realize creative and interdisciplinary exchange. This research environment has an active research profile in which inter- and transdisciplinary collaboration is the norm, as well as an infrastructure in which (international) exchange takes place. When an institution or professorship is too small to meet these requirements, exchange should be realized with another or several participating groups in the Graduate Network. In the institution, the PD candidate should have adequate financial and infrastructural resources at his/her disposal, as well as the staff and technical support necessary to carry out the research thoroughly.

2.6 Study load and duration

The PD programme can be taken full-time (four years) or part-time; the latter with a maximum duration of eight years. During this period, PD candidates devote 75 % of their time to research, 12 ½ % to receiving instruction, and 12 ½ % to teaching. During the agreed period, the institution is obliged to organise supervision at the required level. If the PD candidate does not meet the qualifications within the stipulated period, the right to supervision expires. In individual cases, the institution may decide to extend the trajectory.

2.7 Procedures

2.7.1 Recruitment, selection and admission

The recruitment and selection of candidates takes place at the level of the institution, which sets up the procedures needed for this purpose. These may vary from an open recruitment of external candidates, the competitive designation of internal candidates, to personal invitations of candidates, depending on the institution's policy. The joint arts and design professors³⁰ of an institution are responsible for content. The formal decision-making on employment and other conditions continues to follow the applicable rules of the institutions involved, which also present formal nominations to the graduate committee.

The candidate puts together a research proposal that follows the Graduate Network regulations and criteria (see Annex 3). Based on a plan approved by the institution, the candidate is nominated for admission to the Graduate Network. The graduate committee of the Network then evaluates the proposals. This assessment is

³⁰ If an institution has only one professor, senior researchers can participate in the process.

emphatically *not* substantive, but a test of each proposal on three elements:

- a The Research Plan: are the required elements sufficiently present in the Research Plan?
- b The Training and Supervision Plan: is the support adequate and is the institution capable of delivering it? Is the training proposal adequate and is the Graduate Network able to deliver it?
- c The institution's contribution: does the institution contribute to the Graduate Network as agreed?

2.7.2 Go/no-go assessment

The supervisory committee will determine in month 9 of the first year (or its equivalent for a part-time candidate) of the PD whether the candidate is on track. To this end, the candidate reports to the supervisory committee on the current situation in relation to the research proposal. If necessary, the supervisory committee will provide binding, specific and written advice on improvements.

A go/no-go assessment will follow in month 12, when the advice of the graduate committee is sought, and finally that of the supervisory committee. The graduate committee bases its advice on the (possibly modified) work and the written report of the members of the supervisory committee (Annex 5).

2.7.3 Final assessment

The supervisory committee submits a content-motivated proposal to the graduate committee of the Graduate Network for the composition of the assessment committee. During the pilot, this assessment committee will consist of one member of the PD validation committee who acts as chairperson; two professors from outside the institution(s) where the PD trajectory will take place; and two external professionals from the field. Together, the assessment committee members possess the substantive and methodological expertise required to thoroughly assess the candidate's PD trajectory.

The supervisory committee determines whether all elements of the portfolio (artistic and/or design interventions, reflection, the certificate of education and training components, the interaction with supervisors, dissemination activities, see § 3.2) are good enough to be assessed. After approval, the supervisory committee submits the portfolio to the assessment committee. Within six weeks, this committee decides whether the PD candidate can be admitted to the examination, which consists of a public presentation and a public oral examination, conducted by the assessment committee.

The committee withdraws after the oral examination. It assesses the PD trajectory as 'good' when all requirements have been met and when the work is thorough or exemplary; it assesses the trajectory as 'groundbreaking' when the boundaries of existing paradigms and disciplines are broken in an innovative and excellent manner.

3 EXAMINATION

5 3.1 Method of examination

The PD candidate will be examined on the basis of a portfolio, which must be sufficient to be admitted to a final public presentation and oral interview with an assessment committee. All components of the portfolio must be sufficient according to the judgment of
10 the supervisory committee, to be submitted to the assessment committee for admission to the examination.

After approval from the supervisory committee, the supervisory committee submits the portfolio to the candidate assessment committee. This committee determines whether the PD candidate can be admitted to the examination, which consists of a public presentation and a public oral examination conducted by the assessment committee. The committee withdraws after the oral examination and assesses the PD trajectory as 'good' if all requirements have been met and if
15 there is thorough or exemplary work; and as 'groundbreaking' if the boundaries of existing paradigms and disciplines are broken in an innovative and excellent manner.
20

25 3.2 Portfolio quality requirements

The portfolio consists of certificates and other adequate forms of evidence for all parts of the PD trajectory (see § 2.1), namely:

- a The research that includes one or more substantiated urgent and relevant interventions, as well as professional reflection on them, in a form that is shareable with the assessment committee and provides insight into the fulfilment of the four
30 roles of the learning outcomes;
- b A written overview of and reflection on the supervision and the way it has contributed to the end result;
- c The certificate of the education and training components;
- d A report on the interaction between research and teaching
35 activities;
- e An overview of the dissemination activities.

The assessment committee will invite the PD candidate to the public
40 presentation and the oral examination if it judges all the elements of the portfolio to be at least sufficient.

3.3 Other assessment tools

3.3.1 Public presentation

The PD candidate will deliver a public presentation of her/his research and her/his reflection on it to a group of relevant stakeholders, colleagues, students and other interested parties. This presentation will be included in the final evaluation by the assessment committee.

5

3.3.2 Oral exam

After the public presentation, the PD candidate does an oral exam before the candidate's assessment committee. The committee discusses the quality of the research and the public presentation with the candidate, and in front of the audience present. All parts of the portfolio may be discussed. The presentation and examination together will take a maximum of three hours, one hour of which is reserved for the examination. After private deliberation at the end of the examination, the committee will communicate its final conclusion (good or groundbreaking) to the candidate. A written report of the examination is made by the committee's secretary for the Graduate Network.

10

15

20

3.4 Quality care

The components and procedures of the PD programme guarantee that the PD degree represents a quality standard that is in accordance with the European Qualification Framework Level 8 and with the international standards as formulated by (ELIA and subscribed to by the European Association of Conservatoires (AEC), CILECT, CUMULUS and the Society for Artistic Research (SAR) in the Florence Principles.³¹ These are:

25

30

Preamble

→ Florence Principles *Doctoral studies (doctorates and PhDs) in the arts enable candidates to make an original contribution to their discipline. 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. The general principles for doctoral education elaborated in the Salzburg Recommendations II and in the Principles on Innovative Doctoral Training are largely held to be valid in the arts.*

35

40

→ Realisation in the Arts + Creative PD Artistic or creative interventions by means of artistic and designing methods; in order to generate new (acting) knowledge; to deepen one's own practice, to enrich the field of work or to rise to complex social challenges; including reflection on one's own role, ethics, responsibility and accountability. At level 8 of the EQF.

45

³¹ ELIA (2016). The Florence Principles on the doctorate in the arts. https://second.wiki/wiki/kc3bcnstlerische_forschung

Qualifications

→ Florence Principles Doctorates in the arts provide a research qualification that builds upon diploma/masters studies and requires the in-depth development of an artistic research project. Candidates are selected who meet formal requirements defined by institutions and as a result of their artistic qualifications and competences. Potential supervisors may be part of the selection process, to ensure the academic quality of the dissertation process.

→ Realisation in the Arts + Creative PD A programmatically defined, nationally shared set of starting terms (admission requirements) that allows for three types of candidates:

- Practising artists and designers;
- Teachers at relevant schools;
- Talented master students.

A committee of professors is responsible for the recruitment of PD candidates who are selected based on a research proposal and presented to the Graduate Network and to the management of the institution.

Career perspectives

→ Florence Principles *Holders of doctoral degrees in the arts may enter (or continue) an academic career at a higher education institution and/or enter (or continue) their career as artists.*

As a doctorate in the arts is usually undertaken when the candidate has completed graduate studies and produced a significant body of work, cohorts of doctoral programmes comprise established, internationally mobile artists. In bringing their academic and professional experience together, cohorts build valuable networks and accumulate key transferable skills that shape future perspectives for doctoral candidates in the arts. Upon completion, holders of doctoral degrees have the potential to combine their career as artists with a career in higher education.

→ Realisation in the Arts + Creative PD Through the PD programme, creative professionals are formed who are capable of 'intervening in complex practices' and who can work together with other professionals on an equal methodical and practical level. They are also capable of transferring methodical and practice based knowledge to these professionals and to other artists and designers, including those in higher education.

Doctoral work

→ Florence Principles *The doctoral work (the dissertation project) undertaken during doctoral studies in the arts includes the development of an original and concrete artistic research project. This project uses artistic methods and techniques, resulting in an original contribution to new insights and knowledge within the artistic field. The project consists of original work(s) of art and contains a discursive component that critically reflects upon the project and documents the research process. Internationalism, interdisciplinarity and interculturality are implicit in many artistic practices and can benefit from doctoral programmes in the arts.*

5

10

→ Realisation in the Arts + Creative PD The PD programme consists of five components:

15

- Research in the form of practice based interventions;
- Reflection on the research;
- Receiving and processing of supervision;
- Attendance of training modules and teaching;
- Dissemination of activities.

20

Research environment

→ Florence Principles *Artistic doctoral studies embedded within an appropriate research environment ensure the best possible (inter)disciplinary advancement of work. 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). Doctoral research projects in the arts can advance discipline(s) and interdisciplinary work, by extending borders and establishing new cross-disciplinary relations. Artistic doctoral projects require adequate resources and infrastructure, in particular studio space and exhibition/performance environments. Funding for doctoral researchers in the arts is crucial.*

25

30

35

→ Realisation in the Arts + Creative PD The PD candidate is part of a research group and a team of affiliated researchers of sufficient size (critical mass) to realise creative and interdisciplinary exchange. This research environment has an active research profile, in which interdisciplinary and transdisciplinary cooperation is the norm. It has an infrastructure in which (inter)national exchange takes place. If an institution or research group is too small to meet these requirements, an exchange should be realised with another institution in the Graduate Network. At the institution, the PD candidate is provided with adequate financial and infrastructure resources, as well as staff and technical support to carry out the research.

40

45

Supervision

→ Florence Principles *Supervision is a core issue for good practice doctoral education, and at least two supervisors are recommended. A doctoral agreement, outlining the supervision roles (candidate – supervisor – institution), triangulates this process and setting out the rights and duties of all parties. Institutions establish a good supervision culture by precisely defining responsibilities in their guidelines which provide a basis for avoiding and resolving conflict. Supervision is to be separated (at least partially) from final evaluation (assessment, reviewers), and supervisors should focus on maintaining the quality of the dissertation project in relation to national and international standards. Doctoral programmes in the arts follow the standard quality assurance and evaluation procedures applicable in the relevant national and institutional context (accreditation, reviews, etc.).*

→ Realisation in the Arts + Creative PD

- Supervision by two qualified professors and two professionals, who work in accordance with a training and supervision plan drawn up in consultation with the candidate;
 - An evaluation cycle and improvement of the quality of supervision by means of ‘Train the trainer’ and intervision sessions;
- An assessment moment in month 9, followed by a go/no-go assessment in month 12.

Dissemination

→ Florence Principles *The results of doctoral work in the arts are disseminated through appropriate channels. For artistic work, exhibitions, performances, media installations and content, websites, and so on provide appropriate dissemination frames. A particular effort needs to be made to create adequate archives for the results of doctoral work. Wherever possible and under the provision of proper copyright regulations, open access is the guiding principle for dissemination of artistic research work and the documentation of artistic work (e.g. digital portfolios in institutional repositories). Peer-reviewed and/or externally validated contexts are to be prioritised (e.g. via exhibition programmes in museums or curatorial selection processes). The specificity of dissemination contexts should be clarified at the beginning of the doctoral studies (e.g. in the doctoral agreement).*

→ Realisation in the Arts + Creative PD Results are shared in forms usual for the artistic and creative domain (such as exhibitions, performances, demonstrations, lectures, publications, etc.) with peers and other relevant professionals, and where appropriate, with the wider public. These activities are part of the research project itself and form part of the Research Plan drawn up in advance. Within the boundaries of intellectual property, the results are distributed in the form of 'open access'. These activities (or their documentation) aimed at sharing results are part of the final portfolio for assessment.

5

10

The Florence principles do not provide guidelines for the quality of the examinations. This is realised in the Arts + Creative PD programme by:

- A programmatically defined, nationally shared set of learning objectives (as defined in § 1.6);
- A standard procedure and standard criteria for the appointments of the assessment committee (chapter 3);
- A joint assessment framework and joint assessment components (chapter 3);
- The cooperation with the other PD domains during the pilot phase.

15

20

In the further detailing of the quality criteria, the supervisory committees, the graduate committee and the assessment committees play an important role: they should systematically record and share their considerations in recruitment and selection, in determining go and no-go moments and in the final assessment. These reports will be used in the graduate committee for permanent reflection and calibration of the quality criteria.

25

30

4 GOVERNANCE

5 The Arts + Creative pilot is supported by fifteen arts organisations representing a large and diverse range of disciplines. This size and diversity means that the proposed governance and procedures must both respect the specificity of the institutions and shape the support base for the pilot.

10

4.1 The Graduate Network

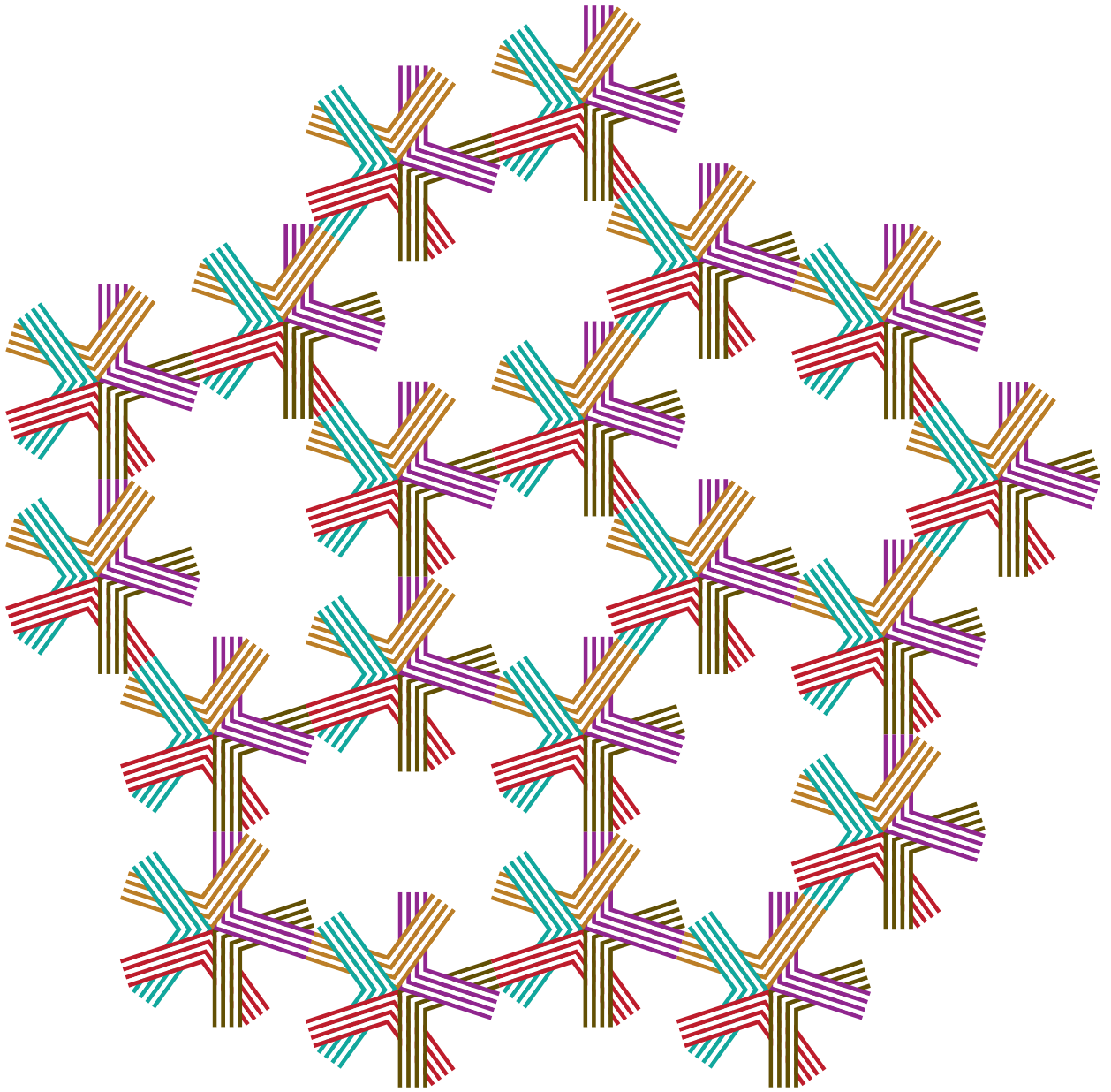
The Graduate Network is formed by the participating institutes and consists of a general board, to which each participating institute delegates a responsible manager or administrator, and a graduate committee, in which each participating institute is represented by a professor. The operational management is in the hands of the taskforce.

15

20 Graduate Committee ← Taskforce → General Board

The precise tasks and responsibilities of the general board, the graduate committee and the taskforce have been laid down in regulations (see Annex 6).

25



5 FINANCES

5 The funding for the pilot and the PD programme will come from the pilot fund provided by the Ministry of Education, Culture and Science. It is not yet known whether, analogous to the PhD, a doctoral bonus will be linked to the PD as well. In addition, each PD trajectory will also generate 12 ½ % available teaching time.

10 For the institutions, three types of costs will be related to the pilot: costs related to an individual PD trajectory (the supervision and remuneration of the PD candidate); costs related to strengthening the quality of supervision (Train the trainer); and costs related to participation in the Graduate Network.

15

5.1 Costs per PD trajectory

To a single trajectory, the following cost items apply:

- a Salary, compensation or exemption by the institution;
- 20 → b Support, materials and workspace;
- c Supervision;
- d Education and training.

Ad a *Salary, compensation or exemption by the institution*

25 These costs depend on the type of candidate. Some, such as the recently graduated, talented MA student, will get a full-time salary, in analogy to the university PhD candidate (€ 70,000). For an instructor from the institution, an exemption from teaching and other duties may apply for two or more days per week, in analogy with the arrangements that many UASs currently have for their PhD candidates (€ 40,000).

30 Finally, there is the practising artist or designer whose salary costs are covered by the employer or specific funds. In principle, this does not involve any costs for the UAS institutions, but they may decide on forms of co-financing.

Ad b *Support, materials and workspace*

To some extent, these costs can be organised 'in kind' and allocated to existing departments and spaces in the institution. Material costs are more difficult to predict and depend on the type of project.

40 As a rule of thumb, we suggest that the institution contributes an amount of between € 1,000 and € 5,000 per year, and that the candidate secures the necessary additional funding for themselves.

Ad c *Supervision*

45 This is a high cost item, due to the requirements set by the national working group for supervision and the desire of the Arts + Creative PD pilot to work with two supervising professors. The national study group suggests 30 to 40 person-days per year per supervising team.

³² This is based on the hourly rate of € 75 (ex VAT) of the Stimuleringsfonds Creatieve Industrie.

Assuming an hourly rate of € 75 (ex VAT),³² this comes to € 24,000 per year per candidate. These costs can be reduced if they are not capitalised by the supervising professors, but are settled in time and tasks. To keep the costs manageable, the taskforce suggests a maximum amount of € 4,000 for supervision by experts from the professional practice.

5

Ad d *Education and training*

The candidates will obtain 20 EC of their education and training costs from the Graduate Network at no extra cost to the candidate. There may be costs attached to external education or training activities. These are set to a limit at € 1,000 for the entire trajectory.

10

5.2 **Costs for Train the trainer**

These costs are intended for the training of supervising professors and depend on the number of PD candidates in the pilot.

15

Per candidate, there are two professors for whom Train-the-trainer activities will apply. If the pilot starts with twenty candidates, the number of supervising professors will therefore be a maximum of forty. It concerns two types of activities:

20

- 1 Peer-to-peer exchange about supervision issues and experiences. This will require some initial coaching meetings at an estimated cost of € 5,000 per year;
- 2 Workshops focused on topics such as supervision and learning styles, the responsibility of supervisors, work-life balance, dealing with uncertainty, etc.

25

The topics stem from the peer-to-peer exchanges, and up to two workshops per year will be organised. The costs for a half-day workshop with a simple work format can be estimated at € 1,500. Per institution, the costs amount to approximately € 620.

30

5.3 **Costs of the Graduate Network**

The costs for the Graduate Network involve:

- a Education and training;
- b Community building;
- c Governance.

35

Ad a *Education and training*

The Graduate Network will provide an education and training programme of 20 compulsory EC and a number of optional components. We assume that these components will be provided 'in kind' by the institutions involved, with the Network ensuring that the burden is evenly distributed. However, special provisions may need to be made in a course, for which some cash should be budgeted; an estimated maximum of € 5,000 per year will suffice.

40

45

Ad b *Community building*

Part of the education and training is a continuous presentation and participation seminar (twice a year), for which small additional costs (publicity, catering) will be needed. In addition, this seminar offers the opportunity to invite (foreign) researchers to present their current research. Costs for this can be maximised at € 5,000 per year.

Ad c *Governance and communication*

The Graduate Network has a light governance structure with a general board, a graduate committee and a taskforce. Apart from a few secretarial duties, the general board does not involve any major costs. With regard to the graduate committee, the participating professors have a heavy substantive task, both in the design of the course units and in the monitoring of the PD candidates. This work comes on top of the supervision of their 'own' PD candidates. For this reason, it is absolutely imperative that the institutions enable them to do this, in terms of task description and workload. As under § 2.1 ad c), it is not necessarily about monetisation but about time and tasks. The taskforce will continue to exist but will be given an operational assignment. It will be financed in the same way as the taskforce was financed. In addition, a substantial amount must be reserved for communication, in view of the size and diversity of the Graduate Network.

5.4 In summary

With these variable cost items, the costs paid by an institution per PD can vary between € 14,000 and € 91,000, as shown in the table below. The corresponding income, from the pilot and from a possible promotion premium, is not yet known. A more detailed budget is available through the administrative working group of the Arts + Creative PD Pilot, which will enable the institutions to customise the various cost items according to their own situation.

Post	Min	Max
Salary PD	Extern	€ 70,000
Research material PD	€ 1,000	€ 5,000
Supervision per PD	€ 4,000	€ 4.000
Education programme	€ 4.650	€ 4.650
Training professors	€ 4.650	€ 4.650
Governance + communication	€ 7,000	€ 7,000
Unforeseen	€ 1,000	€ 1,000
Total	€ 14,300	€ 88,300

TERMINOLOGY AND ABBREVIATIONS

PD

Professional Doctorate

Supervisory committee

The two professors and two experts from the professional practice who supervise the PD.

Supervisory framework

The common criteria of the PD programme that guide the supervisory committee.

Assessment committee

The committee that assesses whether the PD candidate obtains the PD degree.

BKO

Branch Protocol Quality Assurance Research (Branche-protocol Kwaliteitszorg Onderzoek).

EC

European Credit (Transfer and Accumulation System) where 60 EC stands for a full-time study load of one year.

Graduate committee

The committee of professors from the Graduate Network who supervise the PD programme and the PD curriculum.

Graduate Network

The network of institutions and arts and creative organisations participating in the PD pilot.

Institution

The UAS institution that takes part in the Arts + Creative pilot.

Intervention

"A set of actions, a process, a method, an approach, action knowledge, a product or a prototype (demonstrator, simulation models, dashboards, software, (treatment) protocols, etc.) developed by the candidate to contribute to the issue that is central to a PD trajectory." From: Programmateam 3e cyclus in het HBO, March 2021, p.10.

PD research

Transparent methodological process leading to new knowledge about the practice in which intervention takes place.

Research Plan

The plan based on which the candidate is granted access to the PD Programme.

Training and

The plan in which the content of the supervision by the supervisory committee is arranged.

supervision plan PD curriculum

The full range of training activities offered by the Graduate Network.

PD degree

The diploma that is awarded upon successful completion of the PD programme.

PD candidate

A person who follows a PD trajectory to obtain the PD degree.

PD professors

The professors in the supervisory committee.

PD professionals

The experts from the professional practice in the supervisory committee.

PD programme

The categories of activities that collectively cover the national PD programme and are the same for each participant and institution.

PD trajectory

The individual way in which a PD candidate goes through the components of the PD programme.

Portfolio

The totality of activities through which the PD candidate obtains the degree.

Taskforce

The team that prepares the pilot with regard to its content and procedure.

UAS

University of Applied Sciences.

PD validation committee

The committee of the programme team '3rd cycle in UAS', responsible for the national quality assurance.



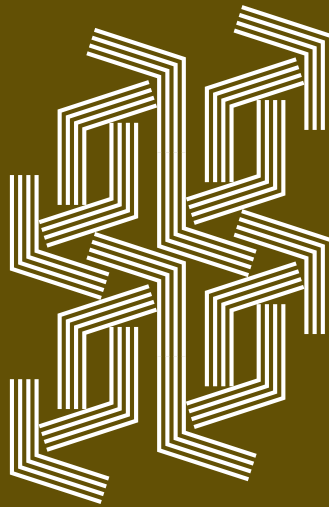
KUNST +
CREATIEF

PROFESSIONAL
DOCTORATE

ANNEXES

ANNEXES

- 1 **Composition of the administrative working group and advisory committee**
- 2 **Format of the Training and Supervision Plan**
- 3 **Format of the research proposal**
- 4 **Admission criteria**
- 5 **Format of the go/no-go assessment**
- 6 **Regulations of the Graduate Arts + Creative Network**
 - a General board
 - b Graduate committee
 - c Taskforce



ANNEX 1

Composition of the board and advisory committee

Board

Amsterdamse Hogeschool voor de Kunsten	→ Bert Verveld, chair
ArtEZ University of the Arts	→ Nishant Shah
Avans Hogeschool	→ René Bosma
Hanzehogeschool Groningen	→ Dorothea van der Meulen
Hogeschool van Amsterdam	→ Frank Kresin
Hogeschool voor de Kunsten Utrecht	→ Heleen Jumelet
Hogeschool voor de Kunsten Utrecht	→ Nirav Christophe

Advisory committee

Amsterdamse Hogeschool voor de Kunsten	→ Hester Dibbits
Amsterdamse Hogeschool voor de Kunsten	→ Sanne Kersten
ArtEZ University of the Arts	→ Peter Sonderen
Avans Hogeschool	→ Uná Henry
Avans Hogeschool	→ Sebastian Olma
Breda University of Applied Sciences	→ Mata Haggis
Breda University of Applied Sciences	→ Dineke Koerts
Codarts Rotterdam	→ representative tbd
Design Academy Eindhoven	→ representative tbd
Fontys Hogeschool voor de Kunsten	→ Hylke Annema
Fontys Hogeschool voor de Kunsten	→ Falk Hübner
Gerrit Rietveld Academie	→ Jeroen Boomgaard
Hanzehogeschool Groningen	→ Evert Bisschop Boele
Hanzehogeschool Groningen	→ Menno Conner
Hogeschool voor de Kunsten Utrecht	→ Debbie Straver
Hogeschool Rotterdam	→ Miriam Rasch
Hogeschool Rotterdam	→ Michelle Teran
Hogeschool van Amsterdam	→ Femke Glas
Hogeschool van Amsterdam	→ Sabine Niederer
InHolland	→ representative tbd
Koninklijke Academie van Beeldende Kunsten	→ representative tbd
Zuyd Hogeschool	→ Ruth Benschop

ANNEX 2

Format of the Training and Supervision Plan (TSP)

This document serves as a basis for the daily supervision and agreements between candidate and supervisory committee. It is assessed by the graduate committee when the candidate is admitted to the programme and serves as the source document for the go/no-go assessment of the Training and Supervision Plan (TSP), UAS Arts + Creative PD.

1 General

The PD candidate carries out artistic or design research in accordance with the ideas in the Research Plan and the agreements in this TSP. In order to support the PD candidate, *[names of supervisors and institutions]* will form a committee for a period of four years (or its part-time equivalent), which will be responsible for supervising the candidate and giving the candidate the opportunity to participate in the training and educational activities of the Graduate Arts and Creative Network.

The supervisory committee and candidate subscribe to the Golden Rules for Supervision as formulated by Leiden University. <https://www.universiteitleiden.nl/binaries/content/assets/ul2staff/onderzoek/promoveren/golden-rules-phd-supervision>

2. Data of the candidate

Name:

Lectorate of the institution under which the candidate falls:

Education and/or other qualifications obtained:

3. Data of the supervisors

Supervising professor

Supervising professor

Supervising professional

Supervising professional

The supervisory committee consists of two professors and two professionals who have demonstrable expertise in terms of content or methodology to supervise the PD candidate. The professors in the supervisory committee must hold a PhD or PD and have experience in supervising artistic or design research.

The supervisory committee is expected to devote a total of 30 to 40 person-days per year to the supervision. The tasks and responsibilities of the individual members of the committee have been agreed upon as follows:

5

Professor 1 *For example: Daily point of contact, guide throughout the institution, responsible for artistic content.*

10 Time application: # days per year

Professor 2 *For example: Responsible for methodology, introduction to relevant networks, coordination of the supervision.*

15 Time application: # days per year

Professional 1 *For example: Domain and practical expertise*

20 Time application: # days per year

Professional 2 *For example: Domain and practical expertise*

25 Time application: # days per year

25

The candidate is entitled to at least one supervisory meeting every fortnight with a member or members of the supervisory team, and is entitled to at least three meetings a year with the entire supervisory team.

30

The final responsibility for the supervision lies with the UAS institution by which a candidate is appointed, which means that – if requested by a candidate or one of the members of the supervision committee – the composition of the committee may change.

35 *The procedure for this is set up per institution and has been determined as follows in this TSP:*

.....

.....

4 General description of the tasks of the candidate

The PD candidate conducts research (75 % of the time), teaches (12 ½ % of the time) and participates in training and education activities (12 ½ % of the time).

<i>Research</i>	Title and summary of the research.	5
<i>Training and education</i>	20 EC collective programme of the Graduate Network. 10 EC individual training units for: <i>[List here the topics for which training is required].</i>	10
<i>Teaching</i>	The candidate contributes to the institution's education in the following way: <i>[Indicate here the agreements made].</i>	15

5 Evaluation and assessment

9th -month evaluation	<i>Month 9 of the PD trajectory (or the part-time equivalent)</i>	20
------------------------------	---	----

Indicate here which agreements have been made, based on the Research Plan and the insights of the supervisory committee, regarding the assessment criteria of the 9th-month evaluation.

Go/no-go assessment	<i>Month 12 (or the part-time equivalent)</i>	25
----------------------------	---	----

The go/no-go form, the TSP and the Research Plan serve as source documents. The assessment may lead to new arrangements included in the TSP.

Second-year evaluation	<i>Month 24 (or the part-time equivalent)</i>	30
-------------------------------	---	----

In any case, here the TSP and the Research Plan serve as source documents, and changes with regard to the agreements laid down therein can be recorded.

Third-year evaluation	<i>Month 36 (or the part-time equivalent)</i>	35
------------------------------	---	----

In any case, here the TSP and the Research Plan serve as source documents, and changes with regard to the agreements laid down therein can be recorded.

Final assessment	<i>Month 48 (or the part-time equivalent)</i>	40
-------------------------	---	----

The supervisory committee determines whether all elements of the portfolio (artistic and/or design interventions, reflection, certificate of education and training components, interaction with the supervision,

dissemination activities) are sufficient to be assessed. If so, the supervisory committee offers the portfolio for assessment to the assessment committee. The assessment committee will then decide within six weeks whether the PD candidate can be admitted to the examination, which consists of a public presentation and a public oral examination, conducted by the assessment committee. The assessment is dichotomous (admission or rejection) but may be accompanied by comments and suggestions for minor adjustments.

6 Changes

In the event of a go after the first year, amendments may be made to this TSP for adoption by the Graduate Committee. The other evaluation moments can also lead to changes in this TSP. After four years, additional agreements can also be made about exceeding the deadline, which can be imposed by the institution or the supervisory committee.

7 Specific agreements

In this TSP, candidate and supervisors also need to come to an agreement about:

- Whether or not to share authorship, rights, intellectual property or other credits for the research activities and results;
- The way to handle publicity;
- Changes in the TSP;
- Assessment criteria for the 9th-month evaluation;
- Other necessary agreements.

8 Signing

Function	Name	Signature
Professor		
Professor		
Professional		
Professional		
Candidate		
Representative of [institution]		
Representative of the graduate committee		
Date		

ANNEX 3

Format of the research proposal

Title

Candidate

Institution

Lectorate

Supervising professor

Supervising professor

Supervising professional

Supervising professional

1 What is the subject of the research?

200 – 750 words

Describe the social, artistic or creative practice(s) in which the research positions itself and in which it intervenes to contribute. Pay attention to the so-called ‘question articulation’, i.e. how and with whom the research question and the intervention domain were developed. How familiar is the candidate with the setting and practices where the research will take place? And why does the candidate consider him/herself the right person to do the research? Support this with work and activities already done.

2 Why is the research needed?

200 – 750 words

Indicate how the research, as an interventionist practice, contributes to the arts and creative practice and make explicit what is lacking in this respect. When an intervention also takes place in a social practice outside the arts, indicate why the research and intervention are needed in that practice. Use sources such as academic literature, professional publications, documentaries, interviews, policy documents or other relevant material. Describe the research environment and the way in which stakeholders are involved.

3 How is the research carried out?

200 – 750 words

Which artistic, design and/or scientific method(s) will be used to carry out the research and what is the broader methodological and epistemological perspective from which the research takes place? Why are these method(s) and perspective most relevant and useful for the research question? How do they relate to the research

environment? With which method(s) does the candidate have experience? Which experience does he/she still need to gain? Which challenges of research ethics and integrity are involved in the method(s)?

5

4 What should the research achieve?

200 – 750 words

Who or what benefits from the research? Which contribution(s) result in the intended changes to the practice and social setting of the intervention? Which knowledge, insights, questions and changes follow from the research, and what is their relevance? How are the steps in the research process communicated and how are the results made known? Which artistic and creative target groups does the research have? How are other social stakeholders involved?

10

15

5 How does the research express the four roles of the PD candidate?

200 – 500 words

In § 1.6 of the programme description for the Arts + Creative PD, the final qualifications of the PD candidate are expressed in four roles, namely those of innovator, professional, researcher and change agent. In this paragraph, briefly indicate how the research ensures that the candidate will be able to fulfil these roles after completion of the PD trajectory.

20

25

6 How does the research fit into the lectorate?

200 – 500 words

Describe how the research and the approach fit the profile of and the expertise in the lectorate (or the lectorates) it will be part of. Explain how the research contributes to the lectorate's research agenda. Also indicate how the research will benefit other organisational units around the research group, such as specific study programmes.

30

35

7 Sources

200 – 500 words

Which materials, funds, in-kind contributions, networks, spaces, are needed for the research and what will the candidate bring with him/her? For which of these items should additional funds be requested? What does this fundraising look like, and how much does the success of the project depend on these additional funds?

40

8 Timetable

Provide a global, quarterly time plan (for full-time) for the project. Indicate which 'milestones' must be achieved per quarter.

45

ANNEX 4

Admission criteria

5

There are three stages in the admission to the PD programme. The first concerns the selection of the candidate by the relevant professor(s) of the institution. The second stage concerns the preconditional assessment by the graduate committee, the Research Plan, the Training and Supervision Plan and the institution's contribution. The third stage concerns the formal admission of the candidate to the PD programme by the institution.

10

Selection

A professor or professors from the participating institutions may select a candidate for the Arts + Creative PD programme provided they meet the following conditions:

15

1 The candidate belongs to one of the following target groups of the programme:

20

→ Practising artists and designers;

→ Teachers and researchers at the arts and creative schools; and/or

→ Talented transfer students from the master programmes of these programmes.

25

2 The candidate has a relevant master's degree, or a validated equivalent, and preferably an active practice in the arts and design field.

30

3 The candidate has a research proposal that has been approved by the professor(s) in accordance with the guidelines of the Arts + Creative PD programme.

4 The professor(s) have confidence in the ability of the candidate to successfully complete all the components of the PD programme.

35

The professors nominate the candidate, in consultation with the relevant governing body of the institution, to the graduate committee of the Arts + Creative PD.

40

Preconditional testing

For each proposed candidate, the graduate committee carries out a preconditional test on the following points:

- 5 1 The supervisory committee: does it meet the requirements as formulated in the PD programme?
- 2 The Research Plan: have all the questions in the Research Plan been answered?

- 10 3 The Training and Supervision Plan: Is the support sufficient and is the institution capable of delivering it?
 Is the training adequate and is the Graduate Network capable of providing it?

- 15 4 The institution's contribution: Does the institution contribute to the Graduate Network as agreed?

Formal admission

The institution within which the PD trajectory takes place issues a formal agreement at two points in time:

- 1 1 On the nomination of the PD candidate to the graduate committee.

- 25 2 On the form in which the PD candidate will carry out the PD project within the institution, such as a salaried position, work exemption or hospitality agreement.

ANNEX 5

Format of the go/no-go assessment

The go/no-go assessment takes place after 12 months (or the part-time equivalent). In month 9 (or its part-time equivalent), an evaluation takes place in view of the go/no-go assessment, so that the candidate has time to make improvements, if necessary.

The assessment takes place based on:

- 1 The agreements about the assessment that the candidate and the supervisory committee have made in the Training and Supervision Plan.
- 2 The time schedule and milestones laid down in the Research Plan.
- 3 The reflections of all members of the supervisory committee on the first year and their expectations for the continuation. (For this purpose, each supervisor provides an independent, written report of no more than one A4).

5

10

15

20

Regulations of the Graduate Arts + Creative Network

5

Graduate Network (GN)

During the UAS PD pilot, the Graduate Network is formed by the participating institutions. It consists of a:

- 1 General board, to which each participating institution
10 delegates a responsible manager or mandated representative.
- 2 Graduate committee, consisting of one professor from each
participating institution.

15 The implementation and daily management of the pilot is in the hands of the taskforce that also developed the programme.

General board (GB)

- A → The GB is administratively responsible for the pilot.
- 20 B → The GB meets twice a year to discuss the progress of the pilot and possible adjustments or changes to it.
 - In months 10 and 11, the first and new classes are also discussed.
 - And in month 4, the annual report is determined.
- 25 C → The individual members of the GB report to their own participating institutions, both to the administrative layers and to the professors involved.
- D → The GB elects a chairperson from among its members.
- E → The GB will establish other elements of its working method
30 during year 1 of the pilot.

Graduate committee (GC)

- A → The GC is responsible for the content of the pilot and reports about it bi-annually to the general board.
- 35 B *Composition*
 - The GC consists of one professor per institution participating in the Arts + Creative PD.
 - If required, the GC can work with subcommittees and delegated tasks.
- 40 C *Responsibility for the PD candidates*
 - The GC assesses whether the proposed supervision and support at the institution corresponds with the quality requirements of the pilot.
 - The GC advises the supervisory committees of the
45 PD candidates about a go/no-go in month 12 for the PD candidate.

→ The GC composes the assessment committee for individual PD projects on the recommendation of the supervisory committee and will ensure the balance in the assessment committee according to content expertise and staff composition.

5

D *Responsibility for the PD programme*

→ The GC assesses the overall content balance and quality in the programme and advises the general board about it.

→ The GC determines the scope, content and quality of the education and training offered by the Graduate Network for the PD candidates.

10

→ The GC identifies the cross-connections and/or overlaps between the proposals and suggests opportunities for cooperation.

→ The GC identifies potential cooperation with practical partners, such as cultural and social institutions, design agencies or universities.

15

E The GC meets at least six times a year to discuss fixed meeting topics:

	Year 1	Year 2	Year 3	Year 4
Month 2	Start recruitment and selection	Idem; preparation annual report	Idem; preparation annual report	Idem; preparation annual report
Month 4	Development course-based programme	Adaptation training programme	Adaptation training programme	Adaptation training programme; Advising assessment committees
Month 6	Assessment of lectures; identification of cooperation	Idem; Advice go/no-go	Idem; Advice go/no-go	Idem; Advice go/no-go
Month 8	Introduction of candidates; Opening of the year	Idem	Idem	Idem
Month 10	Calibration standardisation	Idem	Idem	Idem
Month 12	Look back and look ahead	Idem	Idem	Idem

45

F → The GC establishes other elements of its working method in year 1 of the pilot.

Taskforce (Tf)

- A The Tf will be responsible for the actual implementation of the pilot.
- 5 B The Tf is supported with secretarial, communication and IT deployment.
- C The Tf prepares the meetings of the general board and of the graduate committee.
- D The Tf maintains and delegates contact with external stakeholders.
- 10 E The Tf provides solicited and unsolicited advice to the general board and the graduate committee.

Participating Institutions (PI)

- 1 The PI commit to:
 - 15 → a The vision, methodologies and governance of the PD programme and the Graduate Network;
 - b Delegation of a board member to the GB;
 - c Delegation of a professor to the GC;
 - d A financial contribution for the execution of education and training activities, governance and communication of the GN;
 - 20 → e An in-kind contribution to the training and education activities of the GN.
- 2 The PI shall make the recruitment, selection and appointment of one or more PD candidates possible, on the understanding that:
 - 25 → a The institution determines how many PD candidates can take part in the programme per year, considering budgets, supervisory capacity and research context;
 - 30 → b Within the boundaries set under a, the content choices and judgements are made by the relevant professors;
 - c The appointment can have various forms (full-time, part-time or not funded by the institution); and
 - 35 → d The final form of the employment is carried out and fits within the formal rules and HR practices of the institution.
- 3 The PI offer an adequate research context for the PD candidate, consisting of:
 - 40 → a Inter- and transdisciplinary cross-fertilisation and an infrastructure in which (inter)national exchange takes place;
 - b Financial and infrastructural resources, and staff and technical support to carry out the study;
 - c The possibility for the candidate to teach about his own research; and
 - 45 → d A soundly functioning supervisory committee.



COLOFON | COLOPHON

Programma | Programme

Liesbet van Zoonen, Anke Coumans, Michel van Dartel; *Taskforce PD K+C*
in dialogue with the board and the advisory committee

Organisatie en ondersteuning |

Management and support

René Bosma, Rens Holslag, Wilma Diepens

Visuele identiteit & ontwerp |

Visual Identity & Design

Steffen Maas, Rotterdam

Vertaling | Translation

Mariette van Staveren, Baambrugge

Druk | Printing

Drukkerij Tielen bv, Boxtel

Website ontwikkelaars | web developers

Studio Krom, Eindhoven

ISBN 978-90-76861-55-5



CONTACT

PD Kunst + Creatief

p/a | c/o Avans University of

Applied Sciences – Caradt

Postbus | PO box 90116

4800 RA Breda

The Netherlands

caradt@avans.nl

+31 (0) 88 525 73 70

www.professionaldoctorate.nl

© 2022 – Board of the UAS PD pilot ‘Kunst + Creatief’

The PD ‘Kunst + Creatief’ is one of the joint initiatives to develop third cycle programmes in all sectors of Dutch Universities of Applied Sciences within the boundaries given by ‘Vereniging Hogescholen’ and the Ministry of Education, Culture and Science.

