

DOCTORAL PROGRAMME
IN MUSICAL ARTS

docARTES.

docARTES



Handbook

July 2026

Introduction

docARTES is an international doctoral programme for musicians and sound artists, supported by three universities, four arts colleges, and the Orpheus Institute. The programme is intended for artists who seek to expand, question, and transform their artistic practice (music, sound art) through artistic research.

Doctoral candidates are enrolled at one of the partners authorized to grant the doctorate and are supervised there by a supervisory team. This supervision extends throughout the entire trajectory, ensuring academic quality while providing a strong institutional and artistic embedding.

In addition to institution-specific supervision, docARTES doctoral candidates are offered a curriculum that combines common and institution-specific activities. During the first year, doctoral candidates participate in four shared multi-day sessions, complemented by sessions offered by the candidate's home institution. In the subsequent years, all candidates complete four common sessions, alongside any requirements established by their home institution.

The shared dimension of docARTES creates a collective learning and research environment in which candidates from different partner institutions come together to present, discuss, reflect on, and further develop their research practices and trajectories. The common curriculum builds on a strong tradition of artistic research within music and sound art, while fostering dialogue across diverse artistic and research approaches.

The combination of institution-specific supervision and common curricular activities makes docARTES a unique program: firmly embedded in the partner institutions, while simultaneously enriched by the fruitful collaboration and added value of the common curriculum.

Upon 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 doctoral candidates to read the Handbook and to become familiar with its content, especially in those chapters that outline the policies, requirements, and responsibilities.

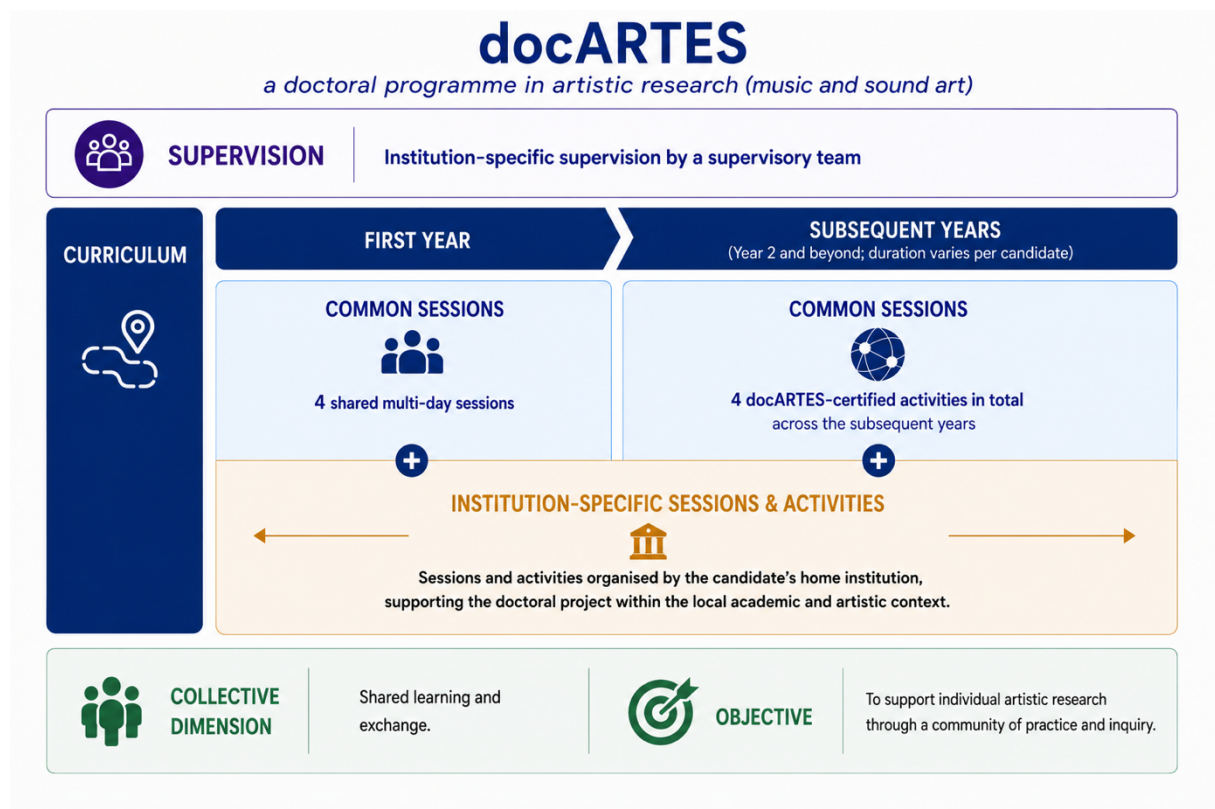


Figure 1: schematic overview of the docARTES programme

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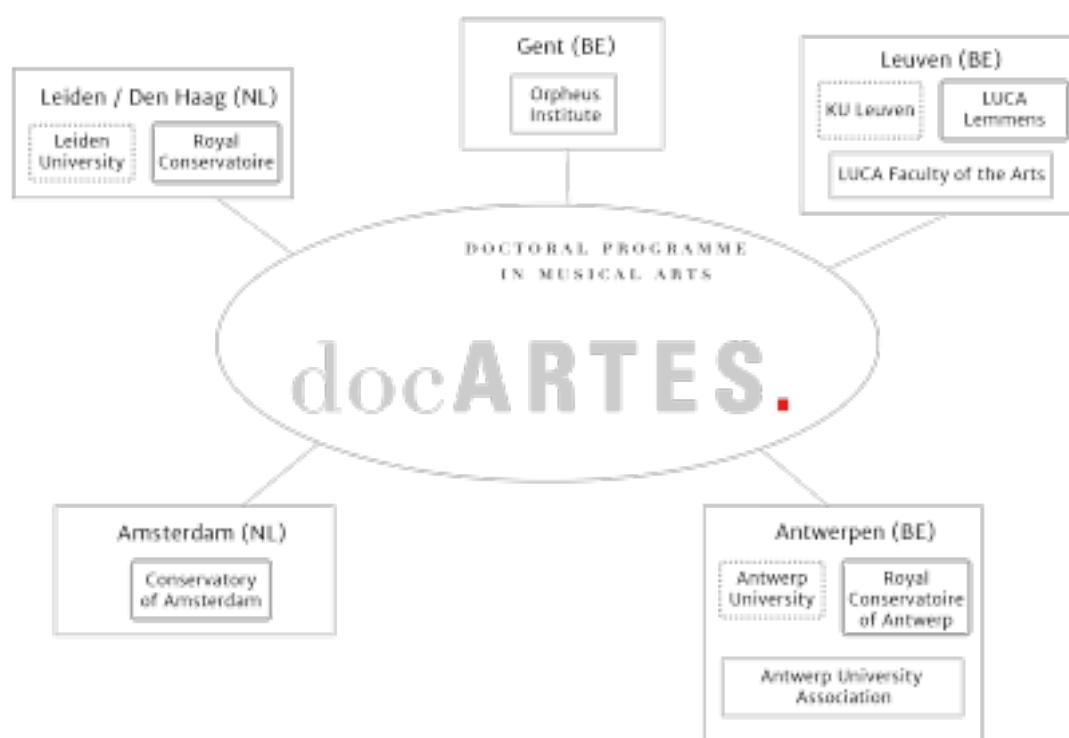
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1 Organisation

1.1 CONTACT INFORMATION

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 candidates, 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

Coordinator of the docARTES common sessions in year 1: dr. Joost Vanmaele
joost.vanmaele@docartes.be

Leuven (BE)

Geassocieerde Faculteit Kunsten - KU Leuven

[doctoral degree-awarding institution]

Paleizenstraat 70

B - 1030 Brussel

Onderzoekseenheid Muziek & Drama - Research Unit Music & Drama

LUCA School of Arts - Campus Lemmens

Lemmensberg 3

B - 3000 Leuven

Contact person: Katrien Foubert
katrien.foubert@kuleuven.be

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

Coordinator of the docARTES sessions at Leiden University: dr. Vincent Meelberg

v.meelberg@kunsten.leidenuniv.nl

Amsterdam (NL)

Amsterdamse Hogeschool voor de Kunsten – Amsterdam University of the Arts

Jodenbreestraat 3

1011 NG Amsterdam

<https://www.ahk.nl>

Conservatorium van Amsterdam – Conservatory of Amsterdam

Oosterdokskade 151

1011 DL Amsterdam

www.conservatoriumvanamsterdam.nl

Contact person: Loes Rusch

loes.rusch@ahk.nl

Antwerpen (BE)

Associatie Universiteit en Hogescholen Antwerpen – Antwerp University Association

Middelheimlaan 1

B – 2020 Antwerpen

www.associatie-antwerpen.be

Universiteit Antwerpen – Antwerp University

[doctoral degree-awarding institution]

Prinsstraat 13

B - 2000 Antwerpen

www.uantwerpen.be

Artesis Plantijn Hogeschool Antwerpen – AP University of Applied Sciences and Arts

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

1.2 GOVERNANCE AND ADMINISTRATION

docARTES is a collaborative doctoral network in artistic research, jointly developed and supported by its partner institutions. The programme is governed through a structure that combines long-term strategic development with operational management.

The **Constituent and Advisory Board**, in which all partner institutions are represented, is responsible for the long-term development and strategic direction of the programme. The Board oversees the evolution of the programme and takes decisions concerning its academic framework, curriculum, and overall organisation. It also serves as a forum for reflection and consultation on the future development of docARTES. The perspectives of doctoral candidates are taken into account through regular feedback mechanisms, including annual student surveys, which inform discussions and long-term planning within this body.

The **Board of Directors** (see Annex V) is responsible for the daily management and administration of the programme. It oversees the implementation of decisions, coordinates ongoing activities across the network.

The administrative admission process to the docARTES programme is coordinated by the Orpheus Institute. The Orpheus Institute also coordinates registration for, and the organisation of, the four common sessions in the first year, and maintains an overview of the common sessions offered across the network during the subsequent years.

Throughout their doctoral trajectory, candidates also participate in institution-specific sessions and activities organised by their home institution. Candidates should contact their home institution (see contact points) for guidance regarding registration, participation requirements, and the institution-specific structure of their doctoral trajectory.

1.3 ACADEMIC AND ARTISTIC SUPPORT

Supervision

As a doctoral candidate at one of the universities within the docARTES network, you are affiliated from the outset with one of the degree-awarding partner institutions. During the admission process, candidates indicate their preferred institutional affiliation and may also express preferences regarding the composition of the supervisory team. The formal establishment of the supervisory team takes place at the beginning of the doctoral trajectory. Supervision is always connected to one of the degree-awarding institutions.

The supervisory team generally consists of one or two supervisors (Dutch: promotor) who may, depending on the institution where you are registered, be joined by additional members

(supervisors, co-supervisors). Minimally one of the candidate's supervisors has the right to act as *promotor*, that is: to confer the PhD degree (*ius promovendi*). The other members of the supervisory team are usually staff members with specific competence in the field of interest, experts that are available from the docARTES partner institutions, or external specialists.

Members of your supervisory team are key contacts for regular support and guidance in the development of your doctoral trajectory.

Supervision involves a binding cooperation between you and your supervisory team at all stages of the research project, from its initial acceptance to its final presentation (concerts, publication, etc.). The task of the supervisory team is to monitor this research project and provide feedback, including timely warnings of inadequate progress. However, doctoral candidates are always directly responsible for the progress of their own research project.

You will read more about supervision in Chapter 7.

Faculty and guest speakers

The docARTES common sessions in the first year of the curriculum are hosted and taught by a core team of musician-researchers: the docARTES faculty. The curriculum also relies on guest-professors from the partner institutions and on a strong international network of experts, performers, and artist-researchers to address specific themes.

The docARTES-certified activities offered during the subsequent years are facilitated by session- and theme-specific experts, selected to provide the most appropriate academic and artistic expertise for each activity.

Institution-specific sessions and curricular activities are organised and supported by the faculty and research environment of the candidate's home institution.

2 Profile of a docARTES applicant

To envisage entering the doctoral curriculum in musical arts, you should 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 practicing artist (in music performance, composition, sound art, 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), see 4.5.;
- submit a fully completed application form before the given deadline;
- successfully complete the admission procedure.

You will find a detailed description of a doctoral candidate's profile in ANNEX I – Profile of a docARTES doctoral candidate.

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 Stages of the doctoral programme

There are seven stages within the doctoral programme:

Stage 1: Application

You may apply for the doctoral programme 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).

The application form can be accessed, and guidelines can be downloaded from www.docartes.be.

Stage 2: Assessment application form & entrance examination

An Advisory Group preselects candidates based on their submitted application form and accompanying materials (recordings, scores, etc). The Advisory Group considers not only the intellectual and artistic potential of the applicant, but also the quality, originality, and alignment of the research proposal with the programme's research horizons and ambitions, and decides whether the applicant is invited to take part in the entrance examinations.

Once applicants are admitted to the entrance examinations, they are expected to present their research proposal to the Entrance Examination Committee and to give an artistic performance. Applicants will also be interviewed by the Entrance Examination Committee that will assess the practical and academic level of these applicants.

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

Stage 3: Enrolment/registration

If you pass the entrance examination, the Entrance Examination Committee will formulate a recommendation for acceptance addressed to the docARTES partner that is willing to act as degree-awarding institution. This recommendation forms the basis for the admission and enrolment procedure at the degree-awarding 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 contact details in Chapter 1 of this Handbook.

² The application and 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 programme.

Next to enrolment at the degree-awarding university, you will also register with the Orpheus Institute for participation in the common sessions that are an integral part of the docARTES curriculum. The Orpheus Institute will issue a tuition fee invoice.

You will read more about the enrolment in Chapter 6.

Stage 4: the doctoral curriculum

Together with fellow doctoral candidates you will follow a doctoral curriculum. The curriculum consists of four monthly sessions of two or three consecutive days (delivered by permanent staff and guest speakers) during the first year, and (at least) four sessions spread over the following years.

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

Stage 5: Interim evaluation (qualifying hurdle)

After you have finished your first year of your doctoral trajectory, 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 trajectory

In addition to the interim evaluation, you are expected to have successfully undertaken other assessment activities that are required by your degree-awarding institution, as well as study activities that contribute to the fulfilment of your doctoral trajectory.

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 programme, you will participate in a curriculum delivered in English. All presentations and written work required during the docARTES common sessions must be completed in English.

4.4 FINAL SUBMISSION

At some universities, the rules for submitting the doctoral thesis can allow for different languages. Check on the regulations with the university where you are registered.

4.5 ADEQUATE COMMAND OF THE ENGLISH LANGUAGE

docARTES expects doctoral candidates 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 or can be refused entrance to the programme.

At Leiden University, additional language conditions apply. See the website: [Application procedure – Leiden University \(universiteitleiden.nl\)](https://www.universiteitleiden.nl/en/docartes/application-procedure).

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: 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 organised in April.

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

See ANNEX IV for an overview of the important dates.

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 recent CD/DVD recordings (performers) or a 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: <https://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

Once your application package has been submitted to docARTES via the application form, it will undergo an initial assessment by an Advisory Group. The Advisory Group is assembled based on your submitted application form, your research proposal(s), and the preferences you indicate regarding the host institution. 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, prior to the entrance examination. 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, they may still believe that you have the potential to be a successful doctoral candidate, 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 may 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 feedback, which may be disappointing, but is intended to be fair and 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;
- an oral presentation of your research topic;
- a personal interview on your research topic, conducted by the members of the Entrance Examination Committee.

Your spoken presentation and the subsequent discussion with the Committee will be in English (or Dutch, see Chapter 4.2). The entrance examination will be followed by a deliberation of which the results will be communicated within the two weeks after the completion of the exam period.

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, a study contract is drawn up with regard to the docARTES sessions that are part of the common curriculum. It summarises the agreements concerning supervision, evaluation and planning of your research project as stipulated in the handbook.

6.2 ENROLMENT & TUITION FEE

Once admitted to the docARTES programme and having received the recommendation for acceptance from the Entrance Examination Committee, you should enrol at the degree-awarding institution (see the PhD regulations of the partner institution for the applicable amount).

In addition, docARTES students are required to register with the Orpheus Institute for participation in the common elements of the curriculum coordinated by the Orpheus Institute. A tuition fee of €800 in total is payable for these common elements. This fee covers participation in the common sessions during the first year, as well as the follow-up of the common aspects of your trajectory in the subsequent years of the programme.

docARTES students therefore enrol both at a docARTES partner university, from which the doctoral degree will be awarded upon successful completion, and with the Orpheus Institute for participation in the common elements of the docARTES curriculum.

6.3 SCHOLARSHIP

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

7 Supervision

As a doctoral candidate within the docARTES network, you are supervised by a **supervisory team** affiliated with your degree-awarding institution. The supervisory team is formally established at the beginning of your doctoral trajectory in accordance with the regulations of your home institution.

Artistic research requires the integration of artistic practice and academic inquiry. The supervisory team therefore brings together the expertise needed to support both dimensions of your project. Through the collaborative structure of the docARTES network, candidates may also benefit from the expertise of researchers and artists from other partner institutions where appropriate.

7.1 The Supervisory Team

The supervisory team generally consists of one or two supervisors (*promotor*), who may, depending on the regulations of the degree-awarding institution, be joined by additional supervisors or co-supervisors. At least one member of the team must have the *ius promovendi*, that is, the formal right to confer the doctoral degree.

The composition of the supervisory team reflects the specific needs of the research project. Team members may include academic staff with expertise in the relevant research field, artist-researchers from the docARTES partner institutions, and, where appropriate, external specialists.

Throughout the doctoral trajectory, the supervisory team:

- provides academic and artistic guidance;
- monitors the progress and quality of the research project;
- offers constructive feedback on artistic and written outputs;
- advises on the feasibility and development of the project;
- supports the candidate in preparing for institutional milestones, including the Qualifying Hurdle and the final submission.

While the supervisory team provides guidance and support, responsibility for the progress and successful completion of the doctoral trajectory ultimately rests with the doctoral candidate.

7.2 Working with your Supervisory Team

Effective supervision depends on active collaboration between the doctoral candidate and the supervisory team.

Doctoral candidates are expected to take the initiative in maintaining regular contact with their supervisors by arranging meetings, providing updates on the progress of the research, sharing written and artistic materials in good time, and informing the team about relevant artistic activities, presentations, performances, or other developments related to the project.

Meetings should take place regularly, in accordance with the needs of the project and the expectations of the degree-awarding institution. Candidates are encouraged to maintain ongoing communication with their supervisors between formal meetings.

To facilitate meaningful feedback, written materials should normally be shared with the supervisory team at least 10 days before scheduled meetings, unless different arrangements have been agreed upon.

Members of the supervisory team communicate with one another as appropriate to ensure coherent supervision throughout the doctoral trajectory. Where concerns arise regarding the progress or feasibility of the research project, these should be discussed openly between the candidate and the supervisory team at an early stage.

If a doctoral candidate considers the supervision to be inadequate or encounters difficulties that cannot be resolved within the supervisory relationship, they should first discuss the matter with the directing supervisor. If the issue cannot be resolved, candidates should follow the procedures of their degree-awarding institution or consult the relevant ombuds service (see Chapter 11).

Specific information with regard to supervision:

- Leiden University: *Supervision*
<https://www.universiteitleiden.nl/en/humanities/institute-for-area-studies/phd-research/supervision>
- KULeuven: *Charter of the PhD researcher and the supervisor*
<https://research.kuleuven.be/en/career/phd/charter>
- Antwerp University: Supervision – individual PhD commission (IPC) – faculty PhD commissions <https://www.uantwerpen.be/en/centres/antwerp-doctoral-school/regulations-and-documents/>

8 Doctoral curriculum

8.1 RESEARCH ENVIRONMENT

The research environment of docARTES extends beyond individual supervision and is built through a combination of supervisory guidance, common sessions within the doctoral curriculum, and institution-specific sessions and activities organised by the partner institutions. Together, these elements create a rich context for artistic research, peer exchange, and professional development.

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 inspiring 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 the development of an appropriate vocabulary for discussing artistic research. 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.

The common sessions within the doctoral curriculum are organised and supported by the docARTES partners and coordinated by the Orpheus Institute. Together with the institution-specific sessions and activities offered by each home institution, they form an interconnected research environment that extends across the partnership. This structure fosters intellectual and artistic exchange while ensuring access to appropriate infrastructure, expertise, and facilities.

Candidates 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.

8.2 ACADEMIC AND ARTISTIC DEVELOPMENT

As part of your doctoral trajectory, and next to individual supervision, you will receive coaching and further tuition in the academic skills you need for your research (see also Chapter 7 on Supervision).

The elements addressed include:

- designing and implementing a research project;
- 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 into a particular artistic direction or expand your musical imagination.

8.3 STRUCTURE OF THE COMMON PART OF THE DOCTORAL CURRICULUM

The common activities within the docARTES trajectory are organised according to the structure of the academic year.

During the first year, doctoral candidates participate in four multi-day common sessions, complemented by institution-specific activities determined by the candidate's home institution. Together, these activities provide the knowledge, insights, and capabilities needed to conduct research in the creative and performing arts.

The common sessions are organised around a number of modules that enable doctoral candidates to interact with one another and with senior researchers. These modules contextualise artistic research, help candidates develop research craftsmanship, support individual projects through collective and expert feedback, and encourage hands-on engagement with research. Institution-specific activities further support the development of the doctoral project within the candidate's institution specific academic and artistic environment.

During the subsequent years, candidates continue to participate in docARTES common sessions while also fulfilling the requirements established by their home institution. All candidates complete four docARTES-certified activities distributed across the remainder of the trajectory. These certified activities are organised across the docARTES network and may take the form of seminars, conferences, workshops, or other research-related events that align with the objectives of the shared curriculum. Each activity is designed to support candidates in advancing their individual research and artistic practice within the broader docARTES trajectory.

Each year, an overview of the certified activities is made available to candidates, from which they may choose for the forthcoming academic year.

Participation in the shared activities of docARTES is an integral part of the trajectory. Candidates are expected to attend the four common sessions in the first year and the four

docARTES certified activities in the subsequent years. Any exceptional circumstances affecting participation should be discussed with the supervisory team and, where appropriate, with the relevant partner institution.

8.4 ASSESSMENT

The degree-awarding institution retains overall responsibility for determining the requirements of the doctoral trajectory.

In consultation with your supervisory team, you will define the total portfolio of activities that constitutes your doctoral trajectory, ensuring that these align with the expectations and standards of your degree-awarding institution.

During the initial phase of your doctoral studies, you will prepare for the *qualifying hurdle* — an interim evaluation intended to assess your progress and your readiness to advance to the subsequent stages of the doctoral programme. This assessment involves the submission of a portfolio and accompanying materials, as detailed in Chapter 9. The purpose of this evaluation is to enable the examiners to form a clear view of your development, to assess the artistic and intellectual coherence of your project, and to determine your preparedness to continue toward completion within an appropriate timescale.

As you approach the conclusion of your doctoral trajectory, a final assessment will take place to demonstrate that you have established yourself within the community of artistic researchers. This will normally entail providing evidence that your work has achieved recognition through relevant artistic or academic platforms — for example, acceptance in a peer-reviewed context, an invited performance, or an equivalent professional opportunity. The precise form of this assessment shall be determined in agreement with your supervisory team.

Throughout the doctoral process, the degree-awarding institution takes the lead in defining and assessing the requirements for completion. Within this structure, the docARTES curriculum is intended to play a valuable and integrative role, contributing meaningfully to the attainment of the highest standards in artistic research.

9 Interim evaluation

9.1 THE QUALIFYING HURDLE [QH]

All doctoral candidates must take this Qualifying Hurdle (QH) at the end of their first year of study. Candidates must pass the QH to be allowed to progress as a doctoral candidate.

The Qualifying Hurdle is organised by the doctoral candidate. Responsibility for the assessment and its outcome lies with the supervision affiliated with the degree-awarding institution, in accordance with that institution's doctoral regulations.

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.³

Practicalities⁴:

- Doctoral candidates must organize the QH themselves and inform 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; the hurdle is to be organised in the period following the completion of the first year.
- The panel that will evaluate the QH consists of: (a) all members of the supervisory team, and (b) a docARTES faculty member.
- The doctoral candidate must deliver all materials for the QH (see below) in due time 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 at least 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. Any additional materials required or recommended by the degree-awarding institution, including outputs generated through institution-specific doctoral activities (such as a writing module), review reports, or other relevant

³ This timeframe is extendable in case the QH is part of a larger public event (conference, concert, etc.).

⁴ 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).

documentation.

Where relevant, supporting materials related to the artistic dimension of the project, such as scores, recordings, video, and other media.

2. An artistic presentation showing the progress you have made during the first docARTES year based on your collaboration with your artistic supervisor. The form of this artistic presentation should be agreed upon with your supervisory team prior to the QH.
3. A brief oral presentation of your project.
4. A discussion with the evaluation panel.
5. Decision

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

- Positive: the candidate can start the second year of the docARTES programme and continue with the doctoral trajectory.
- Negative, with possibilities: the candidate can start the second year of the docARTES programme. However, (parts of) the QH (portfolio and/or artistic presentation) need to be retaken within 6 months of the initial QH.
- Negative: the candidate cannot continue with the docARTES programme. The candidate's university enrolment will be terminated.

Doctoral candidates have the right to appeal the evaluation panel's decision. The procedure below sets out how a doctoral candidate may seek to have their complaints addressed.

In the first instance, the candidate addresses a complaint in writing to the chair of the evaluation panel (usually the Directing Supervisor), outlining the nature and details of their complaint. The panel may wish to hear the doctoral candidate'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 doctoral candidate is dissatisfied with the response of the evaluation panel regarding the complaint, the complaint procedure of the host university needs to be initiated. 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. The panel consists of the full supervisory team, in some cases supplemented by an invited expert.

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 the supervisory team in a timely manner about the artistic component of the doctoral trajectory (as demonstrated during concerts, rehearsals, masterclasses, presentations of creative work, etc.).

10 Final submission

Completion of the doctorate will usually include one or more artistic presentations, such as concerts, performances, and demonstrations, as well as a public defence 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 the university you are enrolled in. 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.

Specific information with regard to final submission at the docARTES partner institutes:

- Leiden University:
<https://www.organisatiegids.universiteitleiden.nl/en/regulations/general/phd-regulations>
- KULeuven:
<https://admin.kuleuven.be/reglementen/en/education/phd-students/phdregulation-afa>
- University of Antwerp:
<https://www.uantwerpen.be/en/centres/antwerp-doctoral-school/regulations-and-documents/>
-> 'general' + 'ARIA'

See Chapter 1 of the Handbook for contact details.

11 Ombuds service

A candidate must address all complaints that relate to issues such as the quality of the programme, individual supervision, etc. to the ombuds service of the degree-awarding institution. If the doctoral candidate feels that the Orpheus Institute is better positioned to address the problem, the ombuds service of the Orpheus Institute can be contacted.

The ombuds service will act as a mediator between the parties involved. Complaints will be dealt with confidentially and with respect for privacy.

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

However, applicants should note that they have no right to challenge or complain about decisions or professional judgements made by the entrance examination committee on the quality of the work. 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.

Specific information with regard to ombuds- and counselling-services at the docARTES universities:

- Leiden University: <https://www.staff.universiteitleiden.nl/human-resources/social-safety/confidential-counsellors-overview/phd-candidates/humanities/academy-of-creative-and-performing-arts?cf=humanities&cd=academy-of-creative-and-performing-arts>
-> 'humanities'
- KULeuven: <https://research.kuleuven.be/en/career/phd/doctoral-ombuds>
-> 'Associated Faculty of the Arts'
- University of Antwerp (<https://www.uantwerpen.be/en/centres/antwerp-doctoral-school/contact/ombudspersons/>)

See Chapter 1 of the Handbook for contact details.

12 Research integrity

Integrity and reliability are important elements in any PhD trajectory and therefore special attention is devoted to these aspects in the research projects of all docARTES candidates: doctoral research must be conducted in a verifiably fair, impartial, and independent manner.

To safeguard a research and education environment where research integrity is constantly maintained and improved, the docARTES program endorses The European Code of Conduct for Research Integrity (ALLEA, 2017) serving as a general framework for integrity in the research and educational activities. More specific approaches to scientific or research integrity can be found on the websites of the degree-awarding institutions that are part of docARTES.

Special attention is paid to proper data management, integrity of authorship, correct citing of peers, mentioning acknowledgements, and to Research Ethics by aligning to the recommendations from the statement 'Ethics Education in science (2013) of the ALLEA Permanent Working Group on Science and Ethics.

13 Benefits of docARTES

The docARTES programme offers you:

1. a doctoral curriculum combining common sessions, docARTES-certified activities, and institution-specific learning opportunities
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.

Glossary

- Applicant (docARTES or doctoral): someone who makes a formal application for docARTES; the stage before acceptance/enrolment at a degree-awarding institution within the docARTES network.
- Candidate (doctoral or PhD): an early-stage researcher who has been admitted to the doctoral programme and is enrolled at a degree-awarding institution.
- Curriculum (doctoral): the structured combination of docARTES common sessions and institution-specific sessions and activities that together support the candidate's artistic research throughout the doctoral programme.
- Degree-awarding institution (within docARTES): the partner institution that confers the doctoral degree upon successful completion of the programme, in accordance with its doctoral regulations. Within docARTES the degree-awarding institutions are: Leiden University, Academy of Creative and Performing Arts; KU Leuven, Associated Faculty of the Arts; University of Antwerp.
- docARTES-certified activities: learning and research activities recognised by docARTES as fulfilling part of the common curriculum. Candidates complete four certified activities during the subsequent years of the programme.
- docARTES common sessions: docARTES learning and exchange activities that bring together doctoral candidates from all partner institutions to present, discuss, reflect on, and further develop their artistic research
- Host institution: the partner institution that provides the candidate's primary academic and artistic context. The host institution may, but does not necessarily, be the degree-awarding institution.
- Programme (doctoral): involves both individual supervision at the level of the degree-awarding partner institutions, and the curriculum.
- Supervisor (general): a member of the supervisory team.
- Supervisor (Directing): a member of the supervisory team who oversees and coordinates the supervision; depending on the degree-awarding institution referred to as First Supervisor, Corresponding Supervisor or Supervisor.
- Trajectory (doctoral): the individual route a candidate follows through the programme, reflecting their research project, supervision, curriculum participation, and individual pace.

ANNEX I – Profile of a DocARTES doctoral candidate

What is the profile of doctoral candidates who become members of the docARTES community of enquiry? The programme is primarily intended for gifted artists working in the fields of music performance, composition, sound art, music pedagogy, and related artistic practices. However, artistic excellence is not the only measure of aptitude for a 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 transform 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 transcend individual goals and interests. Artistic research should contribute to our knowledge and understanding of artistic works, creative processes, and modes of artistic practice. It should make insights, skills, methods, and materials 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 through concrete artistic outputs, whether these take the form of works, performances, sound works, installations, compositions, recordings, or other artistic events. docARTES leaves candidates 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 particular researcher profile and related admission requirements. The entrance committee of docARTES will assess candidates based on 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, a sound work, an installation, or another substantial artistic project) 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 central to the project, high demands are made on the technical and artistic proficiency of candidates. They should already demonstrate a high level of professional artistic practice.

The same highly skilled musician or sound artist may also undertake a more scholarly

informed project, seeking to answer questions of a historical, theoretical, technological, 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 directly entangled with artistic production. However, its relevance to artistic practice remains a *sine qua non* and should be convincingly demonstrated by the applicant. The admission requirements additionally include a capacity for scholarly research, explanation, and critique.

Candidates who are more modestly active as practicing artists 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 artistic presentations, workshops, master classes, lecture-recitals, performances, or other forms of knowledge exchange. Such activities can be proposed by candidates who exhibit strong skills as teachers, lecturers, performers, composers, or practitioners in other artistic fields. The research as reported in the dissertation will be judged by its capacity to generate further artistic, pedagogical, or professional developments. Research and practice are interwoven to the extent that candidates with this profile contribute to the development of their professional fields.

This list of applicant 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 from new candidates – an attitude that is open-minded as well as demanding, and that recognises a wide range of artistic practices within the field of music and sound.

ANNEX II – Second cycle learning outcomes

PRACTICAL (SKILLS-BASED) OUTCOMES OF THE 2ND CYCLE⁵

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

Skills in artistic expression

- 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

- 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

- 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

- 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

- Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations.

⁵ Following general requirements as agreed by the AEC (Association Européenne des Conservatoires).

Improvisational skills

- 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.

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 candidate 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 value 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 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	May
Start doctoral curriculum	September
Start of the common sessions in the first year	October

* 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 following partners:

- Orpheus Institute, Ghent (BE);
- Leiden University, Academy of Creative and Performing Arts, Leiden (NL);
- KU Leuven Association, Leuven (BE) (KU Leuven, LUCA School of Arts / campus Lemmens, Associated Faculty of the Arts)⁶;
- Royal Conservatoire The Hague, The Hague (NL);
- Conservatory of Amsterdam, Amsterdam (NL);
- Antwerp University Association, Antwerp (BE); Royal Conservatoire Antwerp, Antwerp (BE)⁷.



B/ DOCARTES BOARD OF DIRECTORS

The docARTES board of directors consists of:

- Peter Dejans, director Orpheus Institute, Ghent (BE), coordinating institution;
- Erik Viskil, Leiden University, Academy of Creative and Performing Arts, Leiden (NL);

⁶ Joined docARTES in 2007.

⁷ Joined docARTES in 2011.

- Katrien Foubert, LUCA School of Arts, campus Lemmens, Leuven (BE);
- Michiel Schuijjer, Amsterdam University of the Arts, Amsterdam (NL);
- Pascale De Groote, AP University of Applied Sciences and Arts, Antwerp (BE).

ANNEX VI – Equal Opportunities Policy

General Statement

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 candidate, 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 candidates and staff give due respect to other people and their work or ideas.

Educational provision

Candidates are recruited based on 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 based on 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 candidates' 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, involved in docARTES. 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 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 applicants, candidates and staff from discriminatory behaviour by any individual or groups within the institution. Allegations of discriminatory behaviour on the part of candidates or staff will be dealt with under the regulations of the institution where candidates are registered, or staff is employed.