

CURRICULUM

for the doctoral programme in artistic research
to obtain the academic degree of
Doctor of Arts – Dr. artium
at the University of Music and Performing Arts Graz (KUG)

The legal basis for this Curriculum is formed by the Universities Act 2002 (*Universitätsgesetz*
– UG)

and the Constitution of the University of Music and Performing Arts Graz.

The Curriculum, passed by the Curriculum Commission on 8 June 2016 and by the Senate on
21 June 2016, is effective as of 1 October 2016.

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1. Preamble

a. Advancement and Appreciation of the Arts – **Artistic Research**

“Art is the conveyer of the inexpressible; it therefore looks like folly again to attempt conveying it by words. But our effort to do this enriches our understanding, and this, in turn, is good for our potential.” (Goethe, Maxims and Reflections)

Art has always reflected on its own activities and its traditions. Questions such as ‘What is art?’, ‘Is that still art?’ and ‘What must art do?’ go hand in hand with this process and point to a conception of art that is, on principle, open. And just as the arts embrace this potential openness, so should any study of them. Necessarily connected to this is interpretation and the reflexive subjectivity it entails. Drawing on the humanities, the study of culture and the

social sciences, conventional methods of scientific enquiry are expanded, resulting in a synthesis along the lines of an 'experiment-based hermeneutics'.

In the advancement and appreciation of the arts, one's own artistic activities are central to the search for knowledge through artistic research, either as an object of observation or as a process of understanding. Three possible approaches present themselves here:

1. The objectivisation of the 'work', with an objectivistic focus on analysis.
2. The subjectivisation of the 'work', in which the researcher becomes part of the process and informs the work empathically from within.
3. Associated reflections as a supplement to the actual 'work'.

At least in cases 2 and 3, it stands that the relation between the *observer* and the research object is central and that existing expectations, preferences, preconceptions and theorems must be thematised. Artistic research also means knowledge of the world through knowledge of the self, and knowledge of the self through knowledge of the world. It is precisely through the synthesis of research results yielded from this reflexive-subjective approach that the new, the innovative, can emerge, where this synthesis must of course be placed in relation to the current state of research pertaining to the question under investigation.

Artistic research therefore cannot be fully systematised but remains deliberately fragmentary. Here empiricism in the sense of 'generalised experience' cannot be the sole criterion. On the contrary: artistic research makes 'knowledge of the particular' possible and reaches beyond conventional rules of cognition. Each research object requires its own methodology, presentation, dissemination and justification. Taking the artistic question as its starting point, each new topic demands a diversification of research and presentation methods and perhaps even the use of a range of linguistic registers (which must of course be justified with regard to content and methodology) in order to further the scientific acquisition of knowledge.

What this form of artistic research specifically achieves, originating as it does in practice, is that it questions that very research, connects it to other – for example sociological, psychological, political, historical, theological or philosophical – components, and, in turn, allows these findings to be absorbed back into practical work. "Those who are aware of what they are doing do it differently" could be said to sum up this spiral of insight, which also reflects the distinctiveness of artistic training. In this too, the aim is to acknowledge and encourage particular, often unique skills and perspectives, while indicating how this uniqueness has been set apart from research discourse up until now.

Artistic research is a discipline in the process of development. It therefore offers the advantage of having no fixed criteria. This opens up the possibility of acquiring knowledge of a new and different kind through practice and of developing creative and original approaches to the acquisition of knowledge, which can then lead on to dynamic relationships with other disciplines. The inner tendency of this kind of artistic research is therefore to open up and expand perspectives rather than exclude or eliminate them. Methodological and theoretical variety enriches scholarship; uniformity cripples its critical powers and the unfettered unfolding of intellect. The risks of openness should not be silenced but embraced as a challenge. Ensuring the quality of research and guaranteeing it at the highest level must accompany this process at all times.

The field on which this type of research operates might therefore be demarcated by:

- Universality *and* specialisation
- Interdisciplinarity *and* disciplinarity
- Education *and* training
- Research *and* teaching
- Local rootedness *and* cosmopolitan openness

Subjective questions do not, on the whole, result in generally-applicable answers. And yet the reflexive, the subjective, will enrich the general. This insight into the necessity of recognising the multiplicity of knowledge makes a pluralist, polyphonic and tolerant approach to the world possible, as well as enabling one's own development in independence and personal responsibility. The advancement and appreciation of the arts brings to existing academic disciplines another path to knowledge.

The doctoral programme in artistic research (Dr. artium) has been designed on the basis of the insight that artistic activity generates knowledge. As part of the advancement and appreciation of the arts, artistic research therefore consists in the interaction between artistic interpretation and academic reflection. This leads us to expect results whose value goes beyond simply being the sum of individual findings.

b. Advancement and Appreciation of the Arts and Research at the KUG

The high standard of artistic teaching at the KUG and its wide range of research establishments (academic institutes, academic professorships at artistic institutes) offer a comprehensive range of opportunities for doctoral studies in artistic research.

The entire spectrum of musicology, covering both its historical and systematic branches, is represented at the KUG. Aspects of applied musicology and basic research in musicology are ascribed great importance and historical subjects range from classical studies to medieval studies to the music of the 20th and 21st centuries, covering all areas of music history.

Within the systematic field, the aesthetics of music is linked to philosophy, cultural history, sociology and psychology, among others. The KUG offers specialised research and training in ethnomusicology, jazz and popular music, electronic music and performance practice (old and new music). Likewise, the discipline of music theory as an academic and artistic subject is represented in the fields of classical and jazz music. In addition, the research landscape also includes music education and theatre studies. This breadth of academic research, seldom found at an arts university, is an integral part of the KUG's unique profile, allowing it to offer the optimal framework for a doctoral programme in artistic research. This can also be seen from its own series of publications and a long tradition of teaching staff collaborating on external publications, as well as from their involvement in a variety of academic networks.

The excellence programme 'Dr. art.', in which artistic practice and academic reflection permeate one other, has evolved on the basis of the KUG's profile. At the same time, the artistic research within this new doctoral programme contributes to the on-going development of the KUG's profile. This kind of PhD-equivalent doctoral programme is aimed at artists who have already undertaken relevant, individual artistic work outside of university training and who, in building on this experience, seek to engage in academic reflection.

c. Skills Profile

The doctoral programme in artistic research (Dr. artium) has been designed on the basis of the insight that artistic activity generates knowledge. The programme of study is characterised by continuous interaction between artistic activity (interpretation and/or production) and academic reflection. This places one's own artistic activity at the centre of a new form of knowledge production: either as the object of observation or as a process of producing knowledge. What this form of artistic research specifically achieves, originating as it does in practice, is that it questions that very research, connects it to other – for example sociological, psychological, political, historical, theological or philosophical – components, and, in turn, allows these findings to be absorbed back into practical work. The productive synergies which result from the interaction between artistic and academic activity generate a new method of knowledge production.

This interdisciplinary excellence programme, which assumes the ability to and proven experience in producing independent artistic and academic work, will build competence in reflection, communication and action, as well as develop technical and musical skills to the highest level. The new types of knowledge acquired through the doctoral programme in artistic research, combined with new artistic, interpersonal and intellectual skills, will increase participants' capacity to think outside and across disciplinary boundaries and to take strategic action. Unlocking this invaluable and innovative potential for artistic creativity

and academic knowledge will qualify graduates for all areas of artistic practice and leading positions of responsibility in other professional and social fields.

2. Doctoral Programme in Artistic Research – Curriculum

Doctoral programmes are regular programmes of study designed to build on master's degrees (or equivalent) in developing the ability to carry out independent academic and artistic work, while also training and advancing the next generation of academics and artists. In particular, this supports the tasks falling within the scope of the University as laid out under § 3 of the UG.

The normal period of study for the doctoral programme in artistic research at the KUG is 3 years or 6 semesters.

The doctoral programme in artistic research at the KUG is administrated as part of a Doctoral School (DS) and is regulated by the implementing provisions of the DS.

§1 Admission Requirements and Admission Process

The following requirements must be met for admittance to the Dr. art. programme:

(1) Admission to the doctoral programme is subject to successful completion of a master's degree (or equivalent) in a discipline relevant to the proposed field of study at a recognised Austrian or international post-secondary educational institution.

The decision regarding equivalency of previous studies is taken by the Dean of Studies. S/he may draw on the expertise of the Chair of the Curriculum Commission in the relevant discipline. Where equivalency is granted in principle but with some omissions preventing recognition of full equivalency, the Rector's Office is entitled set additional requirements such as exams, which are to be completed over the course of the doctoral programme.

(2) A supervision agreement with two internal supervisors (1 artistic and 1 academic). The agreement is conditional on having submitted a proposal that outlines the proposed doctoral project in a satisfactory form.

The supervisors may be university professors as per § 94 par. 2 line 1 UG, emeritus or retired university professors as per § 94 par. 1 line 7 and 8 UG, university lecturers as per § 94 par. 2 line 2 UG, or lecturers qualified to teach at the KUG (§ 102). Each supervisor must represent a relevant academic or artistic discipline.

Following submission of the supervision agreement, these university professors or those holding an equivalent qualification (the *venia docendi*) will become members of the student's Dissertation Committee. The Vice-Rector of Teaching is also entitled to appoint persons with a relevant teaching qualification or an equivalent qualification (associate or full professor) from another recognised Austrian or international post-secondary educational institute to supervise and assess the doctoral thesis.

(3) Admission Process

- a) Presentation and interview about the proposed doctoral project.
- b) Following successful admission to the Doctoral School, the project proposal will be published on the school's website.
- c) As part of the admissions process, two external advisors (1 artistic, 1 academic) will be selected who will become members of the student's Dissertation Committee. Advisors should have a relevant teaching qualification or an equivalent qualification (associate or full professor) at another recognised Austrian or international post-secondary educational institution.
- d) German language proficiency must be demonstrated during the presentation interview. A good knowledge of English is also essential. Where German is not the student's mother tongue, competence in German to level C1 of the Common European Framework of Reference for Languages (CEFR), or an equivalent ability in English, is required.

(4) As part of the admission process to the doctoral programme in artistic research, an agreement to carry out the doctoral project ('Dissertation Agreement') will be made on the basis of this Curriculum.

§ 2 ECTS Credits

Following European guidelines on doctoral programmes, we do not provide an exact breakdown of the Curriculum into ECTS credits. However, a total of 180 ECTS credits is given as a guide to the workload involved.

§ 3 Courses

(1) Core Subjects

a) Individual supervision with the artistic supervisor on the artistic element of the doctoral project: 1 semester hour for 6 semesters (KE).

b) Colloquium for doctoral students with the academic supervisor: 2 semester hours for 3 semesters (SE).

c) Compulsory participation in the Doctoral Forum (PT), which takes place once a year. One aspect of the Doctoral Forum is the lecture-recital, at which the students must give an artistic and academic presentation of parts of their doctoral research.

Full attendance at the Doctoral Forum is compulsory for the entire duration of the programme, twice in an active capacity, otherwise as a listener. Each student must present the current state of their research. These presentations must be documented in a suitable form to be agreed with the supervisor and Director of the DS. Assessment of active participation in the Doctoral Forum is undertaken jointly with the course leader.

d) Participation in 4 conferences (symposia, festivals) as agreed with the relevant supervisor and the Director of the DS (KO, KS, PR, EX, SE, UE, PT): participation must be active in at least 2 cases.

e) Proof of artistic activity:

At least 4 artistic presentations (concerts), agreed in consultation with the supervisor and the Director of the DS, with programmes as varied as possible and different to § 3 (1) c) (for composers: submission of the scores for three larger-scale compositions; where possible, also their performance) (PT). Artistic presentations at the KUG are permitted.

f) The Director of the DS will issue certificates for completed modules (§ 3 (1) c) – e)) in the form of transcripts;
the courses listed in points a) to c) will be assessed according to a five-point scale; modules listed under points d) and e) will be awarded the grade 'successful/unsuccessful participation'.

(2) Compulsory Subjects:

a) Concepts and methods of artistic research – 1 semester hour each (VU)

a: Basic principles

b: Focus on music

b) Research colloquium – 2 semester hours (KV)

c) Mentoring – 2 semester hours (KG)

4 participants per group.

d) Seminars on artistic research – 1+1 (SE)

a: Case studies from current and historical practice in artistic research (SE)

b: Presentation techniques and lecture-recital (SE)

e) Courses which contribute substantially to the research or artistic research topics of the doctoral thesis, to be agreed in consultation with the supervisors: 4 semester hours (KE, UE, VO, VU, SE, PR, PT, KG, KV, KO, EX), of which at least 2 semester hours must be academic courses with a seminar character. Up to 2 of these 4 semester hours can be taken as individual artistic lessons.

(3) Accreditation of Exams

Candidates may apply to the Dean of Studies for the accreditation of exams taken and passed successfully at another recognised Austrian or international post-secondary educational institution in compulsory subjects. These exams must be submitted for consideration by the candidate either during the admission process or during the course of study but must not have formed part of any previous study programme used to meet the admission requirements as per § 1 (1). The Dean of Studies, who may call on the expertise of the Chair of the Curriculum Commission, will grant accreditation provided the exams are equivalent to those required by the Curriculum.

§ 4 Doctoral Thesis

The doctoral thesis is made up of 2 parts:

(1) Artistic component (Artistic Presentation)

This consists of the documentation, as laid down in the Curriculum, of artistic presentations as per § 3 (1) e) and the assessment of participation in the Doctoral Forum as per § 3 (1) c). These assessments as per § 3 (1) c) are counted towards the overall assessment. Comprehensive documentation of the artistic component that does not infringe copyright (programmes, recordings, press reviews ...) must be submitted to the supervisors and the Director of the DS. Composers may, where not otherwise possible, also present compositions in score form, in agreement with the supervisors.

(2) Academic component (Dissertation)

Written component (min. 160,000 characters incl. spaces, min. 80-100 pages [without images, notated examples, reference lists and notes]). The subject area of the dissertation must stand in relation to the artistic component of the doctoral thesis. The

relevant sections of the latest version of the 'Guidelines for written work at the KUG' should be applied to the dissertation.

§ 5 Viva Voce

The viva voce (§ 65 of the KUG Constitution) is an artistic and academic (defensio) presentation of the doctoral thesis. Admission to the viva voce is subject to the successful completion of all required courses and to obtaining two positive examiners' reports on the artistic component of the doctoral thesis, and two positive examiners' reports on the academic component of the doctoral thesis (dissertation).

The viva voce consists of

(1) a public artistic presentation, which must be different from § 4 (1) (for composers, the submission and presentation of compositions in score form is also possible, in consultation with the supervisor) and a presentation of the academic component of the doctoral thesis (dissertation),

(2) followed by a public discussion about the presentation and the dissertation (defensio). For the defensio, the examination board (Doctoral Committee) will formulate questions relating to the themes covered by the dissertation and the artistic presentation but which expand the theme of the doctoral thesis to a broader area of the study,

(3) and a subsequent public discussion about the components of the doctoral thesis as per § 4 (1).

The viva voce will last a maximum of 120 minutes.

§ 6 Exam Regulations

(1) How the Doctoral Thesis is Assessed

A minimum of seven bound copies of the completed doctoral thesis (documentation of the artistic component and dissertation) must be submitted to the Vice-Rector of Teaching, as well as four digital versions, each on their own storage medium (one full version, three versions of a size suitable for dissemination via the KUG website and for library archiving that comply with copyright guidelines).

a) Assessment of the artistic component (artistic presentation):

The documentation of the artistic component will be submitted by the Vice-Rector of Teaching to two examiners for assessment. One of the two examiner's reports will be written by the supervisor (qualification as stated in § 1(2)). The second report will be written by an external examiner (qualification as per § 72 par. 3 of the Constitution). The selection of the external examiner is the responsibility of the Vice-Rector of Teaching, who may consult the expertise of the Director of the Doctoral School. As a rule, this examiner will be the external advisor. The length of time allocated for completion of the examiner's report is four months. The report will be made available to the candidate no later than three weeks before the viva voce.

Assessment is regulated by § 73 par. 1 UG: A pass in this part of the exam, as is the case for academic dissertations and dissertations as part of artistic diploma and master's degrees, will be given the mark 'very good' (1), 'good' (2), 'satisfactory' (3) or 'adequate' (4); a fail will be given the mark 'not adequate' (5).

b) Assessment of the academic component (dissertation):

The dissertation will be submitted by the Vice-Rector of Teaching to two examiners for assessment. One of the two examiner's reports will be written by the supervisor (qualification as stated in § 1(2)). The second report will be written by an external examiner (qualification as per § 72 par. 3 of the Constitution). The selection of the external examiner is the responsibility of the Vice-Rector of Teaching, who may consult the expertise of the Director of the Doctoral School. As a rule, this examiner will be the external advisor. The length of time allocated for completion of the examiner's report is four months. The report will be made available to the candidate no later than three weeks before the viva voce.

Assessment is regulated by § 73 par. 1 UG: A pass in this part of the exam, as is the case for academic dissertations and dissertations as part of artistic diploma and master's degrees, will be given the mark 'very good' (1), 'good' (2), 'satisfactory' (3) or 'adequate' (4); a fail will be given the mark 'not adequate' (5).

c) If part of the doctoral thesis is failed by one of the examiners, the Constitution of the KUG will be applied (§ 72 par. 6 and 7):

'If one of the two examiners fails the dissertation, the Vice-Rector of Teaching will call in a third examiner from the same or a closely-related discipline. S/he must examine the dissertation within two months. Should the examiners fail to reach an agreement about the mark, the suggested marks are to be added, the result of the addition divided by the number of examiners, and this figure rounded to the nearest whole number. For results over .5, the figure will be rounded up.'

d) Accepted doctoral theses (consisting of the dissertation and the documentation of the artistic component) must be published. At least one copy must be sent to each of the Austrian National Library, the University Library, and the relevant Institute or Subject Library. The version submitted for digital publication via the KUG-website must be made available on the KUG website and in relevant specialist journals. This will fulfil the publication requirement.

(2) Assessment of the viva voce

The viva voce, as a final exam held before an examination board, is assessed in accordance with § 73 par. 3 UG.

§73 par. 3 UG

For a final exam that covers more than one subject, an overall assessment must be given in addition to any assessment of individual subjects. If a pass mark has been awarded in each subject area, the overall assessment will be awarded as a 'pass'. Where this is not the case, 'fail' will be awarded. The overall assessment will be awarded as 'passed with distinction' if no mark below 'good' was awarded in any subject and the mark 'very good' was awarded in at least half of all subjects.

§ 7 Curriculum Overview (Semester hours)

Subject	Sem 1	Sem 2	Sem 3	Sem 4	Sem 5	Sem 6
Core Subjects						
Individual tuition – artistic KE	1	1	1	1	1	1
Colloquium – academic SE	2 + 2 + 2					
Doctoral Forum PT	1*		1*		1**	
Conference participation - passive KO, KS, PR, EX	x 2					
Conference participation – active	x 2					
Artistic presentation PT	x 4					
Compulsory Subjects						
Concepts and methods of artistic research VU a: Basic principles b: Focus on music	1					
	1					

Research colloquium KV	1		1
Mentoring KG	1		1
Additional courses – KE, UE, VO, VU, SE, PR, PT, KG, KV, KO, EX	1 + 1 + 1 + 1		
Seminars on artistic research: a: Case studies from current and historical practice in artistic research (SE) b: Presentation techniques & lecture recital (SE)	1+1		

* Once per year for the duration of the programme of study.

** Either passive participation or participation as part of the viva voce.

§ 8 Course Types

For a definition of course types in this Curriculum please see the 'Beschreibung der Lehrveranstaltungstypen an der KUG' published on the homepage of the Kunstuniversität Graz (only available in German).

Continuous assessment:

With the exception of lectures, all course types will be subject to continuous assessment. The method of assessment will be determined by the course leader. A pass in this type of course is dependent upon an 80% attendance record. In the case of the VU, a mixed form course, admission to the exam on the lecture content is contingent upon successful completion of the course exercises.

§ 9 Transfer Regulations

Students following the Curriculum dated 1 October 2013 may choose to transfer to this Curriculum. Where this is not the case, they must complete their programme of study under the above-named Curriculum by the end of the winter semester 2019/20.

§ 10 Equivalences

For students following the Curriculum dated 1 October 2013, and for students who transfer to this Curriculum, the following courses are considered equivalent and will therefore be accredited in either direction:

Version 2013

Hours

Hours

Version 2016

Philosophy of Art	4		1	Concepts and methods of artistic research a: Basic principles
			1	Concepts and methods of artistic research b: Focus on music
			2	Research colloquium
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Seminar offered by the artistic DS: Concepts and methods of artistic research	4		2	Mentoring
			1	Seminar a: Current and historical practice in artistic research
			1	Seminar b: Presentation techniques and lecture recital