



## RECOMMENDATIONS FOR ACTION:

ENHANCING  
ARTISTIC  
DOCTORAL EDUCATION  
IN DANCE AND  
PERFORMANCE





## RECOMMENDATIONS FOR ACTION

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*"Artistic research is a crucial part of the future of academia...  
[I]f the university is going to serve the next stages of human society, we need to  
continue to develop robust and transformative practices..."*  
*(survey respondent)*

The Recommendations for Action centre around requirements for the artistic doctorate in dance and performance. We focus in particular on doctorates that situate creative embodied practice as the core mode of inquiry and as part of the manifest outcomes of research.

The recommendations emerge from research conducted by the *Artistic Doctorates in Europe: Third cycle education in Dance and Performance* project (ADiE, 2016-2019) ([www.artisticdoctorates.com](http://www.artisticdoctorates.com)). ADiE is an Erasmus+ funded partnership between eight organisations across the UK, Sweden and Finland. The partnership undertook surveys, gathered case studies and curated events for stakeholders to share, reflect upon and enhance the experience and significance of doctoral education.

Our research has found that artistic doctorates in dance and performance offer a genuinely creative opportunity to foster investigative processes that foreground embodied knowledge. Pursuing hybrid enquiries deeply informed by expert practitioner knowledge in ways that combine creative doing with reflexive being, artistic-researchers often incorporate co-creative and collaborative practices. Unpacking assumptions about dance and performance, artistic researchers develop rigorous, often non-linear, procedures that productively embrace moments of not and not-yet-knowing. These research procedures and outcomes are shared through different modalities, encompassing performance practices, workshops, digital and material artifacts, writings and the like. This combination of factors can potentially produce constructive divergences relevant not only to the field of dance and performance but to the research field more broadly.

## RECOMMENDATIONS FOR ACTION

We seek to celebrate and enhance such potentials, offering guidance to inform and strengthen the artistic doctoral space. This is important for our research that suggests more needs to be done to support the research endeavours of doctoral candidates in order to unlock the full benefits of artistic research outcomes and to share the specific knowledge generated by them.

The recommendations revolve around creating collaborative research environments, discipline specific training, supervisory and examination processes and enhancing impact. Throughout we place a particular emphasis on the relationship between universities and the cultural sector in an effort to promote connectivity for candidates and to advocate artistic doctoral research within professional dance and performance contexts. The recommendations are underpinned by commitments to an ethos of care and the fostering of plurality.

You may want to read this document if you are:

- a prospective student thinking about undertaking a doctorate
- a supervisor or mentor of artistic doctorates
- a programme manager or academic involved in the design and delivery of artistic doctoral studies
- a cultural sector or industry partner interested in supporting, commissioning or presenting doctoral research and/or its outcomes.
- a doctoral education provider looking for best practice in artistic doctorate provision
- a policy maker developing funding schemes, frameworks for research, regulations or reviewing systems for doctoral studies.

The recommendations can be read in the light of prior publications that promote best practice in doctoral education (see Salzburg II Recommendations; QAA Characteristics Statement: Doctoral Degree; Florence Principles)<sup>1</sup>. They also recognise that artistic doctoral education is organised differently across countries and institutions and that artistic doctorates have been established for up to 30 years in some countries, yet are just emerging in others<sup>2</sup>.

A note on terminology: In this document we employ the term artistic research to relate to approaches that are, for example in the UK, known as practice-as-research, practice-led research and practice research. Also we write about the artistic doctorate to point to advanced research degrees that in different environments may be referred to as Doctor of Arts or as Doctor of Philosophy. Finally we alternatively utilise the terms artistic doctoral candidate or artist-researcher to point to practitioners in dance and performance who are undertaking doctoral studies.

## RECOMMENDATIONS FOR ACTION

*"Today Artistic Research is the major channel for arts to be topical, radical, progressive and truly creative" (survey respondent)*

The recommendations are in four key domains:

- Refining doctoral training and education
- Supporting supervisors and examiners
- Improving infrastructures and environments
- Enhancing impact and making a difference





## REFINING DOCTORAL TRAINING AND EDUCATION

*“[Artistic doctoral research] is a way to dive deeper than the surface and it helps in finding ways to approach my work as an artist” (survey respondent)*

### 1. Ensuring plurality and access

Advancing and celebrating non-normative ways of knowing, artistic doctoral programmes are well placed to foster inclusive and diverse research communities. Attending to where and how artistic doctorates are communicated and marketed, entry policies and training programmes, it is possible to promote the potentialities of artistic doctorates to a wider range of candidates and to support the development of inclusive research practices. This, in turn, will advance the field of artistic research.

*Plural and inclusive approaches to artistic doctoral studies, recruiting candidates from less represented social groups and encouraging a wide range of research interests.*

### 2. Incorporating discipline specific education

Doctoral candidates report varied levels of confidence in relation to understanding and applying the methodologies of artistic research. Further, the training they receive is somewhat inconsistent. Our research shows that candidates are best supported by programmes that offer specific knowledge of artistic research as it currently manifests in dance and performance, paying particular attention to epistemology, approaches to methodology and method development.

*Advancing expansive, discipline specific, training in artistic research and its methods and methodologies as current in dance and performance.*

### **3. Providing opportunities for artistic enskillment and embodied practice**

Craft-based skills and embodied practices are central to artistic research. It would appear institutions and departments often provide little to maintain or enhance these embodied practices which, in some cases, will give rise to issues of safe practice and limit potential outcomes. While we recognise such training has implications in terms of time and space, how the skilled artist-researcher is best supported can include; the provision of body practice via an integrated programme, bespoke training with experts in the field, or residency periods in art venues.

*Incorporating opportunities to maintain, develop and critically scrutinize enskillment and embodied practices in order to forward safe and rigorous practices.*

### **4. Enabling multiple forms of doctoral outcome**

Performance practices and other modalities, beyond the conventions of academic writing, are recognised in artistic doctorates as knowledge bearing and epistemic in nature. To support the potential range of research outcomes, it is beneficial to offer training for candidates in documentation processes and multi-medial formats. Further, ensuring a clear articulation of the range of outcome possibilities within regulatory frameworks, submission and examination requirements as well as archiving processes, is significant in establishing and integrating this mode of research within the university, building stronger relations to the cultural sector and extending the audiences for research.

*Regulatory and training frameworks recognize and support an expanded and flexible range of performative and multi-medial formats in artistic doctoral research and its attendant outcomes.*

### **5. Embracing Ethics and Safeguarding**

Ethical issues resonate deeply in dance and performance practices, specifically involving issues of bodily integrity and ethics of participation and collaboration. Engaging with such issues is imperative in developing ethically informed critical thinking, safe practice and an ethos of care. Research suggests candidates often find the ethical procedures difficult to navigate, realizing that such procedures often do not reflect the particular nature of their artistic methods. Supervisors and universities can usefully refine protocols to encompass diverse ways of working and model ethical artistic research practice in dance and performance contexts<sup>3</sup>.

*Fostering in depth engagement with the protocols for ethical conduct and ensuring that criteria for research integrity reflect embodied practice and artistic research approaches.*

### **6. Promoting professional expertise and creative leadership**

The aim of the modern doctorate goes beyond the generation of new knowledge in relation to a specific field to promoting doctoral holders as strategic leaders of the future in whichever contexts this leadership may manifest. Designing programmes that attend to career enhancement and notions of creative leadership, may assist graduates to realise their potential as cultural change makers, opening new career paths by creatively implementing their movement based expertise in a range of settings<sup>4</sup>.

*Creative leadership development form a part of doctoral studies, enhancing future career choices and the potential of candidates to be cultural change makers.*



## SUPPORTING SUPERVISORS AND EXAMINERS<sup>5</sup>

*"The supervisor must have the foresight to see how this unique methodology will work and what is needed to develop further" (survey respondent)*

### 7. Enhancing supervisory processes

Our research suggests that supervision often takes place in ways that may make it difficult to fully attend to the potential of research in dance and performance. Enabling conditions that situate artistic practice at the heart of the process, supervisors (who in the artistic doctorate, may be researchers, artist-researchers, or artists and cultural leaders) may generate modes of exchange and feedback where, the innovative, the unexpected might arise in an embrace of the knowings and doings of artistic practice. As such supervision can usefully be seen as part of creative practice and as an expanded research pedagogy. This requires suitable space, sufficient time and a commitment to shared planning between supervisors and candidates.

*Enabling supervision processes that are genuinely practice focused, incorporating sufficient time and space for creative modes of feedback and enquiry.*

### 8. Fostering co-relational and co-generative supervisory teams

Membership of supervision teams may usefully become more flexible in order to enable agentive learners who have increased mobility. We propose that effective artistic research supervision can be considered a collective effort and is at its best when focused on the whole person and operating in caring, co-relational and co-generative ways, and operating within transparent institutional and professional frameworks.

*Promoting flexible, co-relational and co-generative supervision teams and processes as part of transparent research cultures.*

## 9. Ensuring examination of multifaceted processes

Artistic doctorates are examined according to the guidelines, criteria and processes of a specific institution. These guidelines sometimes outline the required scheduling, function and quantity of artistic work, writing or other forms of outcome in the overall doctoral research. Sometimes they do not.

In all cases giving lively attention to practice means that regulations and examination systems be considered in order to fully reflect artistic research processes which are often multifaceted and processual in nature. This may include lengthy and iterative examination processes, incorporating several things such as participating in and assessing workshops and lecture-demonstrations as well as reading experimental writing and theoretical reflections. Attending equitably to practice within the examination process ensures assessments of quality and contribution occur across all the submitted materials.

*Ensuring examination processes attend to the multifaceted and processual nature of artistic doctorates such that the broad spectrum of artistic doctoral research can be fully addressed and examined.*

## 10. Promoting supervisor and examiner training

Supervisors and examiners express a sense of isolation. Some feel insecure in their ability to supervise and examine and are often reliant on their individual experience of supporting and conducting doctoral research. Our research shows that networks and bespoke training for examiners and supervisors would do much to address this. Such training may take the form of a discipline specific qualification for supervision and clearer guidelines for examiners. Additionally, informal or online networks in which best practices and new models suitable to artistic research may usefully be developed.

*Advancing and promoting cross-institutional bespoke training and (inter)national networks for supervisors and examiners to share resources and develop models of good practice.*





## IMPROVING INFRASTRUCTURES AND ENVIRONMENTS

*"The relationship between cultural sector and education sector is vital to both" (survey respondent)*

### 11. Developing financial support

The funding of artistic doctoral research varies greatly across countries. However, our findings suggest that in general there are few clear routes to financial aid that can support the required processes and creative outputs that form the basis of the artistic doctorate (including for example performers fees and production costs). Policies and practices between key funders across the cultural sector and higher education contexts could usefully enable appropriate levels of resource and recognition for artist-researchers. This may also help them to work across academic and artistic contexts and to intelligently interrogate and develop the whole field – leading to enhanced audience engagement and, if suitable, practical routes to the arts market.

*Recognition of, and support for, production processes and associated financial costs by doctoral providers and cross-sectoral funders such that quality artistic research outcomes can be fully realised and audiences reached.*

### 12. Ensuring appropriate environments and facilities

Artistic doctorates draw upon specialist environments and facilities. Supporting artistic research calls for regular and at times sustained access to dance studios, performance laboratories, production facilities, technical equipment and technological support. Developing these resources will also allow for audiences to participate in the sharing and dissemination of the research. We recognise this requires management of space and staff time, and may also be supported by collaborative agreements with partner organisations.

*Access to specialist environments and facilities afforded by effective management, planning and collaboration.*

### 13. Improving connectivity and impact through cross-sector collaborations

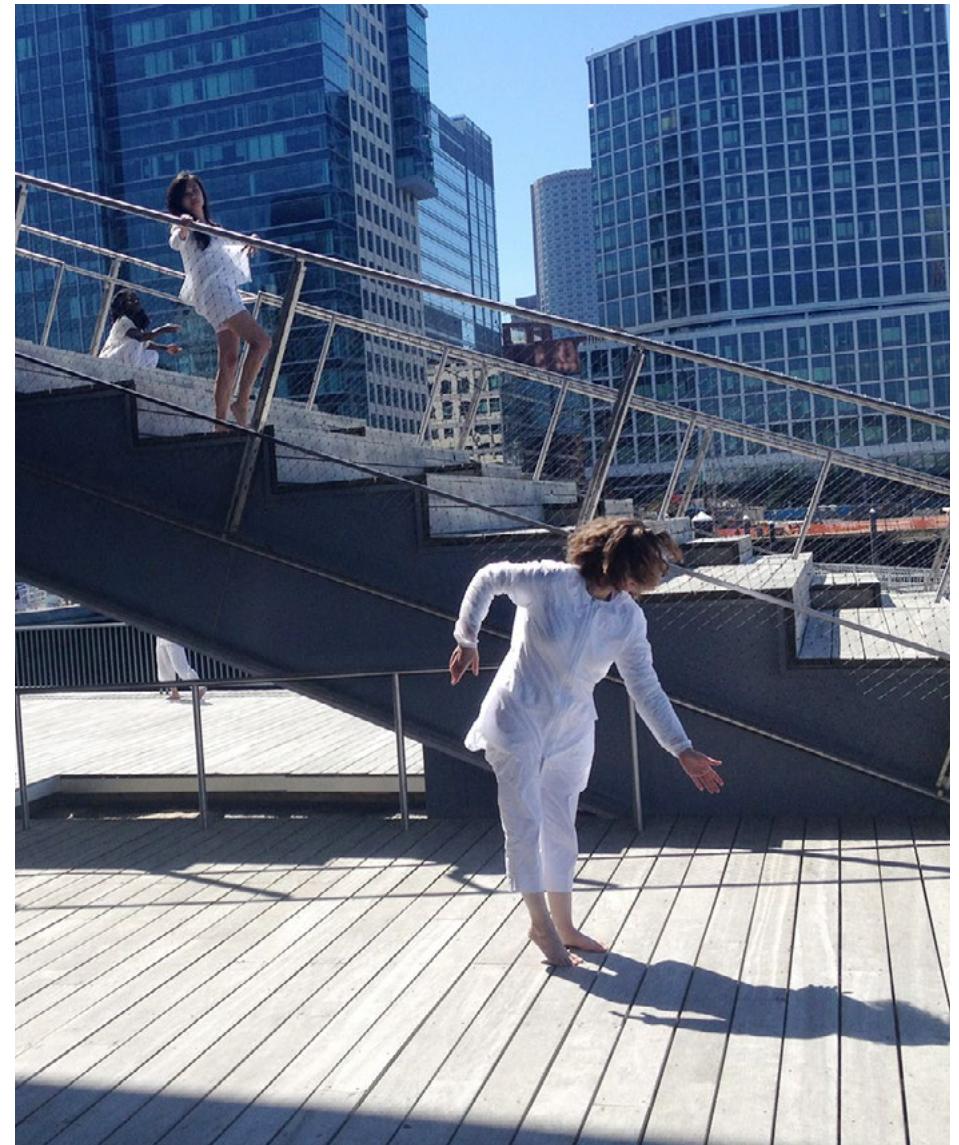
Our research suggests doctoral candidates are often working across the university and cultural sectors, as well as reaching into areas such as health, education and technology. To fully support candidates, institutional and programme level relationships might usefully be built with cross-sector partners. Establishing meaningful and appropriate, co-ordinated and targeted opportunities for artistic doctoral candidates to collaborate with theatres, galleries, museums, and with other non-performance partners, would provide enhanced career development, generate reciprocal opportunities and increased impact for the field.

*Targeted and sustained collaborations between higher education and the cultural sector, as well as with other cross-sector industry partners, are developed and integrated into programmes.*

### 14. Engaging in wider networks

There is a growing network of international and national cross-disciplinary fora for artistic research which, whilst rarely focusing specifically on artistic research in dance and performance, offer environments in which doctoral research may be developed, and its processes and outcomes shared<sup>6</sup>. Engaging with and enhancing such networks (and other similar communities in the fields of dance and performance) can support the needs of candidates and can, in particular, enhance the experience of small cohorts or lone artistic doctoral candidates.

*Enabling candidates to engage with international networks, across the academic and cultural sectors.*



A photograph of a woman with long, light-colored hair, wearing a dark, flowing dress. She is captured in a dynamic pose with her arms raised high above her head, suggesting movement or dance. The background is a soft-focus indoor setting.

## ENHANCING IMPACT AND MAKING A DIFFERENCE

# ENHANCING IMPACT AND MAKING A DIFFERENCE

*"The special significance of artistic research [includes] the ethical and political implications of its radical transformation of society's epistemological and ontological assumptions" (survey respondent)*

### 15. Generating cross-fertilization within and beyond arts disciplines

Artistic doctoral research has particular significance within the academic and professional fields of dance and performance - changing perceptions, promoting new insights and investigating practices in these areas. Beyond these most immediate contexts, there is also the potential to inform and influence a wide range of researchers from other disciplines. This influence can be seen to be centred around the use and application of non-normative epistemologies. Developing inter/cross/trans-disciplinary research spaces and training can challenge conventional methods and forms of research. This can deepen the doctoral candidates' understanding of different approaches, enriching the work of candidates from all fields and enabling the insights of artistic research to be understood more widely.

*Reaching beyond university and arts contexts in research training, project design, partnerships and other activities, to enable cross-fertilization.*

### 16. Reaching communities and participating in world issues

The value of the artistic doctorate extends beyond arts and research contexts via the complex transdisciplinary and synthetic knowledge it generates. Through in depth and critical understandings of forms of bodily knowledge, candidates in dance and performance make public the interrelatedness between individuals, groups of people, but also between humans and different kinds of materials, plants, animals and environments. They creatively address the question of who we are as human beings and offer insights into possible solutions toward a more sustainable relatedness, evidencing a more plural and inclusive society. As such, the artistic doctorate has the potential to enter and map uncharted territories, reaching beyond the university to connect, benefit and transform society more widely

*Candidates are supported to boldly implement their work to the benefit of others, realising the potential of artistic doctorates to address communities, transdisciplinary issues and societal concerns.*

# SUMMARY

*In summary, to enhance the quality of candidate experience, research outcomes and identify pathways to impact, ADiE recommend:*

## Refining doctoral training and education

1. *Plural and inclusive approaches to artistic doctoral studies, recruiting candidates from less represented social groups and encouraging a wide range of research interests.*
2. *Advancing expansive, discipline specific, training in artistic research and its methods and methodologies as current in dance and performance.*
3. *Incorporating opportunities to maintain, develop and critically scrutinize enshillment and embodied practices in order to forward safe and rigorous practices.*
4. *Regulatory and training frameworks recognize and support an expanded and flexible range of performative*

*and multi-medial formats in artistic doctoral research and its attendant outcomes.*

5. *Fostering in depth engagement with the protocols for ethical conduct and ensuring that criteria for research integrity reflect embodied practice and artistic research approaches.*
6. *Creative leadership development form a part of doctoral studies, enhancing future career choice and the potential of candidates to be cultural change makers.*

## Supporting supervisors and examiners

7. *Enabling supervision processes that are genuinely practice focused, incorporating sufficient time and space for creative modes of feedback and enquiry.*
8. *Promoting flexible, co-relational and co-generative supervision teams and processes as part of transparent research cultures.*

*9. Ensuring examination processes attend to the multifaceted and processual nature of artistic doctorates such that the broad spectrum of artistic doctoral research can be fully addressed and examined.*

10. *Advancing and promoting cross-institutional bespoke training and (inter)national networks for supervisors and examiners to share resources and develop models of good practice.*

## Improving infrastructures and environments

11. *Recognition of, and support for, production processes and associated financial costs by doctoral providers and cross-sectoral funders such that quality artistic research outcomes can be developed and audiences reached.*
12. *Access to specialist environments and facilities afforded by effective management, planning and collaboration.*

*13. Targeted and sustained collaborations between higher education and the cultural sector, as well as with other cross-sector industry partners, are developed and integrated into programmes.*

14. *Enabling candidates to engage with international networks, across the academic and cultural sectors.*

## Enhancing impact and making a difference

15. *Reaching beyond university and arts contexts in research training, project design, partnerships and other activities, to enable cross-fertilization.*
16. *Candidates are supported to boldly implement their work to the benefit of others, realising the potential of artistic doctorates to address communities, transdisciplinary issues and societal concerns.*

## FOOTNOTES

1. Salzburg II Recommendations (EUA):

<https://eua.eu/downloads/publications/salzburg%20ii%20recommendations%202010.pdf>

Characteristics Statement: Doctoral Degree 2015 (QAA):

[https://www.qaa.ac.uk/docs/qaa/quality-code/doctoral-degree-characteristics-15.pdf?sfvrsn=50aef981\\_10](https://www.qaa.ac.uk/docs/qaa/quality-code/doctoral-degree-characteristics-15.pdf?sfvrsn=50aef981_10)

Florence Principles (ELIA):

<https://www.elia-artschools.org/documents/the-florence-principles>

**>> BACK TO PAGE 3**

2. See: <https://www.artisticdoctorates.com/2017/06/23/current-issues-and-practices-event-resources/>

**>> BACK TO PAGE 3**

3. Bolt, B. and Vincs, R. (2015) 'Straw Godzilla: Engaging the academy and research ethics in artistic research projects', *Educational Philosophy and Theory*, 47:12, 1304-1318

**>> BACK TO PAGE 6**

4. See: [www.culturalleadership.org.uk](http://www.culturalleadership.org.uk)

<https://europeanculturalleadership.org/work-in-progress/rethinking-cultural-leadership/>

Douglas, A. and Freemantle, C., with Performing Arts Labs, Cultural Enterprise Office, Scottish Leadership Foundation (2009) 'The artist as leader: research report'. Available online from: <http://openair.rgu.ac.uk>

**>> BACK TO PAGE 6**

5. For reflections and guidance on research and supervision by ADiE see: <https://www.artisticdoctorates.com/2019/04/01/reconsidering-research-and-supervision-as-creative-embodied-practice/>

**>> BACK TO PAGE 7**

6. Examples of artistic research communities include:

Society for Artistic Research: <http://www.societyforartisticresearch.org>

European Artistic Research Network: <http://www.artresearch.eu/>

Performance Studies international Artistic Research Working Group: <http://www.psi-web.org/about/working-groups/>

IFTR, Performance-as-Research Working Group:

<https://www.iftr.org/working-groups/performance-as-research>

**>> BACK TO PAGE 10**

## Acknowledgements and Authorship

These recommendations were drafted by the ADiE researchers, drawing from surveys, case studies and a series of engagements with stakeholders. These stakeholders played an important role in forming this work, as did the individuals who offered specific feedback as we tested and gathered responses to the recommendations with a targeted readership. The final wording of the recommendations was the responsibility of a core working group; Prof Jane Bacon, Prof Rebecca Hilton, Prof Vida L Midgelow and Prof Leena Rouhiainen.

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#### Weld Stockholm

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### Image credits

Susanne Martin, *Fountain of Youth*, photo by Lars Asling (front)

Vivian Barbosa, *Reversa*,  
photo by Dominique Rivoal (p.2 and back)

Performance Image, photo by Joanne 'Bob' Whalley (p.4)

Kerry Wise, *Exposure*, photo by Victor Simao (p. 5)

Ellen Jeffery, *On the Patterns We Gaze*,  
photo by Rebecca Richards (p.7)

Katy Coe in *No-how Generator* by Matthias Sperling  
at Perf/Forming Futures (p.8)

Lauren O'Neal in On Display project by Heidi Latsky at the  
Institute of Contemporary Art Boston, photo by Lauren O'Neal/  
Kathy Desmond (p.10)

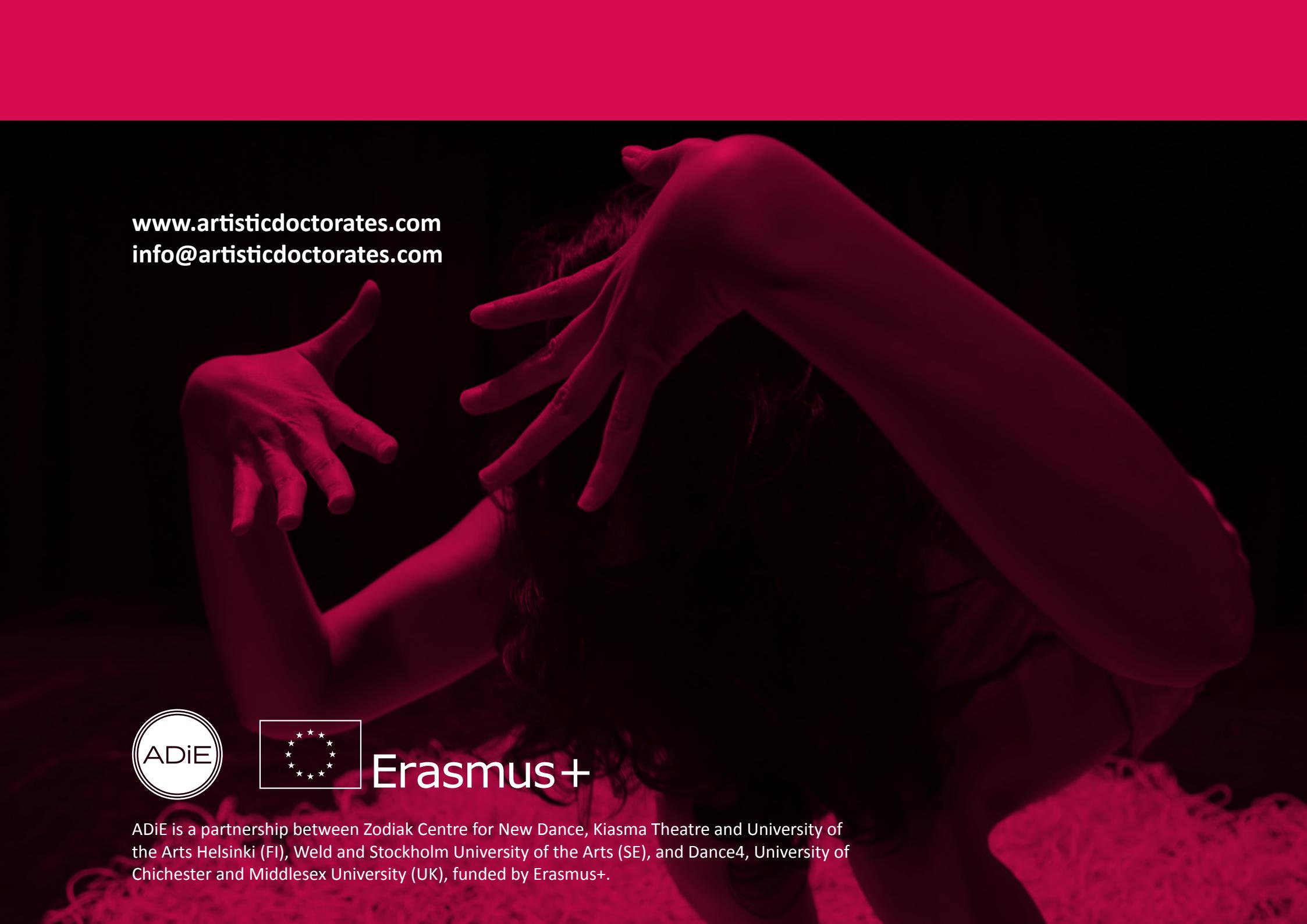
Rachel Kirsche, *Please Do Touch* at New Walk Museum,  
photo by Jason Senior (p.11)

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