Key modified documents for artistic research, including amended criteria for artistic research at the Royal Danish Academy. Composed and approved by the Committee for Research and Artistic Research (FKU).

This is a translation – in case of uncertainties, please refer to the Danish version.

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Appendix 2

Guidelines and Criteria for Artistic Research at the Royal Danish Academy

Artistic researchis an investigative, experimental and contemplative artistic practice which, in addition to the creation of a specific work or other artistic statement, comprises reflections on statements, methods, conceptual framework and relevance, thereby contributing to new artistic knowledge that is made available to the public.

Alongside academic research and practical knowledge, artistic research is one of three pillars of knowledge on which the architectural and design study programmes at the Royal Danish Academy are built. Whereas practical knowledge is primarily acquired outside the Royal Danish Academy, the Academy works continually to put academic and artistic research on an equal footing within the institution. The Royal Danish

Academy works to formalise artistic research at third-cycle level in cooperation with other relevant educational institutions.

The Royal Danish Academy works continually to secure:
- a reliable framework and simple **guidelines** for the specific, creative artistic endeavours that constitute artistic research; and
- transparent **criteria** for the publishing of the specific results of the artistic research.

As a **_guideline_** for artistic research as a creative, investigative process, the Royal Danish Academy uses the same open definition of artistic research as other study programmes involved with artistic research: "Artistic research is integral to the artistic process that leads to a publicly accessible result, and artistic research is accompanied by reflection on both the process and the presentation of the results." ([Report on Artistic Research in advanced artistic study programmes, issued by the Danish Ministry of Culture: "Kunstnerisk Udviklingsvirksomhed – Udredning om vidensgrundlaget på de videregående kunstneriske uddannelser"](), _2012, p. 19_).

However, the Royal Danish Academy has also defined its own **_criteria for publishing_** the results of artistic research to ensure that these criteria are academically relevant. These are comparable to the criteria for academic research but at the same time highlight the notable distinctions between the academic and the artistic aspects.

Artistic practice, as the basis of artistic research, does not necessarily bow to external requirements. Such practice forms the basis of and is included in artistic research, but does not fulfil the definition of artistic research until it has met specific requirements concerning reflection, documentation and publication. These requirements ensure that any knowledge created retains, develops and disseminates insight related to the artistic practice and its specific results.

Artistic practice produces a statement which, through artistic research, is to be reflected on in relation to four criteria for publication of artistic research: statement, method, conceptual basis and relevance. Written reflection renders both the artistic process and its results accessible to professional and educational fields, but potentially also to investigation and experimentation by others. This written reflection can then be developed either artistically or scientifically. Reflection can be disseminated

in forms other than written, but the form used must lend itself to rendering the artistic work accessible beyond its inherent qualities.

The object of the assessment that is based on the publication criteria concerns, in part, the quality of the specific reflection on the artistic research itself, and, in part, the interconnection of reflection, workflow and artistic expression. The reflection will not be able to provide an exhaustive identification of all of the aspects held together by a specific expression, but it can account for and illuminate carefully studied artistic issues and experiments. The reflection does not seek to explain, but to provide insight into both the artistic process and its expression in a manner that provides new knowledge and insight, which can provide a starting point for new investigative artistic experiments or other types of knowledge creation.

Criterion 1:
Reflection on the artistic statement
Concerning the substance, shape, expression and results of the work or artistic statement. The reflection can include:

- the form and expression of the statement,
- the composition of the statement,
- the nature of the statement: work, demonstrator, object, form experiment, prototype, ideating, etc.,
- the form of exhibition,
- how the statement relates to and expresses/initiates the specific artistic field concerned,
- the formation of new meaning,
- aesthetic considerations.

Criterion 2:
Reflection on artistic method
Reflection on methods and techniques applied and an explanation of how the work contributes to the development of techniques and methodology. The reflection can encompass, e.g.:

- a description of the methodology, workflow or production process,
- the organisation and/or planning of the investigation or experiment,
- innovative production techniques within the particular field,

- the contribution to methodological development within the particular field,
- methodological thinking based on the specific artistic work.

Criterion 3:
Reflection on artistic conceptual framework

Description of key artistic ideas and the conceptual framework. The criterion involves the selection and interrelationship of the involved theories and state of the art (e.g., other artistic research), and reflection on the work's original contributions to this. The reflection can include:

- the artistic query, matter or problem being processed or studied,
- a description of the work's artistic orientation, i.e., how it relates to other works or artistic works within the particular field, as well as to other contexts relating to the work, e.g. philosophical, aesthetic or theory of art viewpoints,
- new artistic considerations arising from the specific statement,
- the statement's position within and contribution to poetics.

Criterion 4:
Reflection on relevance in relation to artistic practice

Reflection on utilisation: the work's utilisation potential or its orientation towards specific use or towards specific societal – social, sustainability, ethical, political, etc. – problems. The reflection can include:

- the influence or potential of the work or artistic statement within a specific correlation or context,
- biases and premises of the work,
- viewpoint, e.g. in terms of sustainability,
- potential for production and product development,
- ethical motifs and implications,
- considerations of relevance deriving from the statement and the process of its creation.

Documentation
The artistic research must exist in a lasting, publicly accessible material, comprising one or more tangible results, as well as the central reflection and documentation for the artistic research. The documentation must account for how a given result of the artistic research relates to criteria

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for the publication of artistic research – through either the Royal Danish Academy's own channels or other channels.

The four criteria concern reciprocally related dimensions in the artistic practice and must be included in an overall consideration that can enable review and evaluation of the work with a view to publication. The structure and the format of the documentation is up to the individual artist.

As a rule, the reflection is to be in writing. However, the crucial factor is that the research is disseminated in a recognisable medium that can be used for peer review with a view to publication. The reflection is typically developed by the individual who has executed or is executing the artistic work. It is possible to enter into collaborations where the participants perform different roles in the overall work, however.

Documentation forms

The following is a list of the media through which artistic research can be made the object of peer review before publication. The list is open, because the crucial requirement is that the form of documentation meets the criteria related to the publication channel selected. It should be noted, therefore, that there may be documentation forms other than those mentioned.

It is also worth noting that although the artistic work may well be executed in other contexts, it does not qualify as artistic research until it is accompanied by a reflection component in compliance with the specific criteria for publication.

1. Presentation
This item covers a number of documentation forms that give higher priority to the importance of the expression and appearance of the statement. This includes, for example, exhibition, demonstration and certain types of digital presentation.

If the required reflection component is not initially associated with the presentation, consideration must be given to the way in which and the medium through which a subsequent reflection will be provided. As in many instances the form of the presentation will not be lasting, other

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media for actual documentation of a presentation may be required before it can be included in artistic research.

2. Conference, symposium and seminar
The common feature of the conference, the symposium and the seminar is that they are venues in which the artist presents his/her work to peers or an audience, thereby opening it up to discussion. Whereas internal seminars at the Royal Danish Academy on artistic research may be informal and resemble a workshop conversation about how the artistic work is developing, artistic research conferences must include the documentation of the work that both presents the results and provides a criterion-based reflection on these results with a view to publication.

These three forms provide different options for presentation that, due to their transitory nature, must be documented through lasting media.

3. Publication
The publication of a given result is the final, decisive step in the formal recognition of an artistic work as artistic research. It is not until this recognition has been achieved that the results of artistic research may be cited in a list of publications. This list will be essential for the development of career paths, including applications for positions and external financing.

Publication includes a number of formats, such as monographs, anthologies, articles, etc. It is typically made up of a written reflection and visual material to document the work concerned. If the form of publication is not processed and integrated into the artistic expression, the publication will tend to emphasise the written reflection on the artistic expression of the result. Conversely, the publication as an object can be an integral component of the artistic research.
Publication is lasting and publicly accessible.

The forms of documentation mentioned above differ in terms of their public accessibility and permanence. Even if the first and second forms will have to be retained in a permanent form of documentation, it is important to involve them as independent documentation media, as they provide an essentially different framework for the dissemination and public discussion of the work.

The Royal Danish Academy will in time set up an archive for the purpose of gathering documentation of artistic research carried out within the

framework of the Academy. This type of archive will be crucial for documenting and disseminating artistic research results among researchers internally and among researchers and students.

Peer review

In general, we distinguish between two forms of peer review. The first involves internal dialogue on artistic research at the Royal Danish Academy. The second involves established peer review systems.

The first is a framework within which lessons learnt, ideas and considerations are shared and exchanged internally at the institution. The essence of the interaction and the sharing of viewpoints among peers at the Royal Danish Academy is to subject the works to scrutiny with a view to fine-tuning the work in question. The purpose of this is to bring together representatives of different forms of artistic practice in constructive dialogue. This can be organised as a reciprocal presentation and discussion of the material being developed by the individual practitioners.

Similarly, networks can be established across institutions to create a fertile environment for the development of artistic research at the Royal Danish Academy, and peers can be invited to review certain works, such as publications, exhibitions, etc. On the one hand, it is important to understand and discuss artistic knowledge and cognition within the normative scope relevant to the practice. On the other, it is important that the artistic research includes critical reflection. Wherever possible, a given group of peers should be made up of representatives from the artistic practice under review and of representatives from other artistic vantage points who can also draw on expertise from a relevant field of scientific research.

In continuation of this, the Royal Danish Academy is exploring the options for establishing a proper publication channel which draws in external peers for assessment with a view to publication within the field of artistic research.

This makes it possible for practitioners of artistic research within and outside the Royal Danish Academy to obtain an assessment of whether a given result of artistic research can be published under the auspices of the Academy. The purpose of the assessment will be to identify whether

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the work meets the Royal Danish Academy's requirements for documentation and reflection and to assess a specific result of artistic research according to the Academy's four criteria with a view to publication.

It is worth noting here that the reflection produced by and arising from artistic research may take different forms which, in cases where it also meets the criteria for academic research, will also enable the reflection to be subject to a positive peer review in established scientific contexts. Certain conferences and journals have been set up as academic fora with a specific interest in the relationship between academic and artistic practice, and the practitioners of artistic research at the Royal Danish Academy could contribute in these contexts.

This results in the following overarching list of peer review settings, some of which are organised internally, while the scope of others is widened to include external peer review.
1. Peer feedback in the context of symposia, seminars, drafting of applications for external financing, etc.
2. Peer review of specific works (book, exhibition, etc.) with a view to publication, to which external peers are invited.
3. Peer review relating to conferences, etc.
4. Peer review relating to established publication channels within and outside the Royal Danish Academy.

Third-cycle artistic research
The Royal Danish Academy is dedicated to collaborating with other educational institutions to explore the options for establishing formalised third-cycle artistic research in Denmark. At present, the Royal Danish Academy has already implemented and differentiates between academic research and artistic research. This is why the Royal Danish Academy is working to enable artistic research programmes to be put on an equal footing with the scientific research programmes provided by the Academy. Accordingly, the Royal Danish Academy supports efforts to establish third-cycle artistic research.

Appendix 4

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Dissemination and Peer Review of Artistic Research at the Royal Danish Academy

This memorandum targets all Royal Danish Academy staff who are employed to conduct artistic research, as well as their line managers and any external partners. It specifies the guidelines for what we, as an institution, consider good publishing practice within the dissemination of artistic research.
In cases where the documentation of artistic research works meets the requirements for scientific research and where a practitioner is seeking publication within this context, reference is made to the memorandum on *Good publishing and dissemination practices for scientific research at the Royal Danish Academy – Architecture, Design, Conservation* (Appendix 3).

This memorandum solely describes the type of artistic research disseminated through artistic research formats and which is assessed on the basis of the four overarching artistic research criteria defined by the Royal Danish Academy (see Appendix 2: Guidelines and Criteria for Artistic Research at the Royal Danish Academy.

Guidelines for conducting artistic research
The Royal Danish Academy endorses the guidelines of the Report on Artistic Research in advanced artistic study programmes, issued by the Danish Ministry of Culture: "Kunstnerisk Udviklingsvirksomhed – Udredning om vidensgrundlaget på de videregående kunstneriske uddannelser' from 2012:
To access the report of the Ministry of Culture, follow this [link.](#)

The report defines artistic research as follows: *"Artistic research is an integral part of an artistic process that leads to a publicly accessible result and is accompanied by reflection on both the process and the presentation of the results"* (see also Appendix 2). The report recommends that the individual institutions continue to develop and promote their artistic research, including by establishing strategies, structures and guidelines for the artistic research at the institution. In continuation of this, the

Royal Danish Academy has developed its own set of criteria for assessing the quality of artistic research, which therefore constitute the framework for this memorandum on good publishing practices for artistic research (see Appendix 2: Guidelines and Criteria for Artistic Research at the Royal Danish Academy and criteria for the publication of artistic research).

The Royal Danish Academy's artistic research criteria
The Royal Danish Academy applies four overarching criteria to the publication of artistic research (see Appendix 2: Guidelines and Criteria for Artistic Research at the Royal Danish Academy).

Peer review
The Royal Danish Academy gives priority to the publication of artistic research that must be peer reviewed either on the basis of the Royal Danish Academy's own artistic research criteria or according to criteria used by a different publication channel approved by the Royal Danish Academy.

The Royal Danish Academy's peer review guidelines are based on the minimum peer-review criteria defined by the Danish Agency for Higher Education and Science. As the Agency's definitions relate to academic research, however, the Royal Danish Academy dispenses with these wherever appropriate.

The Royal Danish Academy stipulates the following requirements for peer review of artistic research:
1. That the peer review is conducted with a view to publication of artistic research. That the peer review precedes publication/dissemination.
2. At least one peer must be from outside the institution. A manuscript, an exhibition, a reflection on a work, etc., must, as a minimum, have been reviewed by one external peer who is an expert associate professor or professor within the field. There are no requirements concerning whether the external peer must be anonymous or identified.
3. Peers must be artistically knowledgeable within the field of the work. A given group of peers should, wherever possible, comprise representatives from the relevant artistic practice and/or representatives from other artistic points of view. It is possible to use peers from both Denmark and abroad.

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4. Assessments of artistic research for publication within the framework of the Royal Danish Academy must consider the four criteria defined for artistic research by the Royal Danish Academy.

The above requirements are minimum requirements.

The practitioner of artistic research has the option of proposing five or six peer reviewers for the dissemination channel (conference committee, exhibitor, publisher, etc.), who may then select among their peers. The dissemination channel is under no obligation to make use of them, however, but selects, engages, and instructs peer reviewers independently, taking due account of professional qualifications and any conflicts of interest.

Dissemination channels for artistic research

The artistic research must be available as a publicly accessible result and must include an integrated reflection. The reflection is usually written. The crucial aspect is that the reflection is done in a medium that is recognisable and usable for peer review with a view to publication. The reflection is developed by the artistic research practitioner himself/herself.

It is possible to disseminate artistic research via an exhibition, a digital presentation or through a variety of written formats, such as monographs, anthologies, articles, etc. The list is open, because the essential requirement is that the specific work, when combined with the form of documentation, meets the criteria for the publication of artistic research through channels recognised by the Royal Danish Academy and that the work is peer-reviewed with a view to publication in these channels.

The Royal Danish Academy gives priority to the artistic research practitioners being orientated towards recognised dissemination institutions, such as museums, exhibition venues, publishers and conferences, that actively use peer review. The crucial factor is that the article, book or exhibition is peer-reviewed pursuant to the above minimum requirements.

Rendering research visible

A crucial aspect of the Royal Danish Academy's artistic-research publishing practice is to ensure that the research results are rendered visible and that they are accessible. Using recognised publishing channels with

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peer review is not always sufficient in itself to ensure that artistic research work reaches the relevant artistic environments. This is particularly true of works which, as is the case for many environments at the Royal Danish Academy, often have some level of interdisciplinarity, and which are not necessarily focused on just a few recognised publication venues. It is therefore essential to ensure that publications are available through a wide range of relevant dissemination channels.

All publications at the Royal Danish Academy must be entered into the Royal Danish Academy's Research Database (http://research.kglakademi.dk). In situations where documentation and publication are included in the context of the production of works/lasting materials, this must be photographically documented and registered in the database. The Royal Danish Academy cannot undertake the task of storing the physical materials and works.

The Royal Danish Academy Research's Database is based on the international registration system Pure, whose purpose is to manage and disseminate research information.

In addition to the Pure system, a number of both publisher-run and independent Internet-based portals currently list and provide access to publications and register how these are to be accessed and referenced. The Royal Danish Academy urges each individual researcher/artistic research practitioner to set up a profile and learn more about how her/his artistic research fits with these portals: ORCID (which secures a unique digital research identity), ResearchGate, and Google Scholar.

Open Access
The Royal Danish Academy endeavours to follow Denmark's National Strategy for Open Access (the Ministry of Higher Education and Science, 23 June 2014), inter alia in recognition of the fact that Open Access is increasingly required for research supported by public funds, including the Independent Research Fund Denmark and European research programmes. This applies to scientific research and must similarly apply to completed artistic research work. The strategy includes the following target:
That from 2022, there is unimpeded digital access for everyone to all Danish peer-reviewed research articles from Danish research institutions that were published from 2021 onwards. The overall Open Access vision is to establish free access for all individuals, researchers and companies

to all research articles published by Danish research institutions that were financed by public authorities and/or private foundations.
Read the entire strategy here, including a more elaborate description of various publication models, Green Open Access and Gold Open Access: To learn more about the Open Access strategy, follow this link: https://ufm.dk/forskning-og-innovation/samspil-mellem-viden-og-innovation/open-access/artikler/danmarks-nationale-strategi-for-open-access/danmarks-nationale-strategi-for-open-access-1.

Green Open Access refers to publishing in a quality-assured journal coupled with parallel filing of the final quality-assured version of the researcher's article in a digital archive – an independent repository – to which there will be open access via the Internet for anyone who is interested – potentially after a waiting period if required by the journal. Often, this parallel archiving will not have the same layout as the actual publication, but may, for instance, merely comprise text and images in a pre-print version of a Microsoft Word document. This will avoid overly 'competing' with the actual publication. At the same time, however, the practitioner risks losing artistic control of the expression being disseminated.

Green Open Access does not imply a change of existing quality assurance on the part of the publishing houses. It merely means that the final quality-assured version of the article is archived in and disseminated from a repository subject to Open Access.

Gold Open Access is a model in which the journal per se is published as Open Access, rendering all its articles directly accessible online. The costs are covered either by a publishing organisation or through author publication charges that are to be paid for each individual article.

Artistic researchers at the Royal Danish Academy are urged to use Green Open Access and to use the Royal Danish Academy Research Database as repository as a matter of course.

In the event that a specific publisher is not interested in parallel publishing, the practitioner of the artistic research is urged to conclude an agreement with the publisher concerning the right to publish the article (e.g. as a pre-print version) six months or a year after the article has been published in the journal. In the event of any uncertainty about this type of negotiation with publishers, the Library and the head of the institute are available to provide guidance.

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In the long term, the Royal Danish Academy will work to set up an interface between the Royal Danish Academy's Research Database and www.kglakademi.dk, so that uploaded documentation of artistic research work will be communicated in a visible, reader-friendly manner on the Royal Danish Academy's website.

Following up on staff appraisal interviews
At institutional level, no fixed quantitative targets are set for the scope of the activities related to artistic research. Instead, the number, quality and character of artistic research works are determined individually, according to an agreement with the head of institute and/or the artistic research project manager. The planning and assessment of this can be a natural part of the annual staff appraisal interview (MUS).

The Library provides feedback and guidance on good publishing practice, publication channels, registration in digital archives, etc.

This memorandum will be updated continually by the Research Administration and the Library, and it will be revised at a meeting of the Royal Danish Academy's Committee for Research and Artistic Research every two years.

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