



## **The Hungarian University of Fine Arts, Doctoral School Doctoral Programme**

The Doctoral School of the Hungarian University of Fine Arts offers an opportunity to professional artists for intense artistic and research work. It invites you to think freely, to join in on an intellectual adventure with the supervisors and other doctoral students, and you are called to account for the results only. It provides a framework for highly different artistic approaches, ways of thinking and generations to meet and have a productive impact on one another. It provides a program which implies intensive and long-term inspiration. Lectures are hosted whose themes and the invited local and international lecturers are selected on the basis of a consensus reached by the community of the Doctoral School. A community is created where the regular weekly meetings provide an opportunity to get to know one another's works, to follow and discuss the development of the individual work programmes and to implement enhanced collaboration (exhibitions, workshops, meetings, study tours, etc.). Formal knowledge is not specified, but products created as a result of productive freedom are appreciated. Depending on this, a DLA degree can be earned which is a precondition to becoming a university teacher in Hungary.

The MKE Doctoral School puts keen emphasis on individual creative work, verified by a masterpiece to be defended, and done as a result of the personal work programme. In addition, since earning the DLA degree qualifies the students to become university teachers, a mandatory medium of the Doctoral School is a thesis to be drafted to contain new results, meeting the established forms of the various fields of art.

Via its international relations and extracurricular training programs, the Doctoral School permanently develops and expands its courses on offer, attempting to come up with an up-to-date and dynamic structure, capable of responding to the changing challenges of our era.

In light of the above, we have developed a flexible training programme/curriculum which meets the requirements of credit-based tuition, respects continuous and productive artistic activities but is strict in calling students to account.

Doctoral students must earn at least 240 credits during the doctoral programme. The training period is 8 semesters. Education comprises two phases.

The first four semesters include the study and research phase, while the second four semesters include the research and the thesis project.

As a completion of the study and research phase and as a beginning of the research and thesis project of the doctoral programme, doctoral students must pass a complex exam which measures and evaluates their educational and research achievements. This complex exam has two parts. The first part documents the creative activities of the doctoral student during the first four semesters within the framework of an exhibition presenting his works of art in the studio of the Doctoral School. The second part of the complex exam is a theoretical presentation of the doctoral student, where he presents the results of his research, proving his proficiency in fields of science that provide the scientific background for his theoretical research.

Those preparing individually to earn the DLA degree may also take part in the doctoral programme, provided they meet the admission requirements of the Doctoral School. In this case, student status is achieved when applying for the complex exam and accepting the application.

The doctoral student must submit his doctoral theses and his masterpiece in three years from the complex exam.

Over the four semesters of the research and thesis project, the doctoral student delivers a public lecture every semester, followed by a professional debate. Within this, the doctoral student presents the results of his own creative and theoretical-research activities in connection with his doctoral thesis and masterpiece.

The doctoral students confirm their artistic and scientific, creative and research activities by detailed professional reports every semester. One of the reports to be submitted during the semesters will be evaluated by his supervisor, while the relevant subjects will be verified by a staff member coordinating professional-theoretical work on the basis of an essay linked to theoretical research. These reports provide the basis for making them account for their real output that can be published, or is awaiting publication, in addition to their participation in the school's activities and the intensity of their work in the studio.

### **Obligatory subjects**

Subjects that document continuous and productive artistic activities of a



high standard follow the breakdown below:

1. Artistic creative work

Creative work, work in the studio evaluated by the supervisor.

2. Professional and theoretical work

The professional and theoretical work of the doctoral student, also evaluated by the supervisor (collection of material, consulting, research activity, etc.) which focuses expressly on the preparation of the thesis and the doctoral masterpiece. According to the curriculum, this begins in the second year and becomes decisive in the third year.

3. Theoretical lectures

The presentations hosted by the Doctoral School are linked to the themes of the semesters. The local and international lecturers are well-known and distinguished representatives of various fields of science who analyse the research topic set by the Doctoral School for the semester from different aspects. The doctoral students provide a detailed account in their essays submitted at the end of the semester how the individual lectures inspired them in their own artistic and theoretical activities, how they are able to use the knowledge they absorbed from the series of lectures. The end-of-semester essay is evaluated by the staff member coordinating professional-theoretical work.

4. Creative methods

The essay analysing the working method of the doctoral student, the creative research process, is a scientific contemplation of the train of thoughts embodied in works of art, a series of theoretical or technical experiments, instead of mere documentation. Completion of the programme is evaluated by the supervisor on the basis of written essay.

5/a. Publication

Public, programme-specific presentations evaluated by the supervisor (exhibition, presentation, conference or some other lecture, publication, etc.). The doctoral student provides a detailed presentation of his work or publication, its artistic/scientific relevance, the circumstances of publication (institutional, national or international presentation, the professional significance of the venue or the context, etc.), how it was received and the list of references and criticism published in his professional essay to be submitted in every semester.



5/b. Presentation about the progress of the research program

During the four semesters of the research and thesis project, the doctoral student delivers a public lecture every semester, followed by a professional debate. Within the framework of a 90-minute lecture, the doctoral student presents the results of his own creative and theoretical-research activities linked to his doctoral thesis and his masterpiece. The results of the public debate that follows his lecture will be presented in detail by the doctoral student in his report every semester, with special regard to the new aspects relevant for this thesis and work in the making. The supervisor will evaluate completion of the subject on the basis of the semester report and the lecture.

**Obligatory elective subjects**

6. Research

Research and collection of material inherently linked to the doctoral student's working program, evaluated by the supervisor. The doctoral student provides a detailed account of the results of his research and material collection activities in his semester report, with reference to eventual publications.

7. Professional program

Participation in professional programs evaluated by the supervisor (e.g. courses, conferences, symposiums, exhibitions, art festivals, art colonies, professional excursions, etc.). Active and passive participation must be taken into account during the evaluation (e.g. presenter or member of the audience, participant or organiser).

8. Written publication

Written publication not inherently linked to the doctoral working program, evaluated by the supervisor (e.g. article in a periodical, criticism, analysis of artistic work, essay, documentation of restoration, network publication, etc.).

9. Study in another institution

Participation in the theoretical or practical courses of DLA/PhD programmes of partner institutions, evaluated by the supervisor. The doctoral student must provide a detailed account of the study curriculum of that other institution in his semester report and how he is able to use the knowledge absorbed from this studies in his own creative/research work.

10. Teaching practice



Teaching activities undertaken in graduate courses, evaluated by the supervisor. The doctoral student must document his teaching experience in detail in his professional report on the semester and he should attach the textual evaluation of the master overseeing the class, or the head of the department or institution.

### **Optional subjects**

#### **11. Other research activities**

Research and collection of material by the doctoral student, independent from and not inherently linked to his working program, evaluated by the supervisor. The doctoral student provides a detailed account of the results of his research and material collecting activities in his semester report, with reference to his eventual publications.

#### **12. Contemporary arts workshops**

Participation in the work of independent workshops, creative groups or in restoration work, consulting or performing investigations, independent from the doctoral programme, evaluated by the supervisor (e.g. projects implemented as a member of an artists' group, joint work, workshops, presentations, etc.). The doctoral student documents in detail his participation on the work of artistic workshops, restoration works, consulting or investigations and how he is able to use them in his own creative/research work.

#### **13. Other cultural activity**

Cultural activity, organizing work, work for the public (e.g. organising and managing artist colonies, symposiums, festivals, training courses and workshops, etc.). The doctoral student documents in detail his cultural, organising and public work independent from his own creative/research activities in his semester report.

#### **14. Taking courses in another institution**

Participation in the theoretical courses of other DLA/PhD programmes. Taking up courses in another institution can be evaluated only if announced in advance and agreed with both the theoretical and the practical supervisor.

Credits can be given for courses taken up in another institution retrospectively on the basis of marks only (end-of-term exam, comprehensive exam) but only if the supervisor acknowledges fulfilment.

Breakdown of the 240 credits to be obtained during the four-year training period:

- Obligatory subjects 70% (=168 credits)
- Obligatory elective subjects 25% (=60 credits)
- Optional subjects 5% (=12 credits)