

Design School Kolding Knowledge Strategy 2018-2021



Table of Contents

Table of Contents

1. Introduction	4
1.1 Background and historic.....	4
1.2 Objectives	6
2. Design School Kolding in the Knowledge Landscape.....	8
2.1 Knowledge indicators and activities goals.....	9
3. Research, Artistic Development and Knowledge from Practice	10
3.1 Basic research and applied research	10
3.2 Knowledge from practice.....	10
3.3 Special issues related to artistic development	11
4. Knowledge Flow to the Educational Programmes.....	13
4.1 The knowledge base pertaining to the individual programmes and lines of study and expectations for the development over the next few years.....	13
4.1.1 The Bachelor's programme	13
4.1.2 The Master's programme.....	14
4.1.3 The diploma programme	15
4.1.4 Registration and dissemination of knowledge	15
5. Organisation and Organisation of Knowledge Development	16
5.1 Students and knowledge development	16
6. Competency Development of Instructors	18
6.1 The PhD programme is competency building.....	18
7. Conclusion.....	20

1. Introduction

Design School Kolding's Knowledge Strategy 2018-2021 is Design School Kolding's strategy for developing knowledge through research and artistic development. The Knowledge Strategy also reviews how knowledge from practice is incorporated into the school's knowledge base.

It gives an overview of and lays down the guidelines for how the school develops and creates a connection between the three types of knowledge which, according to the existing ministerial executive order, must qualify the student to independently carry out business functions based on knowledge and methodological skills within one or more academic fields. The strategy shall be in force from 2018 to 2021 and is commensurate with the school's Framework Agreement. The Knowledge Strategy replaces the school's Research Strategy 2015-2019.

1.1 Background and historics

Design School Kolding is an independent institution under the auspices of the Ministry of Higher Education and Science. The school trains designers at undergraduate, graduate and PhD levels. In addition, the school offers a diploma programme and a Master's programme in design management in collaboration with the University of Southern Denmark (SDU).

The school was accredited as a research institution in 2010. We are thus a young research institution and we strive to attain the optimal balance between senior and junior level researchers. We have a relatively high number of VIP employees below the assistant professor level.

In fiscal year 2018, we are spending 20 percent of the Finance Bill appropriations on research and artistic development. Similarly we spend approximately 65 percent of the external funds we receive on knowledge development. The school has extensive collaboration with the surrounding society, including partnership agreements with ECCO and LEGO and a number of municipalities as the most important partners. These organisations contribute with knowledge from practice and help to finance our research and artistic development.

In 2018 the school was allowed a maximum capacity of 360 students, a number that will decrease to 326 in 2022. The decrease in the number of students is due to a dimensioning procedure completed in 2016 as a result of low employment rates for our graduates. At the Bachelor's level, we offer four lines of study: Fashion and Textile Design, Industrial Design, Accessory Design and Communication Design. As of the academic year 2018-2019 three interdisciplinary lines of study, Design for People, Design for Planet and Design for Play are offered at the Master's level.

Instruction is primarily carried out by Design School Kolding employees who follow two career tracks. One requires the employee to undertake research and/or artistic development. The second track (teaching assistant professor and teaching associate professor), primarily requires the employees to teach, but they also have the opportunity to contribute to scientific research and artistic development.

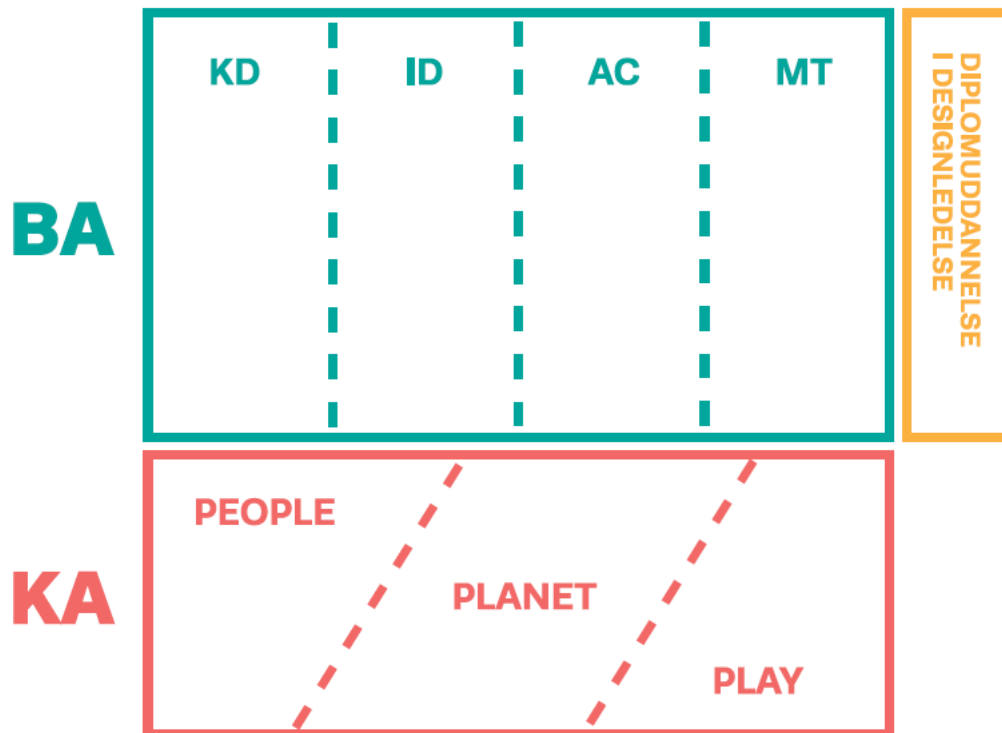


Figure 1: Design School Kolding's accredited programmes

As far as the first track is concerned, the school's most urgent challenge is that artistic development only qualifies for an associate professorship. The current executive order does not include a PhD degree and an assistant professorship in artistic development. These are framework conditions that the school cannot change.

In 2018 the school has approx. 50 VIP employees. All those at the assistant professor/teaching assistant professor level and up are teaching. Scientific assistants teach in accordance with their qualifications and to the extent it can be accommodated in the scheduling.

In addition, part of the instruction is provided by a number of external teachers. This especially applies to teaching knowledge from practice, where we often supplement with relevant and qualified external teachers. Most of these are specialists and contribute important knowledge in areas where there is no basis for hiring full-time employees.

Until 2016, scientific research was anchored in an independent research department, whereas artistic development was rooted in three laboratories: the Labs for Sustainability and Design, Social Design and Play and Design. Subsequently, the knowledge base has been extended, so that both research and artistic development are now grouped together in the school's three laboratories. This merger has been fully implemented in the Lab for Play and Design and is expected to be completed in the other two laboratories in early 2019.

The three laboratories provide the knowledge base for all programmes and lines of study at Design School Kolding. The Head of Education, together with the programme managers, is responsible for ensuring that the knowledge of the subject area, including the knowledge we produce ourselves, is incorporated into the programmes, through the VIP staff's teaching, among other things. It is also the responsibility of the programme managers to ensure that knowledge

from practice is brought into play in the lines of study.

1.2 Objectives

The Knowledge Strategy lays down the guidelines for the knowledge that Design School Kolding needs and wants to develop in the coming years in order to be able to offer relevant, high-quality educational programmes. It is our ambition that the knowledge development should strengthen the programmes, promote the development of Danish design and contribute to international knowledge development.

The focus of the *Strategic Framework Contract 2018-2021* is:

"to increase the number of senior research staff in order to ensure the necessary knowledge base for the programmes and also the option of seeking additional funding and entering into additional partnerships to further strengthen the knowledge base. At the same time, the school will strive to ensure that the quality assurance of the artistic development is strengthened through procedures and standards that will safeguard the same high level of knowledge as in research. "

Since the first PhD students started out in 2001, there has been a clear progression in the expansion of our knowledge environment. As mentioned, we achieved the status of research-based education in 2010, and since then we have had a research and education structure in accordance with the principles of the Bologna Declaration. Our first research strategy focused on achieving accreditation with subsequent consolidation and internationalisation.

The research strategy for 2015-2019 was concerned with expanding the interdisciplinary research field based on the school's three strategic focus areas, i.e. sustainability, social inclusion and play. In terms of scientific research, where the main issue was to be accredited as a research institution and subsequently maintain and further develop this status, the focus has been on knowledge development and peer-reviewed publication. In terms of artistic development, the focus has been on projects and their reporting, to a lesser extent on the dissemination of knowledge development.

The objectives for the coming years will be:

- to strengthen the knowledge development by working separately to develop artistic development. There is a need to develop a systematic peer review and documentation, preferably in collaboration with the other artistic educational programmes in the country.
- to develop the knowledge environment by further consolidating the three laboratories within the fields of sustainability, social design and play. Not least, there is a need to strengthen and expand the senior staff, partly to ensure the knowledge base of the programmes, and partly to ensure continued quality and a high standard of research in the knowledge development. In 2018, the Lab for Play and Design hired a professor. We hope to also hire a professor in each of the other two laboratories.
- to strengthen the knowledge development through a special focus on the knowledge flow between the lines of study and the three laboratories as well as the surrounding society. Most employees in the laboratories have a background in a specific design profession (textile design, fashion design, industrial design, communication design and accessory design) but they also have a focus of interest within sustainability, social design or play. The individual employee must thus be supported in linking professional depth with strategic interest in order to contribute to the knowledge building on both the specific Bachelor's degree programme and the thematic lines of study of the Master's programme.

- to solve some organisational challenges: In 2015, a new job structure was introduced on the artistic programmes. It has not been fully implemented at Design School Kolding yet, but the goal is to have it completed by the end of 2019. As mentioned, we are also working on integrating researchers with a scientific background and a background in the field of artistic development into the organisations of the three laboratories.

The criteria for success are:

- that the research will reach a standard within the next few years that will enable the knowledge fields of the three laboratories to apply for funds from the national research foundations (the Independent Research Fund Denmark and the Innovation Fund Denmark).
- to establish a strong knowledge environment which in the long term will enable Design School Kolding to join a centre for basic research or even take such an initiative ourselves.
- to contribute with artistic development which will help establish a standard for Danish design in the 21st century, e.g. by winning highly recognised Danish and international awards.

2. Design School Kolding in the Knowledge Landscape

Design School Kolding's research is focussed on scientific research through design, in the sense that the processes and methods of the design profession are used to conduct research. In recent years, we have become increasingly aware of the importance of also formalising artistic development as an approach to the production of knowledge. This is called artistic research. Hence, when we refer to research in general, we include both scientific research and artistic development. In the coming years, we will seek to further develop both approaches to research with the aim of creating knowledge through design, not just research through design.

We intend to reach our goal by

- conducting research and artistic development in close dialogue with practice. We will focus on the three strategic focus areas of sustainability, social design and play.
- entering into collaboration with companies and public institutions that emulate practice with the aim to conduct research and artistic development within the strategic focus areas of the school.
- collaborating and networking with other knowledge institutions with the goal of strengthening the knowledge development and the knowledge environment within the school's strategic focus areas.
- conducting research-based instruction and instruction-based research. We want to ensure the knowledge base of the programmes and the profession, also through the students' work. This supports the development of talent, which is crucial for the future knowledge production.

Our ambition is to strengthen the school's research, increase the research standard and thus increase the quality assurance of our own educational programmes as well as contribute to the growth and prosperity of society.

Knowledge from practice is gained through employees who have their own businesses; through strategic collaboration in the programmes with relevant companies, organisations and public institutions in different parts of the programmes, and by having mandatory traineeships. External instructors also provide the programmes with knowledge from practice.

The school has appointed a number of adjunct professors to be in charge of the development of the three-pronged knowledge base, which helps guarantee a high standard of research and artistic development as well as knowledge from practice.

Vital tools and conditions to reach our goal:

- International collaboration: The school's researchers have a well-developed international network and have obtained financial support for several different forms of international exchange of experience and development of teaching materials, e.g. Fashion Seeds, Vild, Fabric, Arcintex, Materials Designers and Play Future. Our hope is to use these and other networks as a platform for research applications and thus for further consolidation in the coming years.
- Business collaboration: The school has extensive collaboration in the form of partnership agreements. The LEGO Foundation, for example, has made a substantial contribution to the development of the knowledge base of the new interdisciplinary Master's programme in play. Research activities are directly funded by the company, but it also contributes knowledge from practice. We hope to establish collaboration with partners within the areas of sustainability and social design, partners who are equally knowledgeable and also at the forefront of appreciating what design can be used for.

2.1 Knowledge indicators and activities goals

One of the objectives in the action plan prepared in connection with the school's Framework Contract for 2018-2021 is to define and frame how to strengthen the knowledge building. The three indicators in the table below specify our goals in relation to the programmes, the profession and the surrounding society.

Strategic goal 3: Strengthening of the knowledge base for the benefit of the programmes, the profession and the surrounding society.

Indicator 1: High quality in knowledge from research and KUV for the benefit of the programmes	Base line	Goal	Responsible
Number of senior staff – associate professors and professors.	(5 associate professors, 1 professor).	2021: 8	Head of Research and Development
Indicator 2: High quality in knowledge from research and KUV for the benefit of the profession	Base line	Goal	Responsible
Number of peer-reviewed research articles and annual research	2017: 2	2021: status quo	Head of Research and Development
Number of artistic development projects qualifying through DSKD's KUV quality system or through established peer review	2017: 4	2021: status quo	Head of Research and Development
Indicator 3: Wider society's assessment of the school's knowledge base and relevance	Base line	Goal	Responsible
Continuing education programmes (measured in number of attendants).	2017: 400 2018: 87%	2018:400 2019:400	Head of Administration and Business Development
The students' evaluation of the relevance of the programme <i>"to what extent will you apply the design method you learned during the course in your company compared to previously?"</i>	2018: 94 %	2019 – 2021: Status quo Not less than 80%	Head of Administration and Business Development
<i>The students' evaluation of the quality of the programme: "How would you characterise the professional benefit of the course?"</i>		2019 – 2021: Status quo Not less than 80%	Head of Administration and Business Development

3. Research, Artistic Development and Knowledge from Practice

At Design School Kolding research and artistic development always take their starting point in design. We define basic research or applied research according to the Frascati Manual. Pursuant to the executive order of the Ministry of Culture from 2012, we define artistic development as an integral part of the artistic process which leads to a publicly available result and is accompanied by a reflection on the process as well as a presentation of the result.

We have chosen to divide artistic development into two types of knowledge development that equate basic research and applied research. It is important to keep in mind that the different types of knowledge development are closely linked and the boundaries between the two categories are basically fluid.

3.1 Basic research and applied research

Basic research and basic artistic development:

- Basic research is experimenting or theoretical work whose primary objective is to obtain new knowledge and understanding without any specific, pre-determined use.
- Basic artistic development is experimenting and design specific, primarily targeted at concept clarification and design-related problems within the areas of method and process.

Applied research and applied artistic development:

- Applied research is experimenting or theoretical, primarily targeted at specific areas of application.
- Applied artistic development is experimenting and design specific, primarily targeted at concrete design-related problems.

3.2 Knowledge from practice

- Knowledge from practice qualifies the link between the university and the business community. We use both person- and context-generated knowledge from practice in our programmes and knowledge development. Knowledge from practice is often included in scientific research and artistic development.

- Knowledge from practice can be person-oriented – external lecturers, employees who have their own business or employees who contribute with practice in research and development projects.
- Knowledge from practice can be context-oriented – collaboration with companies and institutions, development and research projects with companies and institutions as partners, mandatory traineeships at the Bachelor's programme, courses that incorporate companies/institutions or Bachelor's and Master's theses with external partners.

3.3 Special issues related to artistic development

- Artistic development is not formalised in the same way as research. Therefore, we have developed internal criteria to safeguard the knowledge developed through artistic development. We emphasise that the project must be relevant to one or more lines of study and that it should be anchored in our laboratories; moreover, knowledge should be published in a way that makes it generally accessible.
- In order to raise awareness about and enhance the formalisation of artistic development, we conduct seminars with external evaluation of the knowledge production. These are open events in which all the school's employees have the opportunity to participate. In the long term, publication of artistic development must take place with peer review at conferences, exhibitions etc. We participate in joint Nordic efforts in regard to a formalisation of artistic development.
- Our goal is to have a formal career track for artistic development that corresponds to the career track for research (including an artistic PhD), preferably in collaboration with the other artistic higher educations under the auspices of the Ministry of Higher Education and Science (possibly also the artistic educations under the auspices of the Ministry of Culture).

4. Knowledge Flow to the Educational Programmes

An important goal of the school's knowledge development is the knowledge building of the programmes and the individual lines of study, including meeting the needs of the programmes for new knowledge.

All knowledge production will in the long term be rooted in one of the three laboratories. Most VIP employees are trained within a specific design profession or have work experience from practice. Thus, through their link to a laboratory, they have the opportunity to bring their professional skills into play in relation to the strategic area – either through research and/or artistic development. They also participate in collaborations with external partners and thus gain knowledge from practice that can be integrated into their research.

The laboratory employees usually teach at both the Bachelor's and the Master's programme. Hence the school's knowledge production, as well as the individual employees, contributes knowledge to the school's programmes. Likewise, all programme managers are obliged to enter into networks and seek out knowledge about the changing needs of the labour market. The programme managers also visit the students at their traineeships and thereby obtain knowledge about any changes in requirements and expectations pertaining to the students' knowledge, skills and competencies.

In the course of 2019, we intend to map the current knowledge building of the programmes. At the same time, we are going to register the labour market needs within the individual lines of study. Against this background, a plan for the future knowledge building of the programmes will be formulated. Recommendations from the external expert panel will also be included in this proposal, and the school's Employer Panel will be consulted as well. The work will first and foremost be aimed at the Bachelor's degree programme, as the school has already completed a change in the Master's programme that was fully implemented as of the academic year 2018-2019.

4.1 The knowledge base pertaining to the individual programmes and lines of study and expectations for the development over the next few years

The focus on the Bachelor's degree programme is first and foremost the in-depth specialisation within a given subject area supplemented by cross-disciplinary instruction, whereas the Master's degree programme is concentrated on professional immersion within a broad, thematic specialisation. Both the Bachelor's and the Master's degree programmes also teach a number of generic skills within the fields of design method, design theory, aesthetics, etc. The knowledge building is supported by knowledge production and employees from all three laboratories.

4.1.1 The Bachelor's programme

The objective of the three-year Bachelor's degree programme is for the students to gain in-depth design knowledge. We therefore focus on design as form giving and process, and the students are taught at a level that emulates practice, for example in the school's workshops.

The depth of knowledge is embedded in the four lines of study: Fashion and Textile Design, Communication Design, Accessory Design and Industrial Design.

In the coming years, the goal is to achieve an even greater synergy between identified needs and the desires for knowledge development on the Bachelor's programmes and the knowledge that is developed in the laboratories. Below are some examples of relevant topics for knowledge development for the respective lines of study at the Bachelor's programme.

4.1.1.1 Fashion and textile design

Both disciplines in the fashion and textile design line of study take a critical stance towards the surrounding society and the industry in general. The textile industry today is one of the most polluting industries in the world, and fashion is consumed and produced at a very high pace. It is therefore a prerequisite that the designer of the future appreciates and challenges the present systems, production methods and consumption. Knowledge building is currently taking place through the Lab of Sustainability and Design.

Expectations for the future knowledge development: Development and use of new materials; design with a long life and the opportunities inherent in digitisation to challenge and develop analogue design.

Examples of research that can help show the way to a sustainable future in the form of a balance between utopia and reality.

4.1.1.2 Communication design

Communication design at Kolding School of Design is the discipline that deals with the development and design of the interfaces between a sender and a recipient of a message or a service. Communication design includes graphic design, illustration and interaction design; it can be both static and dynamic and be presented on physical and digital media. The students learn to reinforce communication and interaction between people and between man and machine with the aim of creating stories, communities and changes by appealing to emotions as well as reason.

The discipline is associated with behavioural design, service design and motivational psychology and is closely linked to the knowledge development that takes place in the Lab for Social Design and the Lab for Play and Design. The line of study seeks knowledge, among other things, about how digitalisation can support the analogue communication and vice versa, and how communication design can contribute to making new technology intuitive, empathetic and user-centred.

4.1.1.3 Accessory design

Accessory design has a material and product-oriented quality and relates to and challenges the human use of bodily objects. Accessory design covers the range from jewellery design, footwear and handbags to wearable welfare technology objects. It is therefore crucial that the knowledge building supports the future designer in dealing with and challenging the decorative, functional and also the conceptual aspects of accessory design.

This field is experiencing a rapid development, and knowledge is sought about how aesthetic and social reflections can be linked with technological solutions. The line of study is mainly supported by the Lab for Social Design and the Lab for Sustainability and Design.

4.1.1.4 Industrial design

With the transition from an industrial to a knowledge- and communication-based society, the discipline finds itself in a time of upheaval, where industrial design is more than just traditional product design. Industrial design has traditionally had a material and product-oriented approach, but given the challenges of the time, there is also a keen interest in intangible design in the form of systems and service design. Therefore, the designer of the future must be able to combine function, form and production apparatus into a total design solution and discuss and challenge overall concepts for sustainable use and consumption as well as the intangible values inherent in the products.

Ergonomics, technological development and digitalisation are examples of relevant topics for knowledge development that will benefit this line of study. The knowledge base of industrial design rests in all three laboratories.

4.1.2 The Master's programme

We want to provide our graduates with in-depth professional competencies that will enable them to work in a strategic and interdisciplinary fashion. At the two-year Master's degree programme, the students bring their professionalism into play in relation to some of the major challenges facing the world. Starting in the academic year 2018-2019, we are offering three lines of study on the Master's programme, each focussing on a man-made challenge, namely the lack of sustainability (Design for Planet), the lack of social inclusion (Design for People) and the lack of creativity (Design for Play). Both directly and indirectly, the lines of study address the UN's 17 Sustainable Development Goals, which encourage all countries of the world to assume joint responsibility and be prepared to produce, consume and act in a more sustainable fashion.

In the coming years our goal is to involve the Master's students in research projects and artistic development to an even greater extent. This could be accomplished through research-based instruction, but also by students working as teaching assistants or on independent projects.

The knowledge building of the study lines of the Master's programme is directly supported by the knowledge development that takes place in the three laboratories. The lines of study encourage further collaboration with companies, public institutions and civil society – collaborations that demonstrate that design can become a lever for the development of a more socially inclusive, sustainable and playful society.

Below are some examples of relevant topics for the knowledge development for the Master's programme's lines of study.

4.1.2.1 Design for Planet

Design for Planet focusses on the problems related to the lack of resources, climate change and pollution, and the goal is for our graduates to contribute to the development of sustainable production. Design for Planet encourages the students to think freely and critically in relation to the sustainable agendas. The designer of the future must both function as a transformer of the old, as well as a generator of the new, ensuring that design and designers help to develop a more sustainable world.

Sustainability is a complex issue and there are no easy, clear-cut or exact answers. It calls for knowledge about new production and business models, positive environmental development throughout the entire value chain, and knowledge about use, reuse and disposal. In addition, designers must be knowledgeable about how to facilitate, comprehend and concretise complex environmental issues.

4.1.2.2. Design for People

Design for People strives to create better living conditions for people, and the goal is for our graduates to contribute to the development of equal societies, for example in relation to welfare and technology or by focusing on or providing solutions to situations, where people's lives can be improved. Design for People encourages students to think freely and critically in relation to social innovation.

The designer of tomorrow must focus on creating better living conditions for people, both in the public sector, in NGOs and in private companies. This calls for knowledge on how to handle complex situations and think critically and creatively through empathic design, humanisation of technology, artificial intelligence and ethics.

In addition, designers must be knowledgeable about how to facilitate, comprehend and concretise complex issues related to welfare and the social agenda.

4.1.2.3 Design for Play

Design for Play addresses the lack of creativity in society. The goal is to educate designers who can support children and people in general to become creative and committed to life-long learning. Design for Play encourages students to think freely and critically in relation to creativity in society. The designer of the future must focus on designs that help people develop their full potential in order to be creative and imaginative throughout their life. It calls for knowledge about how play can create value for design within a number of domains, how design processes can be viewed and executed as play, and how we can design for play. In addition, designers must be knowledgeable about how to facilitate, comprehend and concretise complex issues related to play and creativity.

4.1.3 The diploma programme

The Diploma in Design Management takes a cross-disciplinary approach based on design theory and design method in combination with process facilitation, project management and sustainable value chains. The education seeks knowledge about creative, communicative, economic and organisational aspects of design development for the business community, as well as general knowledge about design thinking, strategy and process management. The knowledge-base of the programme is similar to the Bachelor's degree programme, i.e. rooted in the three laboratories.

4.1.4 Registration and dissemination of knowledge

We register our knowledge production on the database *Architecture, Design and Conservation – Danish Portal for Artistic and Scientific Research*. It is publicly available through the school's website. The database gives an overview and insight into the knowledge that is produced at the school, by whom, and what activities and projects it is associated with. This means that both internal and external stakeholders can get an overview of our knowledge production and subsequently obtain the knowledge they need from the individual researcher, at university libraries or on the school's website. Until recently, only research-qualified VIP staff registered their research on the database. Now the profiles of all VIP staff are registered.

We disseminate our knowledge through various channels. Basically, we convey knowledge in the form of articles, through participation in conferences, at exhibitions, etc. Through the school's website and the use of social media, newsletters etc., we ensure that our knowledge is accessible to all interested parties, including future students and partners. In addition we offer a number of continuing education activities for small and medium-sized companies, where the school uses the knowledge developed in the laboratories to educate the companies in the strategic use of design. The activities are often tailor-made for the individual companies.

5. Organisation and Organisation of Knowledge Development

The three laboratories are the basic organisational unit for knowledge development. The Head of Research and Development is responsible for the supervision of the professional development within research and artistic development across the three laboratories. The Head of Administration and Business Development is responsible for the establishment of external collaborations that support the need for knowledge at the three laboratories, including providing access to knowledge from practice and funding of a substantial part of the knowledge production. The heads of the laboratories are in charge of all personnel and must ensure that the laboratories' employees collaborate across functions and competencies in a way that is most suitable for the knowledge development.

The knowledge development is organised in such a way that senior researchers supervise junior researchers (post docs and assistant professors), serve as supervisors for PhD students and ensure that scientific assistants contribute to the research and artistic development.

The overall quality assurance of the knowledge development takes place through the Council for Knowledge and Education, which is required to review the school's knowledge strategy and the quality of the school's knowledge production. The Council helps to ensure that there is coherence between the need for knowledge in the programmes and the actual knowledge production. The Council is responsible for supporting the individual researcher's freedom of research and the institution's strategic initiatives as well as the need for knowledge in the individual lines of study.

Coherence between the needs for knowledge in the programmes and the development of knowledge in the laboratories is also ensured through the annual knowledge and educational days for VIP staff. External instructors are invited to attend once a year. New needs for knowledge development are published in the annual quality report and action plan for the upcoming academic year.

Furthermore, the Council for Knowledge and Education recommends project plans for artistic development to be approved by the Rectorate, and it also awards PhD degrees after a PhD thesis has been successfully defended.

5.1 Students and knowledge development

Whenever feasible, we want to involve our students in the knowledge development at the school. Therefore, we strive to associate partnership and research projects with the educational programmes. We are also in a position to offer a few students on the Bachelor's programme a traineeship in the laboratories. This creates a bond between students and staff that transcends the meeting that takes place during teaching.

In connection with the implementation of the three new lines of study on the Master's degree programme, we have developed courses and projects that give the students an explicit opportunity to work with research, artistic development and practice. The final year of the Master's programme (60 ECTS credits) consists of three parts: 1) A theoretical assignment in the form of a scientific article (15 ECTS credits). 2) A practical project that is carried out externally (15 ECTS credits). 3) A design-related project closely emulating practice that is designed as an artistic development activity (30 ECTS credits).

6. Competency Development of Instructors

Research and artistic development are important sources of competency development among our instructors. All employees appointed under the current job structure are allowed to conduct research or artistic development. In recent years, the school has made it a priority that employees with a background in scientific research spend approx. 50 per cent of their time on research, while employees with a background in artistic development can spend approx. 25 per cent of their time doing research. By participating in and contributing to knowledge development, all VIP employees continuously upgrade their competencies. Since the research is closely linked to practice, all VIP employees also build and maintain knowledge of what is happening in the real society in which the students must be able to navigate. Research and artistic development also help to qualify the employees for the next step in their career.

VIP employees increasingly participate in external activities for companies, public institutions and civil society. For example, the school is in the process of building a digital hub based on various business promotion schemes, where especially small and medium-sized companies can choose the school as a knowledge partner which helps them to introduce new technology using design as a lever. By participating in these activities, the employees gain a great deal of insight into the latest technology and also acquire knowledge that can be used in future-proofing our programmes and thus ensuring that the students obtain the appropriate digital skills.

As described above, the VIP employees also participate in many different competency-building national and international networks that provide access to the latest knowledge and cutting-edge technological opportunities. Last, but not least, we consider teaching to be competency-building. In internal 'salons of knowledge', the employees have the opportunity to exchange experiences and in general learn from each other. All employees undergo an annual performance review, where their competencies and the institution's competence needs are measured against each other. Funds are allocated annually for continuing education. In the coming years, we intend to offer all employees with a substantial teaching load, who have not completed a postgraduate teacher training course, the opportunity to take this course.

6.1 The PhD programme is competency building

We have a joint PhD programme with Aarhus School of Architecture. The PhD programme is governed by a set of guidelines, which are based on the current PhD executive order and have been approved by the rectors of both schools. The programme is headed by a senior-level VIP staff member from Aarhus School of Architecture. In addition, there is a PhD committee with supervisors and PhD students from both schools. The committee approves the curricula, assessment committees and applications for major changes to the PhD programme. As a PhD student, you are employed by the respective institution, which means that we at Design School Kolding offer PhD programmes to the extent it is economically feasible

In recent years, we have had an average of 5-7 PhD students. Our goal is to reach approx. 10 PhD students in order to ensure a greater cohesion in the group. This requires an increased level of external funding.

The PhD programme's supervisors and the PhD students meet once each semester. Here the students receive feedback on their own work and also have the opportunity to give feedback to the other PhD students. It is an open event where the VIP staff from both schools has the opportunity to participate.

7. Conclusion

Design School Kolding's Knowledge Strategy 2018-2021 has been prepared in accordance with and covers the same period as the *Strategic Framework Contract 2018-2021* which has been entered into with the Ministry of Higher Education and Science. Ongoing adjustments will be reviewed and approved by the Council for Knowledge and Education and also by the school's Rectorate. The Knowledge Strategy will be revised in 2021 after the signing of a new Framework Contract.

