



Advancing Supervision for Artistic Research Doctorates

**Strategic Partnership
Project 2018 – 2021**

▶ Undoing Supervision

**A Compendium of Key Issues
in Supervising Artistic Research Doctorates**

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Undoing Supervision

A Compendium of Key Issues in Supervising Artistic Research Doctorates

The present publication presents results and contexts of the Advancing Supervision for Artistic Research Doctorates Erasmus+ Strategic Partnership Project 2018 – 2021 co-funded by the Erasmus+ Programme of the European Union.

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About

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Approximately 280 institutions around the world offer third-cycle research degrees in the arts. The legal frameworks and organisational structures of that institutions vary widely, as well as the doctoral programmes and degrees they offer. Yet, they share the same vision, namely to realise doctoral programmes that enable candidates to make an original contribution to their discipline and to advance the field of artistic research by further developing themselves as both artists and researchers.

In 2016 The European League of Institutes of the Arts (ELIA) adopted the *Florence Principles on the Doctorate in the Arts*, a position paper that establishes a point of reference for doctoral education in artistic research. The paper identifies supervision as a key issue for facilitating good doctoral education and encourages institutions to establish a good supervision culture. Which in the quite young field of artistic research is a challenge as supervision does not have the same tradition it has in most other disciplines and – at the same time – a great opportunity.

About the project

Advancing Supervision for Artistic Research Doctorates has addressed doctoral supervision as the core component in doctoral education, proposing a balanced set of approaches and tools to improve supervision on both a strategic and a practical level. Having been set up as a strategic partnership project within the European Union's ERASMUS+ funding scheme, the project consortium represents different types of higher art education institutions situated in a comprehensive range of national and local frameworks, ensuring the transnational and transdisciplinary perspective on the topic.

The project has very consciously approached the field of artistic research (doctorates) as broadly as possible instead of discussing individual disciplines in detail. Furthermore, the project has paid special attention to the triangular nature of doctoral supervision by emphasising the (many) relationship(s) between doctoral candidate, supervisor and institution respectively university leaders and professionals in doctoral education responsible for the implementation of doctoral programmes. All outcomes have been developed in a way that they can be used by all three actors and at different stages of the supervision process.

The project has been implemented in three phases:

In **Setting the Framework** the challenges, potentials and boundaries of doctoral supervision have been explored, aiming to come up with a working tool that takes the format of a mindmap to encourage the discussion about what supervision is – and what it is not. The second work package has dealt with questions related to the ethical and social values and conditions of art and research as well as the ethical and social responsibility of the artist and researcher.

During **Distinguishing the Actors** the roles and competencies of the supervisors have been elaborated and it has been shown that doctoral supervision touches on a wide range of human interactions and relationships. Doctoral supervision navigates scholarly frameworks and institutional rules and manages complex power relations as well as human emotions. An online interactive resource has been developed that enables users to explore different doctoral supervision frameworks and scenarios.

The ability to share knowledge is crucial for the further development of artistic research as such, nurturing a feedback and peer culture in doctoral programmes is therefore essential. **Improving Practices** has explored and analysed artistic feedback practices in

doctoral supervision and the shifting boundaries in supervisory relationships that may take place when peer learning comes to the fore. The final book presents the project resources and outcomes in a compact and ready-to-use format for advancing supervision practices and strategies in diverse contexts.

About the book

Undoing Supervision. A Compendium of Key Issues in Supervising Artistic Research Doctorates aims to present the outcomes of a three years strategic partnership project in a nutshell. As such it is to be understood as a poly vocal document, intended as a contribution to the field of artistic research and the advancement of artistic research doctorates.

Inevitably, this compendium is neither exhaustive nor conclusive, but rather presents the results of the project at a particular point in time, and invites further engagement with the key issues at stake. It provides direct and open access to the online resources developed by and through the partnership and in conversation with the community of peers, professionals and stakeholders in and for artistic research (doctorates).





Drawing Academic and Institutional Labour in Artistic Doctoral Supervision Visible

Maria Topolčanská



About the Work Package:
Mind Mapping Supervision. The Boundaries, Challenges and Potentials of Doctoral Supervision in Relation to Mentoring, Coaching and Teaching in Artistic Research.

Work package lead partner

Academy of Fine Arts in Prague

Work package core team at Academy of Fine Arts in Prague

Anna Daučíková, Maria Topolčanská, Danica Dimitrijevic, Vít Havránek, Tomáš Pospiszyl, Dušan Zahoranský

Work package description

This work package has explored the boundaries of supervision, aiming to come up with a working definition of what supervision is – and what it is not. This has been achieved by confronting the concept

of doctoral supervision with similar concepts such as mentoring, coaching, and teaching and by developing a mind mapping approach that facilitates this understanding.

Work package resources

- Advancing Supervision Mindmap
- The Making Of (a Manual)



[Go to resources](#)





In a series of events we collectively exercised to talk and to draw a picture of relations inscribed and practiced in the process of artistic doctorates supervision at art schools.

- The initial set of brainstorming sessions took place around a table with all project team members at The Faculty of Fine Art, Music and Design (KMD) at University of Bergen in autumn 2018.
- Pilot trials of testing our mind mapping discursive tool—a table game of a kind—took place at the Department of Art Theory and History of the Academy of Fine Arts in Prague in between May and September 2019.
- The main mind mapping workshop took place in eight sessions around four tables organized during and in the framework of the **Challenges of Doctoral Supervision** multiplier event hosted by the University of Music and Performing Arts Stuttgart on 24–25 September 2019.
- The mind map was presented at the transnational training online-workshop co-organized by Aarhus School of Architecture, ELIA and Academy of Fine Arts in Prague on 21 September 2021.
- Finally, the result of this collective mapping was presented during the multiplier conference **Advancing Supervision for Artistic Research Doctorates & beyond** organised and hosted by the Academy of Fine Arts Vienna from 21–22 October 2021.

We traced relations of both power and powerlessness, traced via a simple initial set of verbs that name *what is to be done, undone, acquired or lost along the way* to a success or failure of a doctorate or dissertation in art.

The entire drawing grew from controlled conversations among participants around various tables. We superimposed layers of such conversations that were always determined by the role of a moderator or a whisperer and always a biased insider—a supervisor, a mentor, a PhD graduate, an institutional doctoral programme coordinator him*herself.

The drawing we arrived at traces set of (dis)abilities of art doctorate subjects to act. An agency as ability to act not only in singular but mainly in plural, as an often too abstract ‘we’ that can only be observed precisely if situated in the net of complex institutional and personal relations.

Tracing positions and actions in a network of dependent plural relationships.

Relations within the supervising position to the others—be it co-supervisors, co-consultants, co-tutors on one hand and doctorate researchers in a collective setting of a doctoral research group at an art school of higher education on the other hand.

Relations within a specific institutional and legal setting of an art school within certain institutional and state conditions of artistic research.

Although the resulting image has the potential to become a base for a functional programme and can give rise to a software of a useful application, it is for now just a finished image.

Always complete after one set of conversations precisely moderated around two notions of *AGENCY* and *TOOLS*. Always open for new rounds of talks growing from the previous ones. Collectively generated at several workshops that were methodically simple but controlled in time and format. No part of the final form of the drawing was created by an individual respondent. All was dialogue—transcribed and manually traced by a pen on a white table matrix. All traced linear connections were first traced manually in a conversation with others.

It is academic labour inscribed in artistic doctorate supervision and situated in multiple relations and dependencies what this layered drawing brings on the table and makes visible.

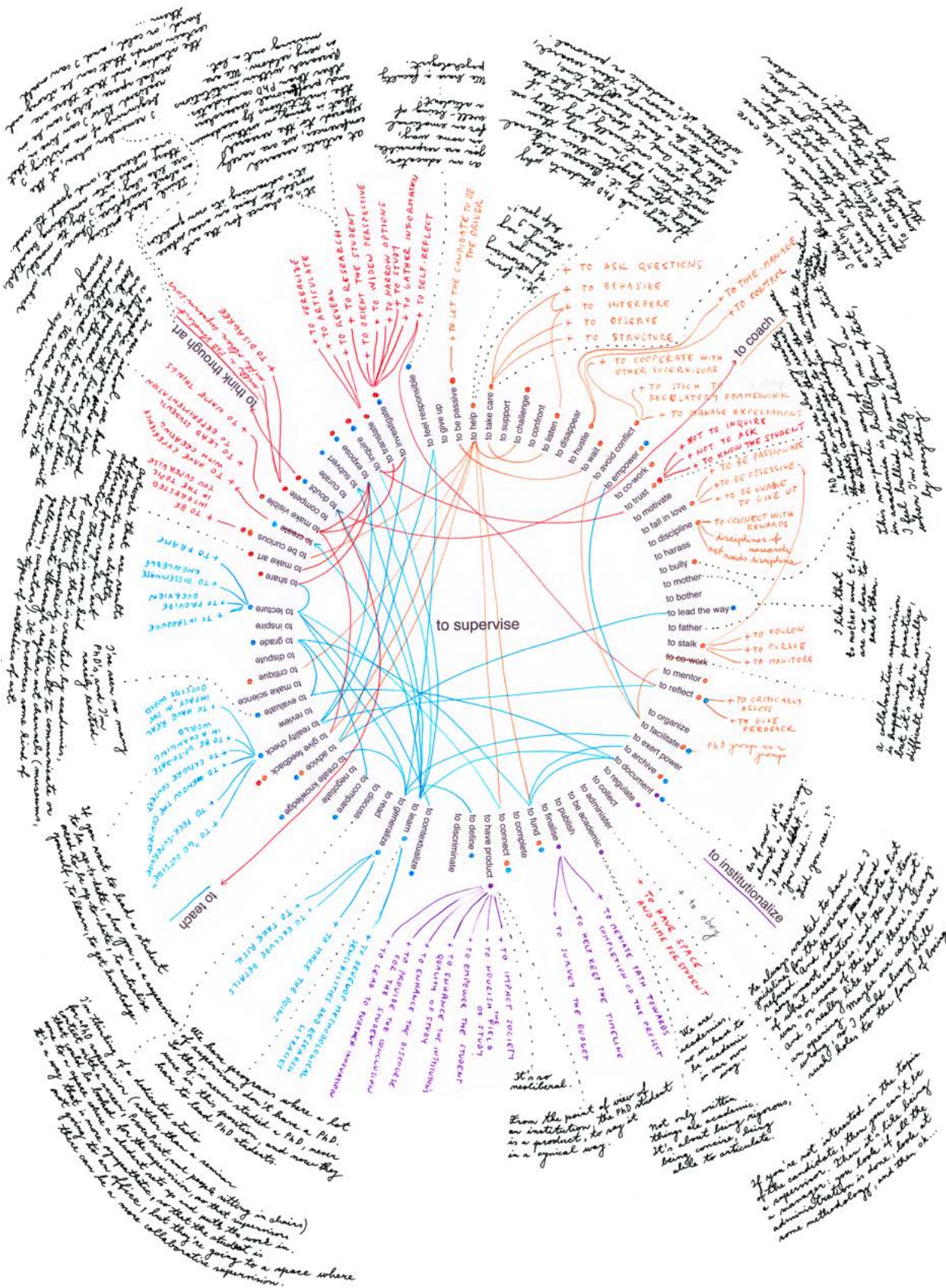


Fig 3 Mindmapping supervision, drawing on paper, transcription of selected conversations Editors: Magda Stanová, Maria Topolčanská, Drawing: Magda Stanová

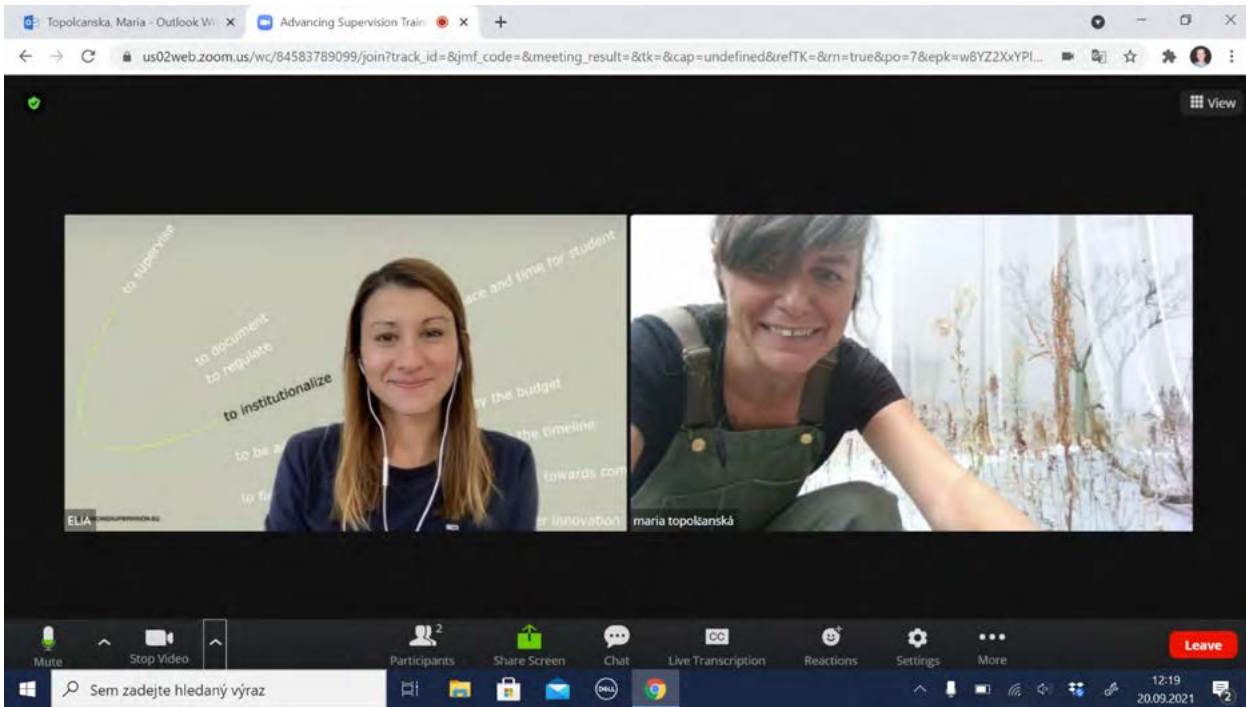


Fig 6 Printscreen conversation ELIA / AVU Prague, 21.9.2021



Fig 7 Printscreen from the performance by Artist and AVU Prague graduate Martin Pondělíček "Be the Mount Vesuvius to My Herculeum", Diploma Show Academy of Fine Arts in Prague, Performance 21.9.2021





Map Ethics!

A Method for Identifying and Addressing Ethical Dimensions of Artistic Research Projects

Jostein Gundersen, Aslaug Nyrnes, Nina Malterud,
Anne-Helen Mydland, Hans Knut Sveen



About the Work Package:

Ethics in Art, Ethics in Supervision, Ethics in Artistic Research

Work package lead partner

University of Bergen, Faculty of Fine Art, Music and Design (KMD)

Work package core team at University of Bergen

Jostein Gundersen, Christine Hansen, Nina Malterud, Anne-Helen Mydland, Aslaug Nyrnes, Geir Harald Samuelsen, Hans Knut Sveen

Work package description

This work package has developed a method and offers tools for exploring ethical issues in research projects during workshops, discussions, and other training situations. Map Ethics! is an open model for unfolding and mapping ethical aspects and

issues within the frame of artistic PhD projects and doctoral supervision – not with a normative approach, but to instigate discussion, curiosity, and consciousness.

Work package resource

- Web-exposition Map Ethics!



[Go to resources](#)





Introduction

The objective of this text is to propose a method for identifying and addressing ethical dimensions of artistic research projects¹. The method uses perspectives from Actor–Network Theory, encouraging the reader to map the networks of relations between human and non-human actors in her research project and consider the ethical dimensions of these relations. The process will hopefully open spaces for discussion and reflection. The target group of the method is primarily artistic PhD candidates and their supervisors, but it can be useful to any researcher.

Premises

This method relies on three premises:

Premise 1: All research projects have significant ethical dimensions.

There are significant ethical dimensions to all research projects. It is a matter of viewing the project through an ‘ethics lens’ or an ‘ethics filter’ to discover the ethical implications and ramifications of one’s activities. One might be *unaware* of ethics in the same way as one might be unaware of one’s use of methods, theories or technologies. In any case, unawareness in research is most likely disadvantageous, and in any case, it is an irresponsible starting point.

Premise 2: Research projects are continuously developing ethical relations with the world.

Ethics is about how we relate to the world and which impact we have on the world. Researchers, consciously or unconsciously, invite, accept, and create a vast number of relations. These relations are not stable, but in continuous development. They influence and change projects, and so also the artistic outcomes. Ethical considerations can help investigate relations and their mutual impact, and thus guide the research. In other words, ethics is a question of methodology. Ethics can, in the words of Walead Beshty, “function as a methodological approach which can address the aesthetic conditions of an artwork in light of the effects it produces on the social field of which it is a part”.² As the project unfolds and develops, so do its relations with the world around it. Researchers need

1 The method has been developed with valuable input from Ass. Prof. Christine Hansen, Ass. Prof. Synnøve Bendixsen, researcher Geir Harald Samuelsen, and the faculty’s PhD candidates.

2 Beshty, “Toward an Aesthetics of Ethics”, 22.

to reflect continuously upon the ethical dimensions of these relations,³ and from this follows the third premise.

Premise 3: The researcher herself must map and reflect upon the ethical dimensions of her project. She needs to claim responsibility and consider ethics from the start to the end of the research process. All researchers must know and relate to the standards of research ethics and codes of conduct in academia and in their respective fields.⁴ At the same time, art questions, tests and moves boundaries, standards, or norms. Art evokes, provokes, allures, engages, tricks, fools, impresses, expresses, reveals, astonishes, is subjective, intimate, emotional, impersonal, distanced, cold, and brings us out of, or to our, senses. Artists interact with and engage audiences and participants continuously. Often the interaction is experimental or is meant to provoke reactions. The artistic researcher must therefore undertake particularly thorough ethical considerations. Consequently, mapping and reflecting upon ethical dimensions of our research cannot wait until the researcher has accumulated a significant bibliography on ethics. The task cannot be outsourced, nor can it be limited to consulting advisory boards, as important and qualified as these institutions are. The responsibility lies with the artist, from the beginning to the end.

A Relational Approach

We propose to see the research projects as networks of relations. Our main inspiration for this way of thinking comes from sociology, and more specifically from Actor-Network-Theory (ANT).⁵ ANT understands societies not as pre-existing, stable social structures or forces, but as a vast number of ever-changing relationships between a vast number of human and non-human actors. All actors (humans, plants, viruses, objects, concepts) are connected to a number of other actors, and both human and non-human actors can have agency, i.e. they can interact in the networks of relations: they can *make someone do something*.⁶ For ANT, intentionality is not necessarily involved in agency: humans,

3 Mick Wilson shares a similar starting point for the research at GradCAM, Dublin, seeing research as an ethical relation with the world: "Rather than using the tired model of research ethics, as an exercise in form-filling and box-ticking (what is usually pejoratively called 'arse-covering'), we decided to see what might happen if we approached research as an ethical relationship with the world - more properly, as an ethos in itself." Wilson, "Discipline Problems and the Ethos of Research", 214.

4 There are many such general guidelines, published for different contexts and by different institutions. See e.g. *Ethics for researchers*, published by the European Commission in connection with the 7th Framework Programme, ► [here](#). For the 8th Framework Programme, better known as *Horizon 2020*, the European Commission refers to *The European Code of Conduct for Research Integrity*, published by All European Academies, ► [here](#). Researchers in Norway can refer to the general guidelines of the National Research Ethics Committees, ► [here](#). See also footnote 15. A good research practice involves knowing the ethical guidelines of the institution where the research takes place, as well as those of collaborating institutions.

5 We base this introduction on Actor-Network-Theory as presented in Latour, *Reassembling the Social* (Oxford: Oxford University Press, 2005). We are indebted to Prof. Ellen Røed for introducing the idea of mapping research projects as relational networks.

6 Latour, *Reassembling the Social*, 107.

scallops, microbes, trees, tools, tapestries, all can make other actors do something. The work of the sociologists of ANT is to follow the actors and see how they form associations.

The idea of mapping the networks is central to the method. Drawing maps of networks of actors has several advantages: Firstly, a map allows one to see and consider many relations simultaneously, or in any order and direction. Secondly, drawing maps allows one to discover the singular topography of a research project. Thirdly, a visual map of the human and non-human actors in the research might contribute to dismantling the anthropocentric perspective that dominates western culture. Rather than understanding places (e.g. the park through which one walks to the work space), materials (the colour pigments for ceramics or wood for musical instruments), or viruses (we know what they can do by now) as backdrops to human actions, one can consider how all actors—human and non-human—form associations and make each other do things.⁷ Through mapping the relations in research projects, we can develop a sensitivity to how we interact with and can care for a multitude of actors. We can start to discover how these interactions might be shaped or influenced by other actors in other places and from other times, already in place before our work commences.⁸

It is not possible to choose or control all relations in a project, but it is possible to become sensitive to bias, to the conditions of choices and interactions, to understand how the relations in the research project are initiated and maintained, and to address the ethical dimensions of the interactions. The method we propose is a hands-on approach with which any researcher, whether she is well-equipped with theory on ethics or not, can start this process. We invite the researcher to carefully consider as many relations as possible in the networks that constitute her project: *How does this particular relation influence my work, and vice versa? What impact do I have on this specific relation? Which relations are, or should be, out of my control? Which relations do I need to accept?* There are many more questions to be asked that the researcher can find herself. The most important question is as follows: *What are the ethical implications of my answer to these questions?*

7 For a discussion of the problem with an anthropocentric (and more generally monocentric) view, see Mueller, *Being Salmon, Being Human*, esp. 104–112.

8 Latour, *Reassembling the Social*, 193–194.

Four main perspectives

A map can be read and investigated in many ways. We propose approaching the investigation through four overlapping perspectives: delimitation, contextualisation, sources, and power.

Delimitation

Delimitation is about defining or creating an inside and an outside. A project is delimited in many ways. People, places, tools, technologies, materials, methods, in short, human and non-human actors are somehow involved in (or excluded from) the research through a variety of processes. It is not possible to avoid delimitations. It happens continuously, so an important task is to identify *how* the delimitations happen. We can make three general observations:

Firstly, delimitation processes are not entirely controllable. Whether conscious or unconscious, choices and actions are “overflowed by many ingredients already in place that come from other times, other spaces and other agents.”⁹ Latour shows how we are framed by agencies that can be remote in time and place. He uses the term *structuring templates* to denote materials, tools, intellectual techniques and technologies that structure our interactions. He takes the lecture hall as an example, designed and built to facilitate a certain kind of interaction (lecture) between a certain group of people (students and lecturers).¹⁰ When making a map of the networks of relationships that constitute a research project, it is important to remember that all of the actors in the networks are influenced by agencies from other places and other times. It is relevant to ask what these relations do to the project. Within which structural templates do our interactions take place?

Secondly, many delimitations happen unconsciously and/or are not intended. From the point of view of the project owner they might be collateral or coincidental. Indeed, they are quite probably *out of view*. Out of view does not mean ethically irrelevant, quite the contrary. For this reason, mapping the network of relations and discovering the mechanisms and actions through which delimitations occur is indispensable.

Thirdly, *some* delimitations happen consciously and are intended. Describing conscious delimitations is to describe *the borders of intent* of the project, what the project explicitly is supposed to do.

⁹ Latour, *Reassembling the Social*, 171.

¹⁰ Latour, *Reassembling the Social*, 194-196.

Contextualisation

Delimitation overlaps with processes of contextualisation. (Indeed, contextualisation is a process of delimitation, but delimitation is not only a process of contextualisation.) Contextualisation should be a conscious exercise. Artistic researchers are used to situating research relative to academic and artistic contexts, but perhaps less so to social ones.

PhD candidates are always asked to contextualise their research, but less often they are asked to elaborate or justify how the contextualisation came to be. Having done the delimitation exercise above, there might be tensions between the different motivations one has for situating the project. Rather than *mapping the context*, with the risk that the map suits a specific understanding of what an academic, artistic or social context looks like, our advice is to first map the networks of relations between the many actors in the research project, and *then* ask how the actors form different possible contexts.

Sources

Contextualisation has very much to do with recognising and acknowledging the sources of our research. Researchers are used to giving accounts of research sources in the sense of references, an important part of the contextualisation. However, there are many more ways of understanding what a source is. If again one starts with mapping the networks of the research project, one can ask how the many actors function as sources. One might find sources of funding, sources of energy, sources of knowledge, concepts, materials, expression and so on. In fact, any actor can be considered as a source. The task of the researcher is to recognise them as such and ask how she relates to and uses them, how she lets them act in, and on, the research.

Our research projects serve as sources for others. For which actors is our research a source? For which actors does the research care? For whom does the research matter?

Power

To consider the ethics of power in research projects is to consider how different kinds of power are distributed between the different actors—human and non-human. The powers to act can be very dissimilar and unequally distributed. Even when they seem equally divided between

actors, the relations are *always asymmetrical* in some way. The task is to identify how the relations are established, who (or what) has which powers to act, and how these powers are modified and reinforced.

The candidate and the supervisor will hopefully have met with the term *asymmetrical relation* when reading the institution's ethical guidelines for relations between supervisors and PhD candidates.¹¹ The many cases of misconduct that have come to light over the last few years show that there is much to do in making staff and students more conscious about their different roles, their different levels of power to act, and the importance of following the guidelines.

Asymmetry is not only about who has the most power, but also who has which kind of power to act. Besides the candidates and supervisors, all participants, audiences, readers, indeed anyone with whom the project intervenes, will have different kinds of powers. Some powers are warranted through institutional or societal laws, rules and regulations. Artistic researchers will find that the rules and regulations of the research institution are different from those governing the different actors in the art field. There are other differences in power that are not regulated and depend on relationships between actors. Although they are difficult to spot, one can identify and address them by making the same kind of map as for the previous chapters. By mapping as many relevant actors as one can think of, both human and non-human, one can consider how they make each other do something. Rather than making a map of formal power structures in a project, with the risk of making a map that corresponds to a given view on the distribution of powers, we propose to make a map of the actor-network first, and *then* ask how each actor has power to act.¹²

We follow Latour in understanding power as a result of processes, rather than some pre-existing and stable force or stock.¹³ The relations in our research might start before or during the project and continue developing through and beyond its duration. Since the relations change continuously, so do the different powers to act. Our research processes are part of these developments. Do the research processes correspond to ethical conduct? How does the research care for each actor's power to act? If the processes are ethically flawed, what about the results?¹⁴

11 See e.g. the guidelines for the University of Bergen: [▶ here](#)

12 ANT generally avoids the word structure to describe the interactions between actors, as the idea of a structured society limits the study of interactions to pre-defined structures. Latour distinguishes between "underlying hidden structures" (which according to ANT don't exist) and "structuring templates" that materialise e.g. as intellectual technologies. Latour, *Reassembling the Social*, 196.

13 "...power, like society, is the final result of a process and not a reservoir, a stock, or a capital that will automatically provide an explanation. Power and domination have to be produced, made up, composed." Latour, *Reassembling the Social*, 64.

14 For a discussion of the relation between aesthetics and morality, see e.g. Mullin, "Evaluating Art: Morally Significant Imagining versus Moral Soundness."

Our four main perspectives – delimitation, contextualisation, sources, power – are overlapping. They also show how different actions influence each other: The way a research project is delimited has consequences for its possible contexts, which will have an influence on which actors can act as sources and who the project can be a source for, which again is decisive for the kinds of powers that can develop, and their distribution. One can also start at the other end, and consider how power influences the sources one accepts, and how this in turn leads to specific processes of delimitation and contextualisation. One can in fact start with any one of the perspectives and see how decisions or conditions within one influence all other. This interdependency can be visualised with the following table, which can be read in any direction:

	Delimitation	Contextualisation	Sources	Power
Delimitation				
Contextualisation				
Sources				
Power				

Fig 1 Four main perspectives

The proposed perspectives are certainly debatable. The reader might think of other terms or perspectives. Our main goal is to have a method for identifying the human and non-human actors in our research projects, by which processes we enter into relations with the actors, and how these different actors have agency. The results of our research, the knowledge, insights or experiences we contribute with, grow out of the networks that we are a part of, of our relationships with the world. If these relationships can be considered as ethical, so can the results of our research.

Some examples

In order to demonstrate how the mapping can work, we will in the following paragraphs provide some observations concerning two kinds of actors—persons and tools—from the four main perspectives. We will keep the discussions as short as possible, leaving it to the researcher to identify more actors and trace their relationships.

Delimitations

Our first examples of considerations relate to the delimitation of persons. As a PhD candidate, one might be led to think that the project is a ‘solo-project’ and that, consequently, issues concerning the composition of the research team are irrelevant. There is no such thing as a solo-project. Even if the candidate is formally individually responsible for the results, she is surrounded by people in the entire process: supervisors, advisors, experts, participants or partners, institutional leaders, administration, students, not to forget her references, readers, and audiences, those for whom she makes the research available. They might all have agency in the research project.

The fact that a research project cannot include everyone is an ethical dilemma: Who can the research afford to exclude? Who can afford to be excluded from the research? How does the research contribute to reinforcing ethically problematic practices, like the obvious social inequality in academia?

There can be many reasons for working with one person rather than another, or publishing for one group of readers rather than another. Which considerations have priority when the researcher opens the research for someone rather than someone else? In short, why does she interact with the persons she interacts with, and what are the ethical consequences of this delimitation?

Answers to these questions can lead to considerations of other categories of actors. Our example will be tools: How does the composition of the people involved in the research project affect the research tools? Choices of tools have consequences that can be assessed ethically. They always come from somewhere and carry with them contexts and values. Just as choice of persons can include or exclude certain tools, tools can contribute to including and excluding people. Tools can affirm or challenge the market hegemony of a producer, as well as oblige a researcher or an institution to stay in an ethically problematic relation with a commercial actor, which again

might oblige audiences or readers to subscribe to or master tools to gain access to research. What kind of interaction do the research tools foster? (Here we are already approaching the perspective of sources and power.) In short, how does the researcher choose her research tools, how do they affect the research, and what are the ethical consequences of this delimitation?

Contextualisation

How do the persons with whom a researcher interacts affect her movements between different contexts? What does she perceive or intend to be her artistic and academic context? What are the contexts of her supervisors, project partners or participants? Are they the same? If not, which contexts does she consider the most relevant for the project? Do the answers to this question affect the composition of the involved persons?

Did she opt for a supervisor on the other side of the continent or a collaboration with an artist in the opposite hemisphere because the context of her research required it? What ethical dilemmas arise from situating the work in contexts that require extended or long distance travelling?

Tools can have a strong connection to a specific context. Changing the tools can in some cases have profound effects, making the researcher irrelevant within one context and relevant in another. A researcher might have a more or less conscious relation to her tools. She might be using the default tools of her field without much reflection, missing out on an opportunity to question what those tools do. Tools can reflect and direct the world-view, values, and practices of a field. Choice of tools is therefore ethically significant, as we comply with or challenge a field's values and practices.

Sources

When referring to a published artwork, a book, a film, the researcher can identify the persons behind the reference, and in this way give a fair account of how the research is based on the work of others. However, looking at the map of relations again, she will probably see that many of the persons with whom she interacts have not published anything that she is likely to refer to. Still, they might be important sources for the research.

Many artistic researchers collaborate directly with other artists in the course of their projects, for example a composer working with a musician, a director working with an actor, a choreographer working with a dancer (or in all cases, vice versa). Inviting a person into a project is the same as including into a project a complex reservoir of ideas, concepts, experience, know-how, expression, skills, values, and networks. How is the importance of these sources to the research acknowledged and made visible? How does the researcher's conception of a person's contribution to the project correspond to that person's own understanding of her role? These questions are important for PhD candidates as much as for anyone, since the formal reward of the totality of the research is bestowed on the candidate alone.

Taking a step away from the colleagues, artists also depend on public participants. (This has become particularly clear under the restrictions following the Covid-19 pandemic.) Any artwork, from a concert to intervention art, involves the public as sources in an interactive exchange. How does the researcher care for these participants? To which degree does her research depend on their intervention? If she wishes to document and disseminate the interaction, has she informed them, and secured their consent, without any coercion? Do they understand what they are involved in? Do they have the right to withdraw?¹⁵

Ethos¹⁶ always plays a role in art and in artistic research. Besides the ethos of the persons directly involved, the ethos of institutions, communities or cultures, present or historical, might be activated in a project, consciously or unconsciously. Their ethos becomes a part of the project. The question is not whether but how this happens. Are there any ethical dilemmas in how other persons, or cultures, appear in the research? It does not take a big leap of the imagination to see that one might make (consciously or unconsciously) a person, an institution or a community appear in a setting which is in conflict with its values or ideals, or that somehow creates a relation with which it would rather not be identified. We are here approaching questions concerning cultural appropriation.

What kind of impact does the researcher wish that her project has? Ideally, the research should be a source to others. Which tools she uses becomes ethically interesting: Some tools might be expensive, or otherwise exclusive, to the extent that very few will be able to

¹⁵ A list of principles for ethical research involving humans is offered in Vanclay Frank, Baines James .T. and Taylor C. Nicholas. "Principles for ethical research involving humans: ethical professional practice in impact assessment, Part I". See also the General Data Protection Regulation's definition of personal data and consent: ► [here](#) and ► [here](#)

¹⁶ We use the term in the sense of the distinguishing character of a person, a group, an institution (c.f. Merriam-Webster Dictionary).

interact with the work or build on it. Is there a risk that the project opens possibilities primarily for the researcher? Tools for presentation and dissemination of results are also relevant in this respect. How do they contribute to provide access to the work and make it a source of insight, experience or knowledge for others?

Power

One can start evaluating the power of the actors in a map of networks by asking simple questions such as: Who defines the research topic and the research questions? Who decides over or has access to the research material? Who has access to the places of the research? (Who has quite literally a key to buildings?) Who masters the tools? Who is at home in the research context? Who decides over the funding and time at disposal for the research phases? Who can fire and hire? Who can safely withdraw from the project, and who cannot? Based on the answers to such questions, one might get a clearer notion of what is at stake for the involved persons.

No sole person has the power to decide over all the actors and their relations. How the powers to act continuously are re-distributed is of significant ethical importance. The researcher needs to be conscious about which powers her participants have—and empower them. This does not mean to try to give equal rights to all, but to acknowledge and allow their power to act. There needs to be a correspondence between the power a participant has and the tasks she is asked to fulfil.

Tools can play a significant part in the development of power. Who chooses the tools, and who masters them? Mastering a tool can mean increased power to act and increased control and ownership over the results, and vice versa. Assessing the character of the relation between tools and persons in a research project can be very informative for understanding power relations between the participants.

It is important to communicate clearly the function a participant has: Is she a co-researcher, researching *with* the candidate and sharing the results, or does she do research *for* the candidate, on the outside of the project, delivering results that are of service to the research? Or is she indeed someone researched *on*, with no defining power concerning the interest of the researcher?¹⁷

Moving beyond the closest circle around the research project, we can ask how the project acknowledges and fosters the agency of other actors. Whatever our answers to such larger questions, it is clear that conditions and choices met in the processes of delimitation and contextualisation and the use and disposition of sources have an impact on the power in the research project and between the research project and its contexts. The opposite is also true.

Final remarks

The question of which priority came first in a research project—the research topic, the tool, the research partner, job possibility, the move to a new place, the research material—is nearly impossible to answer with any certainty. Research is not a clear, chronologically structured process. Even if we remember where we started, our priorities change with our changing networks of relations, forcing us to rethink our starting point. The same is true for ethical challenges. What looked ethically sound and clear at one point might have different implications when relations change or when viewed from a different perspective. Making a map—or several maps—is helpful in the process of reviewing our starting points.

In this text we have proposed a method for making such maps and given a few examples of questions one might ask to address ethical challenges. We now leave it to the researcher to identify the actors and networks of her research, find the right questions and address the ethical dimensions of the relations that constitute her project.

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▶ Doctoral Supervisors

Some Reflections on the Process , the Research Results and the Delivery of the Work Package

Giacco Schiesser

▶ About the Work Package: Doctoral Supervisors. Multi-skilled Super Heroes or Co-competent Team Workers?

Work package lead partner

Zurich University of the Arts

Work package core team at the Zurich

University of the Arts

Giacco Schiesser, Florian Dombois

Work package description

The work package has developed a toolkit around the questions: Who are the supervisors in artistic doctoral programmes? Which competences and qualifications do they have? What exactly are they doing when they supervise? Which are powerful formats they use? How is it their knowledge made sustainable in an institution for future generations of supervisors?

Work package resources

- Introduction
- Basic Questionnaire / Template
- Basic Questionnaire / Example
- Tool 1: Annotated Checklist/Guidelines “Main Problematics of Artistic Research Doctorates Supervision”
- Tool 2: Integral Questionnaire for Input / Feedback / Evaluation (Description, Goals, and Guidelines plus Template)
- Integral Questionnaire / Template for use



▶ [Go to resources](#)



This small closing chapter will deal in detail with only one, but the most innovative delivery of the work package **Doctoral Supervisors. Multi-skilled Super Heroes or Co-competent Team Workers?** For an adequate understanding what is at stake, it makes sense to start with having a look at the aims that have been formulated at the beginning of the project in September 2018, and the ultimate results and deliveries of **Doctoral Supervisors. Multi-skilled Super Heroes or Co-competent Team Workers?** as presented now, at the end of the project in December 2021.

Initial aims and envisaged deliveries

The initial aims and envisaged deliveries fixed in the funding proposal was to develop a **toolkit** addressing three distinct phases of doctoral projects:

- phase_1: Starting (developing the idea and research proposal)
- phase_2: Working and producing (research, interpretation, writing)
- phase_3: Finishing (presentation, defensio)

Based on the project partners' knowledge and experience the following issues were the starting point of this work package:

- *Who* are the supervisors in the artistic PhD programmes (artists, theorists, scientists)?
- *Competencies and Qualifications*: What are the core skills and abilities that supervisors must have (i) to be allowed to supervise, and (ii) to be of best support to the PhD?
- *Supervision in Action*: What do supervisors do when they supervise?
- Which are powerful *Formats* of supervision?
- *Sustainability*: How to make sure that the knowledge of supervision has been developed individually and collaboratively, i.e. there is a sustainable supervision process established in your institution?

The package was planned to deliver a **toolkit** that includes:

- Three distinct checklists [for administrators / supervisors / doctoral candidates] answering these questions for the above mentioned three phases of doctoral projects and for different types of supervisors.
- Two concrete cases of application, i.e. learning examples.

In the first instance, this toolkit shall be used by supervisors, but also provide orientation, guidance and support to doctoral candidates (e.g. what may they expect from their supervisor) as well as to institutional actors (e.g. related to quality assurance).

Final deliveries

3.5 years after the beginning of the project, the final delivery is a toolkit that includes three elements:

- A **Basic Questionnaire** that was developed for collecting the ideas, concepts and experiences of supervision of all of the eleven doctoral programmes of the nine university project partners to get the basic material for the whole project.
- An **Annotated Checklist / Guidelines** “Main problematics of artistic research doctorates” supervision for decision makers - university board, deans, doctoral programme leaders.
- *One single, novel type of an* **Integral Questionnaire for Input / Feedback / Evaluation** for administrators / supervisors / doctoral candidates / administrators alike.

Comparing the original aims and envisaged deliveries with the final delivery there are decisive shifts (the learning examples had to be skipped for several reasons):

There is one new element that received no attention at the time of the planning of the project—The **Annotated Checklist / Guidelines** “Main problematics of artistic research doctorates”. It deals with the main issues of supervision when conceptualizing a new artistic research doctoral programme.

Instead of three checklists for the each of the involved target groups—supervisors / doctoral candidates / administrators—there is only *one* checklist for all of the three groups. Of which we claim that

this is not only an innovative but a novel type of **Integral Questionnaire for Input / Feedback / Evaluation** for supervision.

How does it come? What are the reasons for these changes? Due to lack of space, this small chapter focuses on the aspect of the novel type of a single questionnaire on supervision for the three involved target groups only.

While collecting the ideas, concepts and experiences of the doctoral programmes of the project partners by the basic questionnaire, by talks and by my own experiences as a doctoral programme leader it quickly became apparent that the thinking of and the communication between the three target groups was taking place separately respectively not developed or even not existing. Every group was looking at supervision only from their point of view, e.g. and especially the borders and communication between the administrators and the supervisors sometimes are quite strict and tense. And, very often, the doctoral candidates, too, are not very much aware and not paying attention enough towards the regulations, constraints and towards the opportunities and towards what can be expected from a supervisor in the respective programme.

This wide-spread dispositif of supervision in Europe led me to ask: How not only to change and to improve this situation? But to go a step further, and to develop a format of a checklist or a questionnaire that helps to connect these groups better? And even more: that contributes to the development of a broader *university research culture* with regard to supervision?

The result is one, integral and flexible questionnaire that claims to be a novelty (and not only an innovation). Or, in other words: This suggestion leaves behind the traditional way of dealing with the input-feedback-evaluation question, which would offer three different questionnaires, i.e. separate ones for each of the target groups, with different questions, and only very partly covering the same questions.

One integral and flexible questionnaire for supervisors, PhD candidates and administrators alike

The novel integral questionnaire—complex, simple and lean in one—that finally was developed in this work package aims to fulfil five inter-related objectives:

Firstly, it can be used by all target groups and it can be used for input / feedback / evaluation alike. In addition, it can be used fully or in parts, periodically (as for evaluations, e.g.) or situationally (in situation of crises, e.g.), because the purposes input / feedback / evaluation are very different purposes, applied in different phases of a doctoral programme. The questionnaire is thus structured by *six different temporal phases* of a PhD—from the pre-submission phase to the post-exam one—in which the role and the required competences of the supervisors are (at least in parts) also different. In other words: **The Integral Questionnaire** is a *highly flexible, highly adaptable tool* versatile applicable for different purposes and in different situations.

Phase 1: Development of the proposal

- > Is/was there a supervision during the phase of the development of the proposal before the submission?

Phase 2: Submission

- > Is/was there a supervision with respect to the specific demands of the submission?

Phase 3: Making of the doctorate

- > Is the supervision in line with the regulation of the respective doctoral programme?
- > Profile and number of supervisors
- > Formats and their contents of the supervision (e.g. mentoring, lectures, seminars, workshops, retreats, labs etc.)
- > Time of supervision
- > Overall model of supervision (inclusions/exclusions)

Phase 4: Preparation for the Examination

- > Role and competences needed of the supervisor for the preparing

Phase 5: After Examination: Post-doctoral production / Dissemination

- > Post-doctoral production
- > Archiving
- > Dissemination

Phase 6 (overall aspect): Sustainability of supervision insights/knowledge within the institution

- > Model of securing/guaranteeing sustainability
- > Profiting of the sustainability

Fig 1 The six phases of a PhD

Secondly, it is *one single questionnaire* for all of the three target groups. The reason for this is that one, integral questionnaire allows, encourages and fosters

- to answer the questions by all of the three target groups by offering the opportunity and demanding the obligation to take into account *the whole complexity and interdependencies of the different layers* of a doctoral programme at stake.
- The different target groups are encouraged to answer not only the questions that are or seem to be obvious for each of the target groups, but also the other ones. This does not only contribute to a *better mutual understanding* of the practices, demands, expectations and deliveries of all of the three target groups, it
- also provides the opportunity to unveil *unexpected and innovative insights and suggestions* for the improvement of the doctoral programme at stake. Last but not least,
- the regular use of the integral questionnaire, fully or partly, also contributes to the development of a *robust research culture* at the respective university.





Learning from Scenarios

Exploring artistic doctoral supervision

Claus Peder Pedersen, Joel Letkemann



About the Work Package:

Simulating Supervision Scenarios. Training Concept.

Work package lead partner

Aarhus School of Architecture

Work package core team at Aarhus School of Architecture

Claus Peder Pedersen, Joel Letkemann, Mia Mimi Flodager, Charlotte Bundgaard

Work package description

The work package has developed an inclusive and holistic understanding of doctoral supervision in dialogue with other work packages and literature studies. It has created a systematic overview of supervision activities and identified relevant supervisor challenges to artistic supervision. These challenges have been developed into supervision

scenarios and supervisor / candidate archetypes.

It has explored different formats of scenario-based training before creating an online interactive resource for supervision training.

Work package resources

- Supervision Scenarios online interactive resource
- Manual for Training Version / Website Version
- List of Archetypes
- List of Scenario Descriptions

▶ [Go to resources](#)





This text reflects on a scenario-based training resource that we have been responsible for developing for the **Advancing Supervision for Artistic Research Doctorates** project. We identify the general intentions of the training, describe the processes that drove the development and reflect on the choices and purposes of the training resource as they developed through the process.

It was a premise that the scenarios should incorporate an inclusive and holistic understanding of supervision. Supervision goes far beyond feedback on the methods and outcomes of the research. It should help fellows navigate academic networks and institutional frameworks in a triangulation that involves candidates, academic supervisors and administrators. Supervision touches on a wide range of human interactions and relationships and unfolds in complex power relations involving emotions. Following the inclusive approach to supervision, we decided to focus on broad and general issues rather than challenges specific to artistic research. We concluded that supervision and scenarios ideally should help develop a productive framework that will allow artistic research to make material and intellectual contributions to its field. It should support the future trajectory of the fellow while supporting the well-being and work-life balance of both doctoral candidates and supervisors.

Based on the general discussions, we articulated three ambitions for the training resource:

- It should support the user's playful exploration of doctoral supervision's complex and entangled character.
- It should be non-normative and open-ended. The resource should not provide solutions, guidelines or exemplify best practices but encourage users to test and reflect on different approaches to supervision based on their context and experiences.
- It should be scalable. Users should use the training resource in moderated group sessions as a dialogue tool for supervisors and candidates establishing a supervision setting and for individuals reflecting on supervision implications.

The application already stated that the online interactive resource would incorporate supervision scenarios. The development of the project confirmed the relevance of this choice. Scenario-based learning supports problem or case-based education that lets the

participants engage with ill-structured and complex situations that characterise doctoral supervision’s academic, administrative and social entanglements. They work through storylines that allow participants to empathise with unfamiliar roles and behaviours and engage in non-linear trajectories with numerous feedback opportunities. It applies critical thinking and problem-solving skills in a safe, real-world context that allows participants to explore different ways of engaging with challenges without consequences.

Framing supervision

We examined supervision processes to find distinct and challenging areas to be explored through scenarios. We applied a two-sided approach that studied the outcomes of the Advancing Supervision work packages and literature on doctoral supervision. We closely analysed the results of other work packages in the **Advancing Supervision for Artistic Research Doctorates** project to understand what parts of supervision seemed most relevant and challenging. Inspired by the open and inclusive mapping of diverse supervision activities carried out by the Academy of Fine Arts in Prague, we set up a matrix of supervision activities. We organised the activities into four quadrants labelled *Academic Development*, *Personal Support*, *Interpersonal Negotiation*, and *Logistical Support*.



Fig 1 Four quadrants of supervision activities

The four quadrants capture different dimensions of doctoral research. These categories are not exhaustive but provide a skeletal framework of the actions and responsibilities of the supervisor and candidate as they build a working relationship. Interpersonal negotiations can include everything from aligning the expectations between candidate and supervisor to managing a lab team's larger research agenda and managing conflict with co-supervisors or the institution. We mapped relevant topics onto the quadrants through the responses to a questionnaire sent out by the Zurich University of the Arts as part of their work package. The questionnaire asked the partner institutions to identify frameworks, procedures, practices and challenges of doctoral supervision in their context, which helped us to identify shared concerns.

Developing Supervisor cohort and supervision skills / Artistic research competencies / Relation between academic and artistic research / Language skills / Cross-disciplinary understanding / Internationalization / Supporting Progression / Structuring PhD training

Accounting for fellow's personal needs / General human competencies /

Committing to time frames / Fulfilling requirements

Time consumption for supervision / Frequency of supervision and availability / Matching of expectations / Individuality and responsibilities /

Fig 2 Supervision challenges among the partners of the Advancing Supervision for Artistic Research Doctorates Network

We supplemented the material developed through the advancing supervision project with literature studies on doctoral supervision. Gatfield and Alpert's paradigm of supervisory styles was particularly formative for our discussion. It focuses on managerial approaches to supervision rather than academic skills and competencies. The paradigm describes supervision according to structure, and the degree of support offered. Gatfield and Alpert identify four supervision styles: *pastoral*, *laissez-faire*, *contractual*, and *directorial*.¹ A style reflects disciplinary and institutional traditions and the outcomes of personal preferences and agreements between supervisors and candidates. Gatfield and Alpert emphasise that the supervision styles are contextual and dynamic and likely to change depending on the

development stage of the doctoral research. The supervision might apply a *laissez-faire* style in the initial stages of the doctorate as the candidate explores possible research interests. Later it could move on to a structured *contractual* style as the boundaries develop and focus shifts to studying research methods and skills. Finally, supervision could take on a *directorial* style as the doctoral project approaches completion.

Writing the scenarios, identifying the roles

The topics that we identified through previous work packages informed the scenario writing. We addressed issues from all four supervision quadrants to ensure that the scenarios include diverse academic, personal, and administrative supervision challenges. We looked for supervisory challenges that were general enough to be relevant across disciplinary boundaries but situated them in specific artistic contexts through imagined doctoral projects. Some scenarios focus on supervisors' agency during a project, while some focus on the candidates' agency. We aimed to give the scenarios a particularity to allow readers to empathise with the situation. We also organised the scenarios in narrative arcs that link supervision challenges as the project progresses through different stages of the imaginary doctoral research.

We developed supervisor and doctoral fellow archetypes to give the scenarios a more assertive direction. The archetypes are conceptual personae that describe characters that the supervisor or candidate may temporarily inhabit during a PhD project. The archetypes incorporate different supervisory styles into the scenarios. The **Doktor Vater/Mutter**, for example, introduces an authoritarian academic-led approach to supervision, as opposed to the **Psychologist**, which focuses on the candidate's personality traits and well-being. The deliberately exaggerated or caricatured characters give the scenarios a playful, slightly humorous mood. We considered if participants would object to the stereotypes portrayed by the personae but decided to keep them, hoping that they encourage participants to explore roles that they would typically not (or ever) take up in their everyday practice.²

2 For a complete list of archetypes, see ► [here](#). For a complete list of scenario descriptions see ► [here](#).

Examples of supervisor archetypes

Doktor-Vater/Mutter is the experienced master of their specific research area. They have a precise research method and does not allow discussion or dissent. They have all the answers already, and when they decide to accept a PhD candidate, the student must become a disciple of the Doktor-Vater/Mutter's specific methods and theories. The successful defence is in the candidate's ability to fit the mould defined by the Doktor-Vater/Mutter.

The **Psychologist** considers the psychological well-being of the candidate as the key to a successful doctorate. Consequently, they emphasise personal support above everything else and tend to regard academic shortcomings and lack of progress due to challenges or instabilities in the candidate's personal life.

Examples of candidate archetypes

The **Primadonna** is an ambitious artist deeply committed to their practice. They are committed to the artistic doctorate they consider an essential driver for their practice. However, the Primadonna considers academic or administrative norms that do not align with their practice as nuisances to ignore.

The **Mountaineer** is awestruck by the prospect of entering the field of academia and research ruled by notions of objectivity and 'truth'. The task of climbing this academic mountain is a monumental task that the Mountaineer feels utterly unprepared for. Consequently, they engage in every available book or course on the history of research, research methodology and study technique while postponing the engagement with their artistic practice.

Format of scenarios

We developed the scenario method by loosely adapting the Theatre of the Oppressed tradition. Brazilian director Augusto Boal³ developed this tradition in the 1950s and 1960s to initiate social change. Boal aims to transform monologues into dialogues through interaction, discussion, critical thinking, action – and fun! The audience steps out of the role as passive spectators and becomes active participants in the drama as *Spect-actors*. They intervene, change the direction and propose solutions to the scenes acted out on stage. A facilitator, called *the Difficultator* or *the Joker*, manages this process and organise a concluding discussion where spect-actors and actors identify shared insights from the scene.

3 Boal, *Theatre of the Oppressed*, 132-133.

Example of scenario - ‘Misaligned Expectations’

Candidate is six months into their project, a study in illustration and glazing techniques inspired by Wedgewood Fairyland Lustre. They chose to work with **Supervisor**, who is widely celebrated as a ceramicist and has a thriving studio practice. **Candidate** feels that, through the first months of the PhD, **Supervisor** has not been able to have a timely response to their questions and concerns. They are still trying to articulate a clear plan for the project and sees that other PhDs have more support from their supervisors. **Supervisor** tells them that they are fulfilling the administrative demands, that their supervision hours are better spent later in the project, and that **Candidate** should be more independent. **Candidate** feels they need a dialogue partner to work out some of the project’s nuances. They suspect that **Supervisor** is unwilling to leave their work at the studio to supervise.

Examples of four alternative responses - ‘Misaligned Expectations’

A. Candidate approaches their supervisor with a plan for supervision over the next year, with every date scheduled, and asks if they can arrange an alternative situation for supervision. **Candidate** proposes that they meet at the **Supervisor**’s studio during lunch hours so that **Supervisor**’s work is not interrupted. (Archetype: *The Planner*)

B. Candidate accepts that she may need to become more independent, begins sharing less work-in-process with **Supervisor**, and spends the next six months trying to come up with the project alone. They miss the first deadline for their interim evaluation and become increasingly convinced that they are not ‘cut out’ for academia.

(Archetype: *The Duckling/The Scholar in Spe*)

C. Candidate takes **Supervisor** at their word and devotes the entirety of the following months towards reviewing and augmenting their project’s methodological and theoretical discussion. (Archetype: *The Mountaineer*)

D. Candidate does not worry about appropriate supervision; if **Supervisor** is not concerned, then neither are they. They decide that their project has reached an appropriate sophistication for the moment, and they will continue as before. (Archetype: *The Opportunist*)

For the training resource, we developed a format that presents a supervisor challenge and four possible responses. An introductory text sets the scene and the supervision challenge of the scenario. Four different responses initiate trajectories that react to the supervisor challenge differently. Each answer is associated with an archetype that the participant inhabits as they act out the scenario. The answers are open-ended and do not suggest a solution or best way to engage in the situation. Two participants, *A* and *B*, are chosen as supervisors and candidates in the scenario. A moderator (*The Joker*) directs the scenario enactment, and the remaining participants act as an active audience (*Spect-actors*).

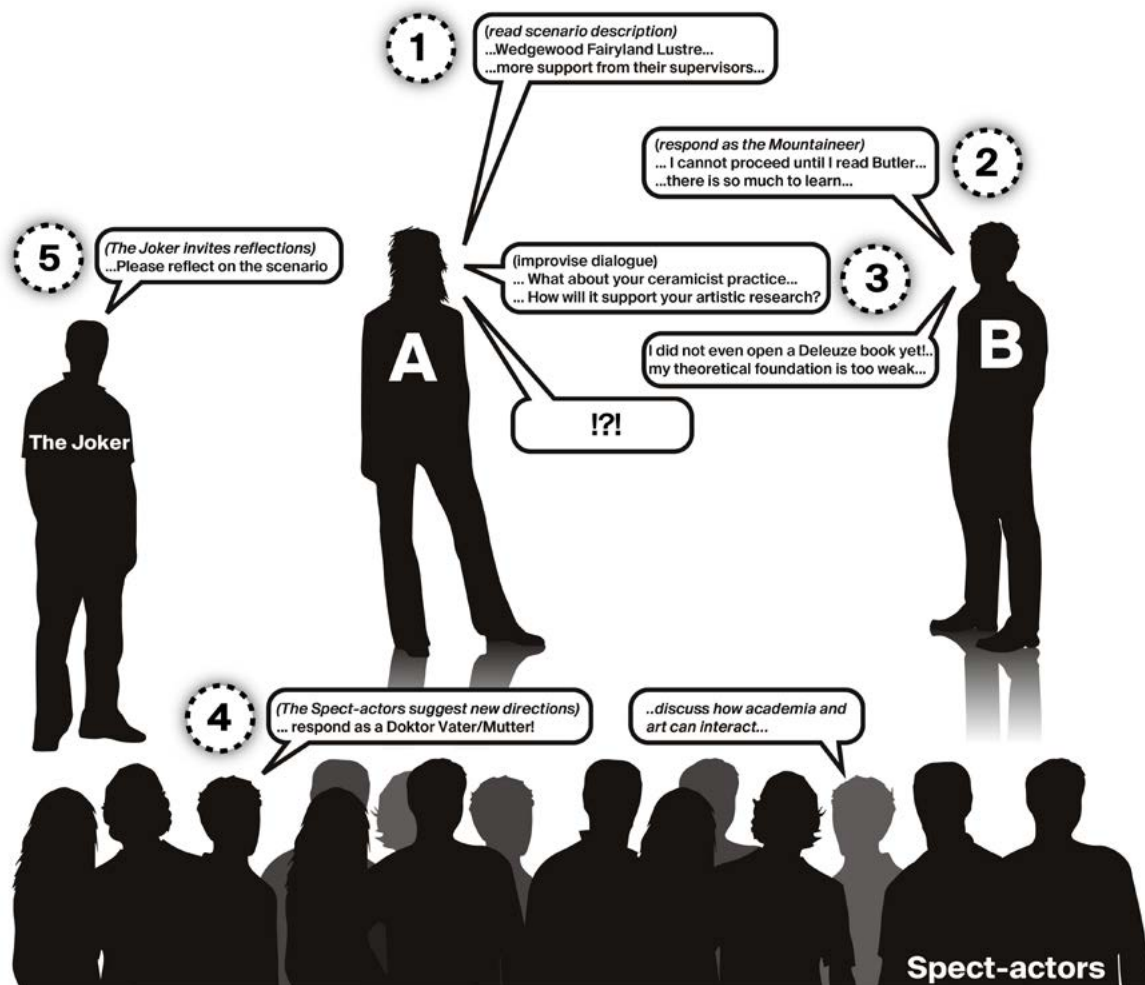


Fig 3 Supervisor scenario procedure

Scenario Procedure

- Step 1: Participant A reads the scenario written from a first-person perspective.
- Step 2: Participant B picks one of the responses at random, reads it to themselves, and enacts the described role without revealing their 'archetype'.
- Step 3: Participant A responds or challenges and Participant B continues to react in the persona of the archetype until the scenario plays out.
- Step 4: Other *Spect-actors* are invited into the drama, offering suggestions to the participants, enacting another written response, or responding from another perspective.
- Step 5: After the drama finishes, *the Joker* will ask the group to reflect on the drama and ask *Spect-actors* to share some insights.

We tested the scenarios with doctoral candidates, supervisors and administrators. The feedback from the participants was positive. They found the topics relevant and appreciated the different perspectives on supervision styles provided by the archetypes. It was, however, challenging to keep the scenarios going long enough to unfold the topics with sufficient depth. We underestimated the moderator role that drives the scenarios and encourages and challenges the participants to act their characters. A professional moderator could probably alleviate this challenge. However, we decided to change the format, so participants no longer had to improvise the roles of supervisor or candidate. Instead, the scenarios and responses were acted by actors and recorded on video.

Building on the initial scenarios, dramatic advisor Gisa Fellerer and filmmaker Lorenz Tröbinger wrote dialogues directed and recorded the scenarios. They also developed an online interactive resource to help the participants explore and progress through the scenarios and responses. The new format allows supervisors, candidates, and institutional representatives to stay active as *Spect-actors* even though they no longer perform the scenarios. Different groups of users can engage the online interactive resource. It can be a tool in moderated group supervisor training sessions. A supervisor and a candidate can also use the resource to establish a supervisory relationship. Or it can be engaged by individuals reflecting on how to define their supervision style. In all cases, the scenarios allow users to

discuss and reflect on the interactions and choices of the scenario's protagonists and how similar situations can unfold at their institutions. Hopefully, this will help them build an overview and framework to respond to the unique challenges that each PhD project and institutional context provides.

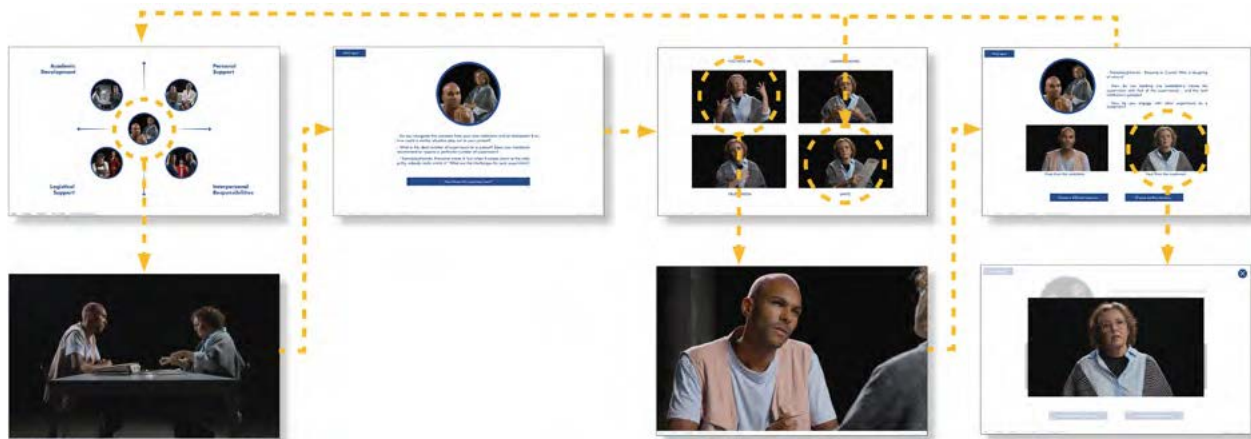


Fig 4 Structure of online interactive resource.

- Step 1: Choose and watch one of five scenarios.
- Step 2: Read questions and discuss the context of scenario.
- Step 3: Choose and watch one of four responses to the scenario.
- Step 4: Respond and discuss the response.
- Step 5: Watch and discuss supervisor or candidate reflection to the response.
- Step 6: Chose one of the other responses or return to the intro screen to choose another scenario.

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The Art of Feedback

Towards Meaningful Exchange on Artistic Work in Doctoral Supervision

Jonathan Impett, Christina Stabourlos



About the Work Package: The Art of Feedback

Work package lead partner

Orpheus Institute

Work package core team at Orpheus Institute

Peter Dejans, Jonathan Impett, Christina Stabourlos, Kathleen Snyers

Work package description

The work package has aimed to contribute to a better understanding and improvement of artistic feedback in doctoral supervision. It has delivered an analysis of experiences of artistic feedback and indications for the integration of artistic feedback practices in doctoral supervision.

Work package resources

- Final Report: The Art of Feedback
- Video and Paper Series: Feed-back, feed-forward. Approaches to artistic feedback in doctoral supervision

 [Go to resources](#)





Introduction

The Art of Feedback considers the central but delicate question of providing feedback on the art at the centre of artistic research. It aims to collate experience, identify best practice and point to possible future directions in doctoral supervision. The subtitle to our multiplier seminar—**Feed-back, feed-forward**—indicates the dialogue at the heart of successful instances.

The Art of Feedback attempts to do so by: (1) collecting ideas and experiences on the interaction taking place between artistic work, PhD candidate and supervisor(s), and (2) disseminating approaches and strategies for the conduct and integration of artistic feedback in doctoral supervision. Being able to share knowledge and ideas and critically challenge one's artistic work with others is vital in the development of a fruitful artistic doctoral research project. To realise the potential of such a project, it must be possible to directly, constructively and jointly address the work at its heart. Doing so requires the building of a relationship of trust which is at the centre of a complex network of dynamics—of context and comprehension, of language, expectation, empathy, degrees of consensus, and honesty. Supervisor and supervisee together establish a common practice of critique, which must itself remain open to reflection and development, and which functions within both an institutional framework and the wider context of the particular artistic practice. Satisfactory artistic feedback practices enable students to better articulate, understand and develop their work within the scope of the doctoral project. We hope that this contribution and its associated materials will serve to bring focus to a lively, urgent and ongoing discussion.

Challenge and response

The field is not without previous research and literature, limited as it is. From an initial survey, we identified key observations that informed the current project:

- PhD candidates yearn for quality critical feedback, lively engaged discussions and critical discourse around the artistic work.
- Supervisors often lack helpful practices and discourse to give feedback and evaluate artistic doctoral work.

- PhD candidates, supervisors and peers might have equally successful careers, which can result in complex and untraditional relationships.
- Formal and specific training in artistic research areas for supervisors in artistic research remains underdeveloped.

The need and appetite for such work became very clear in the context of an online **community of practice** established in December 2019, to which over one hundred people subscribed—largely supervisors but also PhD candidates. This culminated in a two-day multiplier seminar in November 2020, attended by over sixty people, in which presentations and workshops were accompanied by intense discussion. Perhaps the most striking aspect to emerge from this was the urgency with which supervisors wanted to share their experience, the challenges they face and the experience accumulated. Many of these participants work in isolation or in small numbers in institutions where artistic research is not a central concern. Unsurprisingly, many of their individual concerns were common among the group gathered for this event, and practical, useful, constructive experience could be shared. Despite the personal nature of encounters in artistic research and the uniqueness of every situation—axiomatically so, one might imagine—some useful common threads emerged and began to take clearer form.

Looking at previous research and the topics emerging from these project initiatives, it becomes evident that artistic feedback in doctoral supervision needs urgent attention. Within the project timeframe we carried out a number of in-depth interviews with actors working in artistic doctoral supervision. The project report is the main outcome of that inquiry, presenting (1) the methodological approach to collecting ideas and experiences, (2) an articulation of main challenges, perspectives and behaviours regarding artistic feedback in doctoral supervision, and (3) a roadmap where we distil a series of broad indicators that seem to reflect a consensus view on useful components that can lead to constructive exchange as well as strategies to actually address artistic work. **The Art of Feedback** articulates a space for future dialogue and inquiry.

Perspectives

In artistic research of all fields, there is no room for dogma – every case will bring its own questions, every relationship – personal, artistic and institutional – is subject to negotiation. However, certain fundamental considerations emerge as key in the roadmap we developed: dialogue, clarity, community and the acknowledgement that artistic research and its supervision take place in an institutional context. Supervision has its own narrative; the roadmap articulates four aspects that hold particular challenges in the case of artistic research:

- Establishing constructive foundations
- Establishing open communication between supervisor(s) and PhD candidate
- Giving and receiving artistic feedback
- Building community: the doctoral research environment

Some of the findings relate primarily to the supervisor, others—equally importantly—to the candidate. The very notion of artistic research suggests a degree of development on the part of the candidate: a maturity of practice and hence a capacity and willingness to collaborate in the design of the laboratory that is a project of artistic research. In this respect, feedback is part of a common design process. At the same time, the potential vulnerability (personal, aesthetic, technical) of the candidate needs to be acknowledged by both parties. A defensive stance can easily develop, impeding useful feedback. The over-identification of artist and work can create a challenge in this respect. It's not a question of creating a rulebook for 'originality', but of maintaining respect for the personal voice. Keeping the work at the centre of the argument necessitates being able to talk constructively about the art. Trust and openness are therefore necessary for supervisor and candidate to be able to agree on the primary place of the development of the work itself. Individual critical distance can also be cultivated in the context of a community (seminar group, doctoral cohort) working together to develop a critical discourse in which all are invested.

An unhelpful conflation of research and 'objectivity' was frequently reported by supervisors. A PhD thesis is often described and assessed as being a 'contribution to knowledge'. The nature of such knowledge as advanced through artistic work needs to be a primary

and evolving topic of discussion. The artist as subject cannot be invisible in artistic research.

The criteria, dynamics and discourse of supervision should be the subject of negotiation and agreement between supervisor and candidate. Being articulate about expectations, needs and parameters of the relationship can help establish open communication from day one. We propose an ‘informal contract’ by which supervisor and candidate agree on the nature of useful feedback. Experience shared at the project events showed how feedback can easily slide away from the substance of the artistic work at the centre of the research to questions of theory, methodology or scholarly practice—all more ‘neutral’ ground on which it’s easier for both parties to feel comfortable, and areas in which relative experience and authority is more easily established. Different modes of authority are at play in the context of supervision; that of the supervisor might be the unspoken ‘elephant in the room’. A notable difference from other modes of research is that in some respects the candidate begins as and remains the expert. Their view on the appropriateness or relevance of feedback is clearly paramount, and yet the supervisor needs also to monitor this response. Maintaining a critical relationship with the work, practice and the kinds of knowledge the process might engender becomes the subject of adaptive, responsive and self-aware attention from both supervisor and supervisee—a dynamic balance that avoids becoming trapped into relativising, personalising or theorising. Meaningful and useful critical engagement with the work itself requires the acknowledgement of relevant terms of reference from both parties, and agreement on how they can interface in a way that contributes to the research.

Agreement on the format and frequency of meetings is vital if they are to play a constructive role in the trajectory of the research. In this respect, artistic research perhaps presents more perspectives to acknowledge than would appear to be the case on some more normative areas of research. Different meetings might take different forms, from informal discussions to encounters with agreed protocols. They might use different voices and discourses to engage with different aspects; the important thing is to establish the topic and ground rules in each case. What kind of situation or encounter will facilitate the mode of engagement needed at a given point in the research, and how is this decided? And the nonlinear trajectory of most artistic research means that supervisory meetings will be necessary and relevant with changing frequency. Assessing the supervision—however

informally—proved to be an important element. This might be at the conclusion of a session or the commencement of the next, but proves vital in not establishing by tacit passive consensus an unsatisfactory or insufficient supervisory practice.

The workshops associated with our **Feed-back, feed-forward** multiplier event presented a range of practical approaches to the situation. All require adaptation and renegotiation at every turn, but that very process is a means of continually sharpening awareness of the dynamics and implications of the particular supervisory relationship. Crucial was recognition that a supervision session is itself a performative event. Somatic approaches to establishing an appropriate atmosphere and attitude assist to develop focus and encourage the abandoning of unhelpful preconceptions. These resonated widely, and are a largely new concept to artist-researchers beyond the fields of dance and theatre; embodiment is not just a useful theoretical concept. Game strategies have been developed as a way of structuring emergent patterns of exchange within a clear consensus framework.

Artistic research in a doctoral context—like artwork itself—is nonlinear. Single-minded pursuit of an apparently direct path is unlikely to lead to new knowledge, to add value to the experience. The exploring of the unexpected, of unforeseen opportunities, and the embracing of failure as a vital component of learning both emerged as strategies that require attentive supervisor support. At the same time, such openness renders supervision a genuine research experience for the supervisor. The negotiation of a working critical discourse among a body of researchers facilitates the exchange of ideas, develops new questions and concepts, and forges community. The critical repertoire of the supervisor—conceptual and lexical—will ideally evolve with that of the candidate.

The context for this personal relationship and its discourse is provided by the community—ideally a wider body of peers with whom the candidate can share concerns and within which critical discourse can be developed, refined and adapted. The need for such community applies equally to supervisors, as the experience of the present project clearly showed. The encouragement and implementation of a feedback culture provides a vital foundation and environment for individual cases. However diverse the particular instances, an institutional consensus is necessary to instil confidence in both parties, to provide a measure or expectation against which supervision can be monitored, and to maintain the validity of the doctorate itself.

A doctorate is also a professional license—a permit to supervise others—so we might say that the proven ability to co-develop a relevant working discourse about art is an important component.

A clear institutional understanding of the artistic doctorate is fundamental. Much thought goes into the articulation of institutional regulations relating to artistic doctorates, but these are then often relegated to a background framework. A more dynamic connection between institutional understanding as expressed in various documents and the practice of giving and receiving supervision could maintain a closer connection and deeper consensus of the relationship between in-supervision discourse and academic context. All too often it seems that institutional references to artistic research avoid addressing the work itself. Ideally, the basis for supervision is established from the beginning: On what basis is artistic practice assessed at admission? What are general assessment criteria? What are the criteria for looking at art and discussing art in this phase? Clarity is likewise necessary for the institution itself: What are the supervisory roles? What skills and competences are required? What are the formal agreements on supervision? How are formal agreements related to informal practices?

Just as teaching teaches us important lessons about our own understanding, supervising challenges us to think more explicitly about the terms and parameters of our discourse surrounding our own work—to ourselves, but importantly to each other—and this surely is how critical discourse might healthily evolve.





Situating Supervision in the Research Environment

Re-situating in a Peer-Learning-Context

Henry Rogers, Inês Bento-Coelho



About the Work Package:

Situating Supervision in the Research Environment: Re-situating in a Peer-Learning-Context.

Work package lead partner

The Glasgow School of Art

Work package core team at The Glasgow School of Art:

Henry Rogers, Inês Bento-Coelho, Jakub Ceglaz, Sarah Tripp, Rebecca Fortnum, Zoe Mendelson, Roddy Hunter, Gina Wall, Cara Broadley, Susannah Thompson, Lynn-Sayers McHattie, Nicky Bird, Fiona Jardine

Work package description

The work package has explored the nature of the research community (or communities), the value and scope of peer learning in doctoral education,

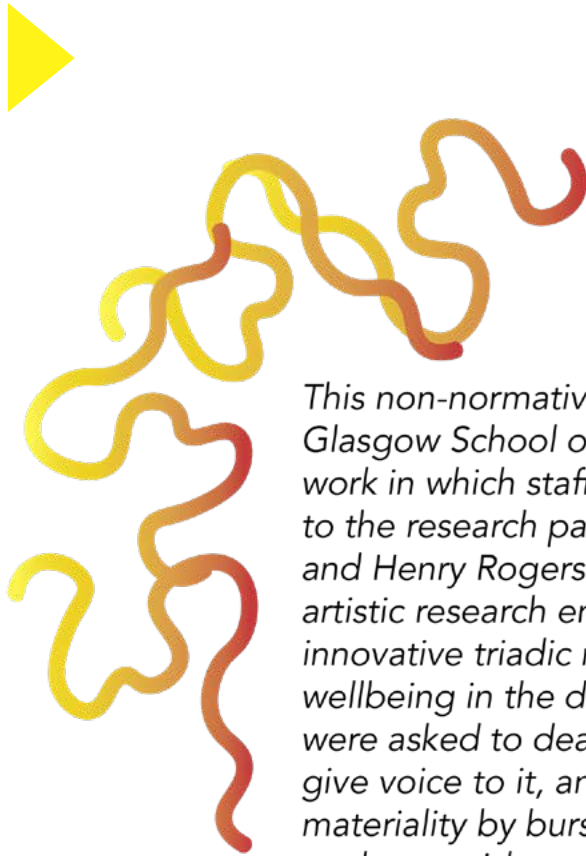
and the nature of (and possibilities for) rethinking supervision within this context. It has further focused on how supervisory practices are perceived by doctoral researchers, and on unpacking the importance of peer learning and distributed learning scenarios in the process of 'becoming a peer'.

Work package resources

- ESSAY Situating Supervision in the Research Environment
- THE VIDEO Situating Supervision in the Research Environment

▶ [Go to resources](#)





This non-normative video contribution from the Glasgow School of Art consists of a playful video work in which staff at the School of Fine Art respond to the research paper in which Inês Bento-Coelho and Henry Rogers explore the development of artistic research environments, peer learning, an innovative triadic model for supervision and wellbeing in the doctoral process. The contributors were asked to deal with the text in diverse ways, to give voice to it, and to ultimately attend to materiality by bursting into song. This offering evokes a mishmash methodology, an inspirational mega-remix, and a return to the making of art, or so we hope!

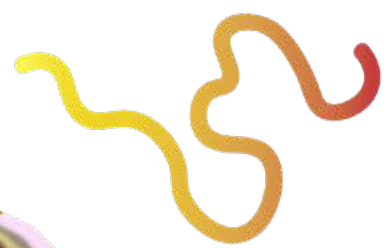


the 12 Principles for the Effective Supervision of Creative Practice Higher Research Degrees



RESEARCH ENVIRONMENTS

...this positions artistic disciplines firmly in the research and development arena...





PEER
LEARNING

Research degree supervision is an important part of the development of sustainable research environments and communities.
Innovations in supervision // The Triad Model





What it takes to be an Artistic Research Supervisor!



...with an attitude of curiosity and kindness...



STUDENT
WELLBEING

“...meeting as a team brings several benefits...”



RECOMMENDATIONS

An understanding of embodied practices and a commitment to the logics of practice

An understanding of embodied practices and a commitment to the logics of practice



watch the video here



References

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Undoing while Doing!

Michaela Glanz

- What can we draw as a final conclusion at the end of a project like **Advancing Supervision for Artistic Research Doctorates** that has lasted over three years? What are the most important learnings and outcomes we should particularly highlight? Referring back to the project application and arguing for what the project has achieved in terms of formulated aims and proposed outputs would be a common approach to it. Of course, we are expected to underline that the project has made a decisive contribution to the discussion around the question of supervision in artistic doctorates and that a number of tools and resources have been developed and made available to the community. The specific focus of the project has been met with great interest within the community and beyond. The fact that the project was able to respond to the also formulated need and expectation for clear recommendations and best practices with a non-normative but critical stance of the project is certainly to be considered a merit of a strategic partnership project like this.

However, we have to admit, we have also have been kind of dribbling around that: The project inevitably stands as a testimony for the normative character of existing supervision structures and established practices and the *doing* and *undoing* of supervision through practice alike. Doing a project is by definition an act of doing and a performative act itself, so bear with us and the compiled project resources.

Appropriating the notions of *boundary work*¹ and *boundary objects*² neither artistic research nor supervision in artistic research doctorates may be considered a single thing. Their boundaries are drawn and redrawn in flexible and sometimes ambiguous ways. As boundary objects both are considered adaptable to different viewpoints and robust enough to maintain identity and to determine what makes them different from others. Both are weakly structured in common use, and become strongly structured in individual site use. They may unfold different meanings in different social entanglements, but their structure is common enough to make them recognisable across these diverse arenas.

Not very surprising and despite the clearly defined project focus on supervision, we found ourselves repeatedly in boundary work and delimitation processes of artistic research as such. This particularly has happened during our so-called multiplier events when interim results and prototypical project resources have been discussed with the broader artistic research community. Recognising and appreciating the specificities of sub-disciplines within artistic research while emphasising artistic research in its broadest understanding implies the need to find a common language how we can talk about the same step, procedure or organisational matter while the actual practice or implementation is a different one. As a boundary object artistic research is then supposed to maximise both, the autonomy of these sub-disciplinary worlds and the communication between them. Sharing of and reflecting upon their artistic research practices between artistic disciplines is thereby made possible, as is engagement about doctoral supervision with researchers from beyond the arts field.

1 Gieryn, "Boundary-Work and the Demarcation of Science From Non-Science. Strains and Interests in Professional Ideologies of Scientists"

2 Star and Griesemer, "Institutional Ecology, 'Translations' and Boundary Objects: Amateurs and Professionals in Berkeley's Museum of Vertebrate Zoology, 1907-39."

The project has paid special attention to the triangular nature of doctoral supervision by emphasising the (many) relationship(s) between doctoral candidate, supervisor and institution. This means pointing towards the epistemic, administrative, legal, infrastructural and/or financial as well as social entanglements in which supervision repeatedly is and needs to be negotiated and re-negotiated. The tools developed in the course of the project thus are also designed to be facilitators of these ongoing processes of delimitation and mutual learning—between supervisor and doctoral candidate, between doctoral programme leaders and supervisors, between all three actors, etc. and at different stages of the supervision process.

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Stay Tuned!

Maria Hansen



One of the first European projects that ELIA embarked on after I started as Executive Director in 2017 was the strategic partnership on Advancing Supervision for Artistic Research Doctorates. Since the Erasmus application was already completed before I entered the scene, I only fully registered its content once it had been awarded. Full disclosure: coming from the performing arts with a managerial background, having most recently run a theatre and concert hall in the Netherlands, my perspective was that of someone in the ‘professional field’. I am not an academic (and probably won’t ever be, either!). To me, the concept of artistic research was something to be discovered. What better way to accelerate this important process of discovery than to represent the ELIA network in the **Advancing Supervision for Artistic Research Doctorates** project consortium?

As network partner, ELIA had a facilitating role in the project, but also brought to it the larger community of a total of 270 higher arts

education institutions throughout Europe and the world. The project resulted from the work done by ELIA's artistic research working group on the Florence Principles, and prior to that, the EU-supported and still highly regarded SHARE Project, which to this day is considered a game changer in the way policymakers and academics look at artistic research. Artistic research, as I learned and experienced, is a field in transition, and a major building block was developed in this project. The Vienna Declaration on Artistic Research and the sector-wide work currently done on the Frascati Manual have the same origin, and will hopefully take the field even further.

Throughout the project, we saw a community that was keenly interested in the topic of supervision for artistic research doctorates. As an event, the **Challenges of Doctoral Supervision** Multiplier in Stuttgart in 2019 was excellent and well received. At the final Multiplier conference **Advancing Supervision for Artistic Research Doctorates & beyond** in Vienna in 2021, the consortium experienced the same interest and passion for the topic—as a network, we can conclude that this was a project that was needed, appreciated, and supported.

In Vienna, it was fascinating to see this exhibited by a delegation of all four partners in the EU4ART project, coming from Dresden, Budapest, Riga, and Rome. All of them were eager and clearly sought the support of their colleagues. EU4ART is part of the European Universities initiative, which did not even exist when the **Advancing Supervision for Artistic Research Doctorates** proposal was written. Now, our project is making a crucial difference to their work. Significantly, the project seems to also provide a platform to those colleagues from countries where the legal framework for a third cycle does not yet exist, who are now standing up and claiming their right to conduct artistic research. That story is taking place now and will continue, in part thanks to the Supervision project.

Other, concurrent, EU-funded projects on research in the arts have also become part of this story in motion. ELIA was associate partner in Creator Doctus a project driven by several ELIA members together with EQ-Arts that focused on implementation of the third cycle in those countries in the European Higher Education Area (EHEA) where no such provision currently exists. ELIA also was full partner in the CA2RE+ strategic partnership, which focused on design driven research evaluation in a series of conferences that combined the rigour of PhD candidates' presentations in front of interdisciplinary review panels with exhibitions and keynotes on architectural and artistic research.

As a network that represents and connects so many higher arts education institutions in Europe and beyond, and against the backdrop of the rich outcomes of all these projects, ELIA remains deeply committed to continuously advocating for its member institutions as research institutions, wherever they are and whatever their specific challenges might be.

As for myself, I am indebted to the consortium members who provided me with the best crash course in artistic research anyone could ever ask for. It was a discovery that became easy once it touched my own (musical) background, and many kudos are due to Peter Dejans of consortium member Orpheus Institute, who took care of this in a flash. My next challenge is already appearing on the horizon: connecting the *professional field* to the amazing outcomes of artistic research. Stay tuned!





Reverberations

Kerstin Mey



Doctoral programmes are growing and diversifying in the European Higher Education Area and globally. Encompassing traditional PhDs as well as structured and professional programmes, their increase is inextricably linked with the development of the knowledge economy and a concomitant focus on creativity and innovation as societal forces with the creative industries as an essential part of post-industrial, economic and social re/generation. The integration of art schools into the higher education sector since the 1970s and the growth of research and advanced programmes of study in artistic disciplines can be considered a logical response to the heightened demand for advanced knowledge and understanding, skills and experiences at the heart of the *creativity imperative*.

The expansion of doctoral programmes in the arts has necessitated an in depths exploration of questions around practices of development, delivery and evaluation embedded in national and

European contexts. The **Advancing Supervision for Artistic Research Doctorates** project brings together critical reflections, experiential learning and practical guidance at the intersection of student – research – supervisor situated within scholarly norms and pedagogic precepts, institutional practices, ethical considerations and regulatory frameworks. The work packages, explorative exchanges and multiplier events have generated deep insights into the communalities and differences of doctoral supervision in the arts not only across the eight participating university partners in seven European countries but compared to established approaches, methods and norms in other disciplines. The value of this multi-dimensional, practice-based project goes beyond the scrutiny, moulding and/or affirmation of standards in artistic doctoral research and the strengthening of respective inter/national communities of practice. Its findings probe and enrich the wider institutional and sectoral research and higher education cultures. They contribute towards the recognition of the multifaceted needs of doctoral researchers and in this way inform and enhance respective development frameworks for doctoral researchers and their supervisors, for the academic providers, for national and European higher education agencies and for respective policy frameworks.

Beyond a doubt, the arts play a significant role in addressing the existential challenges humankind and the planet are facing as a vital means to ask thought-provoking questions and explore alternative hierarchies of values and models of practice for a thriveable world. By now it has become clear that trans-, multi- and interdisciplinary inquiry and action are required to tackle the complex nexus of societal and planetary issues. This necessitates to move away from a predominant focus on STEM disciplines towards a STEAM approach in research and in education more broadly, including at doctoral level. Insights and understanding about the particular requirements of doctoral research and its supervision in the arts aid a much needed diversification of the social and scholarly ecology in higher education and support the required cross-disciplinary translation efforts and a dialogic culture.

Furthermore, the investigations in artistic doctoral research and their outcomes—embodied in both the process of making and the work(s) emerging and established—are often multi-modal. In juxtaposition to the traditional predominantly text-based articulation of the research approach, methods, procedures and its findings, the diversity of modes of representation of the creative investigation, the outcomes, insights and understanding in artistic research can stimulate a better recognition and greater appreciation of the scope, potential

and validity of non-text based, embodied and tacit knowledge more generally. The epistemological and affective contributions of *thinking through art* also need to be considered as part of a wider cultural shift in meaning making and knowing, away from the primacy of the written word towards a more multi-modal landscape of information, communication and comprehension catalysed by the advancement of respective digital technologies.

The exploration of questions around supervision, peer learning, student/researcher wellbeing raises important questions of ethics and aesthetics. It puts the relational focus at the centre of institutional and sectoral research cultures beyond the field of arts, which resonates with the wider and growing interest in co-creation and the knowledge common.

The **Advancing Supervision for Artistic Research Doctorates** project fosters the development of responsive institutional practices and progressive policy agendas more widely that stimulate criticality, epistemological pluralism and individual and collective agency. The material generated through the reflection, exchange and actions of the project consortium advances the tool kit for the design and inception of impactful doctoral programmes that are highly attuned to the diversities of needs and interests at play.



Inês Bento-Coelho

Inês Bento-Coelho holds a practice-based PhD across visual and performing arts. Currently, she is a Lecturer in the MA Fine Art programme at Falmouth School of Art (UK) and in the Sculpture and Environmental Art department at Glasgow School of Art. She completed two Postdoctoral Research roles at University College Cork, School of Film, Music and Theatre where she developed recommendations for the new Doctoral School and produced *Artistic Doctorate Resources* (with Jools Gilson), an open access resource for doctoral education in the arts.

Michaela Glanz

Michaela Glanz is Head of the Art | Research | Support department at the Academy of Fine Arts Vienna, where complimentary services from the working areas of the research service, of the Center for Doctoral Studies, and of knowledge transfer are provided. She is currently a member of the Executive Board of the Society for Artistic Research (SAR) and the Working Group for Artistic Research of ELIA. Michaela has been the coordinator of the „Advancing Supervision for Artistic Research Doctorates“ project (2018-2021).

Jostein Gundersen

Jostein Gundersen is Associate Professor at the Grieg Academy - Department of Music, Faculty of Fine Art, Music and Design (KMD), University of Bergen, and Lecturer for Historical Improvisation at Hochschule für Musik und Theater “Felix Mendelssohn-Bartholdy”, Leipzig. He was an Artistic Research Fellow in the Norwegian Artistic Research Programme (parallel to academic Ph.D.-programmes) until 2009 with his project “Improvisation of diminutions 1350-1700”. He is currently Vice Dean of Research at KMD, University of Bergen.

Maria Hansen

Maria Hansen is ELIA Executive Director and brings more than 30 years of management experience and a vast international network

to the consortium. She has served on many boards of cultural organisations, including that of the International Society for the Performing Arts (ISPA) and the Rotterdam Philharmonic Orchestra.

Jonathan Impett

Jonathan Impett is Director of Research at the Orpheus Institute, Ghent and Associate Professor at Middlesex University London. A composer, trumpet-player and theorist, his work is largely concerned with the evolution of musical concepts and concepts of music as related to technological development.

Joel Letkemann

Joel Letkemann is a Canadian architect and educator currently based at the Aarhus School of Architecture. He is currently pursuing a PhD project titled “Elaborate Strategies of (In)direction: Science Fictioning Architectural Pedagogy.” After an undergraduate degree in linguistics, Joel earned a professional M.Arch degree from the University of Manitoba, and post-professional Master’s degrees from IaaC (Barcelona) and ETH Zurich.

Nina Malterud

Nina Malterud is currently working full time as a visual artist. She was Rector at Bergen National Academy of the Arts (KHiB) from 2002 to 2010, and Professor in Ceramics at KHiB (1994-2002), and responsible for the conference and publication series *Sensuous Knowledge* at KHiB (2004-2009). She was a member of the Steering Committee of the Norwegian Artistic Research Programme (2003-2014) and was Senior Adviser, mainly on artistic research and accreditation issues, at KMD, University of Bergen.

Kerstin Mey

Kerstin Mey is Professor of Visual Culture and assumed her role as Interim President of the University of Limerick in 2020 and President in October 2021. She has built a track record of successfully initiating and implementing

pioneering academic and research initiatives and cultural projects in higher education. Her research interests are situated at the interface of art practice, theory and history, and include public pedagogies and cultural policy. Kerstin has been a member of the Advisory Board of the „Advancing Supervision for Artistic Research Doctorates“ project (2018–2021).

Anne-Helen Mydland

Anne-Helen Mydland is Professor for Clay and Ceramics at The Art Academy – Department of Contemporary Art, and previously Vice Dean of Research at Faculty of Fine Art, Music and Design (KMD), University of Bergen. She has been project leader and artistic leader for the artistic research project “Topographies of the Obsolete” that has been financed by the Norwegian Artistic Research Programme.

Aslaug Nyrnes

Aslaug Nyrnes is Professor at Western Norway University of Applied Science (HVL), and Professor II at Faculty of Fine Art, Music and Design (KMD), University of Bergen. She was leader of the Steering Committee of the Norwegian Artistic Research Programme (2010–2014).

Claus Peder Pedersen

Claus Peder Pedersen is MSO Professor of Research through Design and Head of the PhD School at Aarhus School of Architecture since 2017 and Head of Research before. He has been actively promoting and developing artistic and design-based research since completing one of the first PhDs from AAA in 1999. He has been active in international and national research networks (ADAPTr, CA2RE and SHARE).

Henry Rogers

Henry Rogers is MFA Programme Leader and PhD supervisor with extensive experience (20 years) with regard to research and learning and teaching. He has been an Arts

and Humanities Research Council (AHRC) panel member and has worked with doctoral students as Director of Studies.

Giacco Schiesser

Giacco Schiesser is Professor em. for culture and media theories and for artistic research, founder of the first artistic PhD programme at Zurich University of the Arts, jointly run by ZHdK and University of Arts and Design Linz (2011–2021), and a guest professor for PhDs at University of Arts and Design Linz. He was director of the Department of Art & Media at ZHdK (2002–2017) and a member and Vice-President of the Society for Artistic Research, SAR (2015–2020).

Christina Stabourlos

Christina Stabourlos holds a Master in Sociology from the University of Antwerp and specialised in cultural and urban Sociology. She conducted qualitative research in relation to practices of feedback in the supervision of artistic research doctorates in institutions of higher education in the arts.

Hans Knut Sveen

Hans Knut Sveen is Associate Professor of Harpsichord and Early Music at the Grieg Academy, Faculty of Fine Art, Music and Design (KMD), University of Bergen. He served as leader for the workgroup / work package “Ethics” in the project.

Maria Topolčanská

Maria Topolčanská is senior lecturer in the Department of Theory and History of Art at Academy of Fine Arts in Prague (AVU). She holds a Master in Architecture and Urban Culture from Barcelona School of Architecture ETSAB UPC University of Catalunya, a Master in Architectural Design and a PhD in Theory of Architecture from the School of Architecture FA STU in Bratislava. In 2022 she has been appointed Rector of Academy of Fine Arts in Prague.

<https://doi.org/10.21937/undoing.supervision>