



A R T I S T I C                      N E                      E D S     &  
I N S T I T U T I O N A L     D E S I R E     S

# TABLE OF CONTENTS

	<b>3</b>	<b>Dear Reader</b>
<b>Reports of the Four Roundtable Groups, edited in March 2016</b>	<b>4</b>	<b>Report Roundtable 1</b>
	<b>8</b>	<b>Report Roundtable 2</b>
	<b>11</b>	<b>Report Roundtable 3</b>
	<b>16</b>	<b>Report Roundtable 4</b>
 <b>Original Working Paper from November 2015</b>		
	<b>31</b>	<b>Symposium Programme</b>
<b>Roundtables</b>	<b>36</b>	Process and Result
	<b>37</b>	Artistic and Academic Articulation
	<b>38</b>	Evaluation and Feedback
	<b>39</b>	Opening the Process
<b>Profiles</b>	<b>41</b>	Amsterdam University of the Arts
	<b>43</b>	UdK Berlin, Design Research Lab
	<b>45</b>	UdK Berlin, Graduate School
	<b>47</b>	Bern University of the Arts
	<b>49</b>	Valand Academy, University of Gothenburg
	<b>51</b>	University of Music and Performing Arts, Graz
	<b>53</b>	HafenCity University Hamburg & Partners
	<b>55</b>	University of Fine Arts of Hamburg
	<b>57</b>	Aalto University, Helsinki
	<b>59</b>	Muthesius University in Kiel
	<b>61</b>	Goldsmiths, University of London
	<b>63</b>	Jan van Eyck Academie
	<b>65</b>	Malmö Art Academy
	<b>67</b>	Concordia University, Montréal
	<b>69</b>	Stockholm University of the Arts
	<b>71</b>	Akademie Schloss Solitude, Stuttgart
	<b>73</b>	Bauhaus University Weimar
	<b>75</b>	<b>Additional Guests</b>

# T O B E C O N T I N U E D . . . ?

Dear reader,

In the first section of this publication you find a summary of the themed discussions – and their outcomes – that took place across the four roundtable-groups that met during the symposium »Artistic Needs and Institutional Desires« in November 2015 in Berlin. In the second part you find a series of images that were taken during the symposium, both of the participating artists' projects and the round-table groups at work. What follows is the full working-paper that was sent to all participants before the symposium, including a short introduction of participating programmes and thematic outlines for the four round-table groups. All these parts, brought together in one place here for the first time, serve as a documentation of the preparation and realisation of the gathering and the resulting discourse and reflections prompted by the encounters at Haus der Kulturen der Welt (HKW) in Berlin.

Early preparations for the symposium, particularly when it came to compiling the information for the participating programmes' individual profiles (pages 40–72), already revealed an incredibly diverse range of institutional structures and contexts across the spectrum of those artistic third-cycle programmes invited to take part. Recognising and acknowledging the heterogeneity of these approaches constituted not only an important foundation upon which to begin discussions but would also prove to be a significant outcome of the symposium: the European landscape of artistic third-cycle programmes is expanding and evolving!

Coming and working together during the three days in Berlin made clear that despite a wide range of formal requirements, titles, curricula, teaching formats – to name but a few examples – there are certain substantial foci that need renewed attention and in some cases require a joint effort to develop them further.

We regard the symposium as one step within what has been in past years and will be in the next years a continuing and developing debate on the role and meaning of artists as researchers and researchers as artists. For this reason, we would like to keep the productive and engaging discussions that took place »fresh« in all our minds in order to stimulate further exchange. When you read the summaries documenting the discussions that took place across the four roundtables (each of which addressed a different theme and set of questions), you will notice that the individual groups and even the individual sessions within the groups were organised and conceived very differently. While some concentrated more on concrete examples of artistic works and research projects, integrating first-hand contributions from participating artists and researchers,

others kick-offed their discussions with particular questions, sharing everyday experiences of the participants from their respective programmes.

However, all of the roundtables were motivated to utilise these different approaches for the same reasons: the need and desire to foster an exchange that concentrates on specific issues and to take urgent questions onto a level that goes beyond simply stating structural and institutional similarities and differences.

Many of the participating programmes are less than 10 years old and are still »under development«. The same description applies to the wider discussion about the nature of artistic research, especially in Germany and German-speaking countries. Having said this, we are not starting from scratch. The HKW, where the symposium took place, is a very prominent example of an institution that takes artistic research seriously, as evidenced by its initiating and nourishing important debates, such as the symposium »Forschung in Kunst und Wissenschaft. Herausforderungen an Diskurse und Systeme des Wissens« ([http://people.zhdk.ch/elke.bippus/vortraege/pdf/Thesenpapier\\_Forschung\\_Kunst\\_Wissenschaft\\_04.%2005.05.2012\\_final.pdf](http://people.zhdk.ch/elke.bippus/vortraege/pdf/Thesenpapier_Forschung_Kunst_Wissenschaft_04.%2005.05.2012_final.pdf)) which took place in May 2012. Artists too have been actively engaging in research and many other important debates have already taken place since then. Yet, our three-day symposium revealed that many of us still feel that not much has actually happened on a concrete level.

Shared concerns – especially within but not limited to the European context – include: how, when and where artists can contribute to and be integrated into research? How can existing hierarchical differences within research communities be addressed? How can artists be not only included in research but from the outset be in a position to initiate research with access to the appropriate resources and conditions? What kind of solutions can be developed to foster artistic research that does not feel compromised by the need »to choose sides« between the humanities and sciences?

We sincerely hope that this meeting marks the beginning of a long-lasting exchange that will continue and grow into a fruitful network.

We would like to pass on not only a huge THANK YOU to all participants for their time, energy and their valuable contributions to this symposium, but also pass on the baton to keep this process running by asking one more question:

**When and where shall we meet again to continue?**

## PROCESS AND RESULT

### Roundtable 1

Process and Result – Criteria for artistic research inside and outside of academia

### Concept and Moderation

Prof. Marijke Hoogenboom

(Amsterdam University of the Arts)

Prof. Dr. Ulrike Hentschel (Berlin University of the Arts)

### Minutes

Stephanie Sarah Lauke

### Session 1

Process and product within artistic and scientific research

### Presentation by Hanna Hegenscheidt (De Theaterschool, Amsterdam)

This session focused on how process and product are shaped in artistic and scholarly research. As a starting point, artist and graduate Hanna Hegenscheidt gave a presentation on how she has included the research process into her artistic work. In her artistic practice, Hegenscheidt makes bodily gestures visible. In 2014, she graduated from the Master Programme of Choreography at the De Theaterschool in Amsterdam where she developed her performance lecture *Reiterations*, which was also presented during the Berlin Symposium. The lecture builds on the performance *Don't Recognize Me*, which was presented and filmed at the Uferhallen Berlin. *Don't Recognize Me* is a »physical script« interpretation of the classic Hollywood movie *Imitation of Life* (1959) directed by Douglas Sirk.

During her Master Programme studies, Hegenscheidt was required to articulate her artistic research. This became a new and crucial impulse for her, serving as the impetus for *Reiterations*. The lecture performance includes a scripted dialogue (spoken by the artist herself), excerpts of *Don't Recognize Me* staged by two performers, the video capture of the show at the Uferhallen Berlin, and the application marking tape directly onto the stage. *Reiterations* deals with the ambivalence to articulate artist research and Hegenscheidt defines her own approach to it as de-subjective. By making use of practices such as collecting, documenting, and resampling material of various media, Hegenscheidt observed various cyclic processes mirroring the genealogy of *Imitation of Life* (book adapted by a film, followed by a remake). In her lecture, Hegenscheidt addressed the relations between research question, research practice, and the format of presentation and applied a diachronic temporality.

**The meaning of »process« and »articulation«** In response to Hegenscheidt's presentation the participants of the session expressed their concern with the term »result« on the basis that it refers to a cause-effect structure that often cannot be applied to artistic practices. It was proposed to use the terms »formalisation« or »articulation« instead of »result«.

The research process and its manifestation(s) interweave with each other; the research processes can have a strong impact upon the student's artistic practice: Because research material was applied more extensively, Hegenscheidt changed the process of choreography. It became relevant to differentiate between the temporality of the »result« and the outcome of the »result« as two distinct aspects. The former can be related to the notion of »articulation«, the latter to the notion of »evaluation«. The temporal interval between the artistic research process and the articulation includes four stages: preparation, incubation, presentation, and evaluation. These stages can interweave with each other; for instance Hegenscheidt claimed that by interacting with her bodily presence with the video in *Reiterations*, the research process is continued through the performance. Another concern was expressed in the discussion regarding the term »research«, as one that primarily refers to authorities and scholarly structures. As the arts tend to be more independent of these constraints, the term »process« seems to be more appropriate.

**Artists' criteria for third-cycle programmes** In contrast to scholarly PhD and dissertation programmes whereby the only difference in their provision regards whether they are conducted either as part of a programme or individually, a rich variety of different third-cycle programmes exists for artists, the range of which includes: written dissertation, artistic project, fellowship, institutional, non-institutional, paid, unpaid, ... Therefore, a flattened discussion of »artistic research« seems inadequate. Instead, each artist needs to find the programme which suits her/him most: a written dissertation, for example, might only be relevant for a certain kind of artist or artistic approach. A PhD project can open up the studio situation. Criteria for choosing a third-cycle programme can be: (1) the affiliation with an institution (using it as a resource), (2) network-building (collaboration with programme leaders and programme participants), (3) sharing of expertise, (4) enriching of practices and (5) working in a safe space (protected against the competitive structure of the art market).

**On the in(ter)dependencies of artistic processes and scholarly processes** Artistic and scholarly projects are not to be thought of as dualistic. Of course on the one hand working on a PhD project can enrich and ground artistic practices whilst on the other hand the arts can inform and feed the academic field. However, not every artistic practice can feed academic research. When artistic work is directed into new fields such as academia, the integrity of the artist is subject to change. Institutional constraints can cause problems when it comes to labelling what is the artistic and what is the scholarly part of the work. Besides, collaborations between artistic and scholarly third-cycle programmes still need to be improved, as the aforementioned dualism is still very present in people's minds – at least in Germany. Collaboration and the sharing of expertise can also be provided in lab situations and transdisciplinary research environments such as in the United States (Harvard and MIT being examples).

In scholarly research (such as PhD and dissertation projects), temporality and function of each of the various stages are quite clear. This is not the case in artistic research, as the subjective use of time often becomes more relevant. Additionally, the temporality of artistic material has to be considered here. However, as artistic research at present seemingly finds itself competing with scholarly research, increasingly, art academies have to actively consider whether they are willing to join this process or find alternatives.

The process of research is shaped differently in the artistic and scholarly field. In the arts that which is commonly referred to using the terms »research« and »result« is described better by applying the terms »process« and »articulation«. In the arts, the stage of »articulation« can be part of the research process.

In Europe a rich diversity of third-cycle programmes exists. Within the artistic and scholarly field differences and similarities do exist. Criteria for approaching a third-cycle programme can be: institutional affiliation, network-building, sharing of expertise, enriching own practices, and working in a protected area.

## Session 2

Process and product within the context of the third-cycle programme

**Presentation by Berit Ertakuş (Muthesius Hochschule Kiel)** The session was launched with a presentation by artist Berit Ertakuş from the Muthesius Hochschule Kiel (Germany). Ertakuş began by referring to her Master's project Engoben im Farbraumnetz/Zeitmodule. In ceramics, the mixture used for colouring or coating a ceramic object is called »engobe«. »Mixing engobes and applying them on ceramic tiles is like working blind«, Ertakuş explained, »as you cannot fully control the process of production.« Variables to be considered in this process can be colour pigments, the oven, the temperature of the oven, haptics, etc. The knowledge on how to receive a certain colouring is either kept under wraps (industrial recipes) or exists as embodied experience only. For her Master's project, Ertakuş applied her »private system« of working with engobes and displayed her network of colours. Being a visualisation and a timeline at the same time, the network represents a self-referential approach. In Germany, no publicly accessible archive of engobes currently exists. This blank space gave the starting point for Ertakuş to propose the development of An Archive of Ceramic Surface, which is her dissertation project at the Muthesius Hochschule Kiel. To find a way to collect, document, and archive ceramic surfaces of all various kinds, the project follows an interdisciplinary, theory- and practice-based approach. The project addresses artists, designers as well as art students and refers to other art forms (such as music) as well as approaches in the natural sciences.

**Application process of third-cycle programmes and criteria for application** Artists' criteria for applying to a third-cycle programme can be: personal interest, network-building, collaboration with professors or other students, teaching experience, and trends. Receiving an academic qualification (PhD) can enhance chances of employment in the future. The moment of decision-making, where to apply and why, is strongly related to certain contexts and stakeholders.

During the application process, academic institutions apply various criteria to choose their doctoral students such as: Curriculum Vitae, proposal, and Master's degree. Concerns were expressed that whilst application criteria of the scholarly field could easily be applied in the arts, art academies should consider their criteria carefully. Another issue became apparent when it was argued that the authority to apply these criteria is not clear and the criteria cannot be easily measured – if at all. The experience was shared that the application process of an art academy is time consuming and results in a temporal shift between the idea of and the start of the programme. This can cause a problem for theme-related programmes, which are often closely linked to or influenced by certain trends and fashions. By contrast, individual programmes are more flexible. On the other hand, the topic of a theme-related programme can be transformed over the course of the programme by the students or fellows undertaking it – such as in the programme »Biography and the Production of Space« at Akademie Schloss Solitude).

**»New Knowledge?« – the relevance of third-cycle programmes** In the scholarly field, the relevance of research is expressed according to the notion of »new knowledge«. This concept cannot be applied to artistic research, because the relevance of research will always pertain to different qualities. Therefore, third-cycle programmes in the arts and in academia differ from each other. Third-cycle programmes in the arts can be of personal and strategic relevance for artists and likewise for institutions. The articulation (result) of an artistic

project can lead to the expression and addressing of marginalised themes/fields. Concerns were expressed regarding scenarios when artistic practice is regarded as a driving force for producing »new knowledge« by developing proposals that mimic those in the scholarly field. This refers back to the discussion in Session 1 in which it was proposed that the articulation of artistic research cannot be measured or delivered using the same criteria as in the scholarly field.

#### **Criteria for examination in third-cycle programmes**

Third-cycle programmes in which supervisors from the artistic and scholarly field collaborate in the examination (report and defense) can encounter communication problems, when the supervisors do not apply the same criteria or in effect speak different languages. Ideas of art and its contexts can vary in art practice and (art) theory. Another point of discussion was examinations combining a written dissertation with an artistic project. Currently, programmes experiment with how to evaluate these different articulations in a PhD in a balanced way. In non-academic programmes such as the Akademie Schloss Solitude the matter of examination is not of much relevance. The prime aim of the Academy is the creation of network(s), not the production of new knowledge. In return, the feedback to the Academy is very positive.

#### **Shaping the process? – the curriculum in third-cycle programmes**

A generic curriculum for PhD programmes does not exist as yet; instead, it is currently subject to decisions of the individual departments. Therefore, the current status of the curriculum of PhD programmes can be labelled an »experimental system«. Aspects of curricula can be: teaching, funding, formats of collaboration, presentation. The questions remained, how many PhD-graduates from academic artistic research programmes intend to stay in the academic field. Third-cycle programmes produce further academics, but do not provide enough new job positions for them afterwards.



### Session 3

Process and product in the context of the art market

**Presentation by Kathrin Mayer (Hochschule der Bildenden Künste, Hamburg/Germany)** The session started with a presentation by Kathrin Mayer. In her practised-based PhD project at the Hochschule der Bildenden Künste in Hamburg, Mayer raises formal and methodological issues at the interface of arts and sciences. In her site-specific work *Forbidden Symmetries Letter 01* (2015) she combined lace making with the structure of quasi-crystals. The notion of »forbidden« refers to the aperiodic structure in lace making. Mayer developed this project in collaboration with philosopher Martin Beck. In her work *Forbidden Symmetries Letter 02* (2015) presented on the Symposium, Mayer included the fibonacci chain into the lace letter. In her third artistic example, the work *Screens* (2014), which was presented at the Kunsthalle Bielefeld, Mayer refers to the linen industry of Bielefeld in the 19th century and the work of Anne Albers (Bauhaus).

**Different art markets and groups of interest** When speaking about the art market, it is important to bear in mind that the field of the visual and performing arts differ from fine art and typically exclude the field of applied arts. The articulation of the process can be addressed according to various instances inside and outside the art market: (1) Research groups and Labs: artists give an experimental input into the scholarly research process. (2) Economy and Industry: in recent years, fertile collaborations between art academies, the media, and industry have been launched. (3) The public: art academies transfer the post-avant-garde and new aesthetic experiences into society. (4) The arts: a criterion for artists to apply for a third-cycle programme is the chance to break out of their precarious situation and temporarily free themselves from the constraints of the art market. Third-cycle programmes can position themselves outside the art market by providing an autonomous and »safe« space for artists (funding, no competition).

**The force of the socio-economic impact** The need to prepare students for the art market puts art academies in a paradoxical situation: on the one hand they teach their students how to work in the art market, on the other hand they teach their students to stay autonomous as artists by developing their unique artistic »handwriting«. In this regard, concerns were raised regarding the socio-economic impact, as this criterion can hardly be measured. Art academies should instead act as buffers between the two worlds. Students and art academies need to have a »healthy suspicion« of their programme and framework. This also is important for the »invisible worlds« of the art market which should not be adapted by the programmes, as these autonomous zones are of much relevance for artists working in the market.

**Formats and communication of programmes** Within the field of artistic research, European programmes offer a variety of formats such as a PhD, a written dissertation (Dr. phil.), a fellowship or a project-oriented format. Departments offering a programme need to be very precise in describing their programme so prospective students/fellows can find their most suitable programme. Criteria for description can be the time of duration (from a couple of months up to 3-4 years), the form of tuition (group and 1:1), the research environment (collaboration between artists and scholars, with other departments and programmes, peer-review). Collaborations with the industry can also be of interest, for financial, infrastructural or career-strategic reasons.

**Collaboration, funding and evaluation – needs and desires of the institution** Through the infrastructure of both art academies and schools for applied arts, formal and in-formal collaborations and funding are applied. In terms of evaluation, various formats have been tested: (a) structured evaluation: an anonymous survey (questionnaire) coordinated by a neutral instance. (b) Evaluation meeting: the results of the structured evaluation are discussed with the board of chairs and students/fellows. (c) Career of former fellows: subjective impact of fellows towards the programme and the survey into the careers of former fellows. Generally speaking, the impact of evaluation is rising, especially in those countries where funding is currently subject to cuts.

Academic and non-academic institutions fund their programmes in various ways: (a) institutional funding: for example a collaboration between an art academy and a university (e.g. PhD-programme »Aesthetics of the Virtual« at the Hochschule für Bildende Künste Hamburg), or a collaboration between an art academies and a public institutions (e.g. »creator doctus«, awarded by the Stedelijk Museum Amsterdam). In terms of collaboration between art academies and scholarly academies, concern was expressed regarding the danger that the arts and artworks are only »used« by scholarly institutions for their own interest. (b) External funding: scholarships and material costs covered by national and local external funds (DFG, Einstein Stiftung, Arts Fund in the Netherlands). Informal collaborations as part of supervision were a crucial point of discussion. External supervisors often supervise PhD and dissertation projects without receiving payment. This relates to the ethics of academia (neutrality, objectivity). In the UK, the financial burden is laid on PhD students who find themselves paying for their supervisors. The current diversity prevalent within the European funding system (scholarship, tuition fee, payment) represents overall divisions in (art) education.

The session was closed by expressing the institutional desire to become aware of the »unknown«. Through the inclusion of artists' needs, the »unknown« can be formulated more precisely.

# ARTISTIC AND ACADEMIC ARTICULATION

## Roundtable 2

Artistic and Academic Articulation – Written and oral language practice

### Concept and Moderation

Dr. Kerstin Evert (K3 – Zentrum für Choreographie / Tanzplan Hamburg)

Dr. Jenny Fuhr (Berlin University of the Arts)

### Minutes

Lulu Obermayer

### Session 1

To what extent can or should artists and researchers be self-reflexive?

**Introduction** The two moderators, Kerstin Evert and Jenny Fuhr, welcomed the group and gave some brief insights into how they had conceptualised the thematic focus and planned the structure of the group discussions that would take place over the two days.

Knowing that we were all from very different institutions, in very different situations and positions and with a range of individual experiences, the aim of this working group was to identify questions and tackle issues that would help us understand the similarities and differences, but also the specificities of both academic and artistic oral and written language practices.

Whether someone considers him- or herself an artist, a researcher, or both, and no matter what kind of institutional context we work or move within, all of us find ourselves constantly facing the challenge of how best to express ourselves regarding our own work, projects and research. This can take many forms: a conversation with a colleague, formal presentation to experts or examiners, written texts for a publication, statements or descriptions for one's own website, an informal discussion during a lunch break with friends, an application for funding – to name just a few examples. Regardless of the context, such attempts to address the challenge could be described as forms of »translation«.

### The notion of »translation«

The notion of translation thus functioned as a kind of theme throughout the different work sessions and was intended to guide our discussions through the many seemingly oppositional or even contradictory issues, such as subjectivity and objectivity, oral and written articulation, experience and knowledge, artistic freedom and academic writing, and so on.

In order to gain an overview of the participants' work and interests, the moderators invited everyone to introduce him or herself. This opening round was also the perfect opportunity to collect initial ideas, questions and statements as to why the participants had chosen to take part in this particular working group and what topics and issues they found to be the most relevant and challenging.

**Collecting themes** Examples of questions asked included: What happens to artistic freedom within scientific environments? Is there a »protective zone«? Is there, or should there be, a specific artistic research language? Is scientific language killing the artistic mind? Should art speak for itself? Is there an artistic relationship to writing? What is the nature of this relationship? What role does the specificities of the different disciplines play? When it comes to publishing, where do we place our research? Where should we place our research? How do we encounter and respond to different language cultures present within both humanities and social science research? When and how do artistic events or aesthetic experiences become forms of knowledge production?

In order to get to know each other better and explore further these first thoughts we had collected, we decided to split up into smaller groups for half an hour. The idea was to share concrete, everyday experiences from our programmes and our research with regard to the following particular question:

To what extent do personal interests, individual experiences, feelings and emotions influence our work and projects or are even a constituent part of it, i.e. by creating knowledge? And what are the different ways in which we can critically and openly reflect upon this form of impact, especially with regard to specific contextual and formal requirements?

**Group discussions** Coming back together for a feedback round, we informed each other of some of the »results« and identified questions, needs, contradictions etc. that had occurred in the individual group discussions. A few examples follow.



**»Demystification of academic writing«** It was interesting to note that although the roundtable was dedicated to both, oral and written language practices, it was the issue of writing that was most present during the discussions. Questions related to this included: to what extent is a self-reflexive approach compatible with academic writing standards? While there seem to be quite strict rules and common standards about academic writing in general, a certain urge has also appeared that seeks to »demystify« academic writing – especially when meeting »the artistic mind«. To what extent is scientific language »just a construct«? And could we (or do we) need to say, »scientific language is killing the artistic mind«?

**Evaluation of research: is »convincing« enough?** The topic of academic writing also led to the issue of evaluation. If there are certain standards to meet – are those necessarily also the criteria through which a research project in progress and as a whole can be evaluated and judged (and by whom is it judged)?

Participants from Stockholm mentioned the possibility that there is not necessarily the need to deliver a dissertation if the alternative is »convincing« enough. The notion of »convincingness« was thus discussed as an interesting and more open approach to evaluation, especially with regard to self-reflexivity. What makes a work convincing? And to whom does it appear convincing? And is the »convincingness« of work »enough« within the institutionalised world?

**Form / institutional setting / constraints** While pursuing one's own research project, one often encounters different sets of pressures: within the institutional context, but also outside the academic world. With regard to the »double role« of researcher and artist: what are the costs of and what are the opportunities for sharing? Can a certain amount of tension actually be productive? Certain forms and constraints can also help you to challenge or push the boundaries. Important questions then are: what are the expectations of the institution? What kinds of flexibilities are offered? Are institutions willing to bend their criteria? Can I break it up or change it?

## Session 2

Subjectivity vs. Objectivity

**Feedback on Lecture »Strong Interaction«?** We started the second session with a short feedback round on the presentation: »Strong Interaction? Transforming Science into Literature — An Artistic Experiment« by Alexander Wenzel and Theres Roth-Hunkeler (Bern University of the Arts).

One interesting aspect within this collaborative experiment between scholars and writers led us back to a discussion of our previous session, namely: what makes a work convincing and who decides whether something is convincing – or not?

In this experiment, some of the writers decided themselves that certain texts had »failed« and that they themselves were not satisfied with their own writing result. These »failed texts« were then not included in the final presentation of the joint research project by the scholars and literary writers. It would have been

interesting to also include reflexive texts within the project (about the relationships of the writers to their own works), but this was not possible because of lack of time.

**»Diskurs\_Rhythmus« / finding your own voice** Joke Janssen's work was presented within the exhibition during the symposium and comprised an audio installation with drawings dealing with essential aspects of transgender biographies. The artist explained the urge to find the appropriate language and mentioned a »radical subjective position«. It was decided to adopt a practice of positional writing, writing from the »I« perspective, but also under consideration is a choir perspective. The use »we« was also considered but was deemed to be too problematic.

This artistic example brought up the discussion of using different pronouns in writing. It was said that artists were often afraid that they were specialised in their art, but not in writing.

Sometimes it can be helpful to think about different voices: a subjective voice, an objective voice and even a third voice that seeks to mediate, that helps to understand or that can function as a commentary.

**Group discussions / »art = subjective – science = objective«?** In order to dive deeper into discussions on questions of objectivity and subjectivity, we again split up into smaller groups (this time newly mixed) to debate the provocative statement that »art is always subjective whereas science is always objective«.

A common feedback round after the group sessions again revealed not only more questions than firm »results« or answers, but also important aspects that should be taken into consideration when debating artistic research within institutional contexts. Two examples follow.

**Knowledge production and experience** To what extent is knowledge produced or gained through individual experiences considered research or »just subjective knowledge«? How can knowledge production also encompass artistic research? The notion of experience is often closely intertwined with a subjective position and also often connected to emotions and feelings; how does that fit within an institutional context and the formal requirements for the evaluation of research?

## Diversity in disciplines / the danger of generalisation

We realised within our own discussions during the symposium that there seems to be a risk of generalising both the arts and sciences. Obviously, there are many forms of artistic practices and research methods vary within individual disciplines within both the humanities and the hard sciences, to name but one very obvious example. When it comes to questioning and debating the relationship and tensions between artistic practices and academic writing, or between the free art market and the academic institution, or between individual and subjective positions and objective research results – it seems crucial to always focus on situational specificities and individual cases.

### Session 3

#### The art of academic writing

**Presentation: project by Stefanie Lorey** The third working session began with a presentation by Stefanie Lorey. Her research project Collecting and Arranging as Presentational Format and Artistic Method that she developed within the frame of the Hamburg-based graduate and PhD programme Versammlung und Teilhabe, deals with the issue of collecting as a performative practice, realised in theatre space as well as in public space. She particularly focuses on the question of how material found on location needs to be presented in a »performative collection« in order to keep its singular character. The artistic part of her research is entitled Museum des Augenblicks. This installation collects oral and visual material of interview situations with senior people (video extract: <https://vimeo.com/129959631>). A longer discussion regarding the artistic and aesthetic issues – as well as the content – followed her presentation, leading back again to one of the main concerns of the roundtable: the relationship between artistic research and academic writing.

#### Academic writing in the programmes (comparing)

Inspired by Stefanie Lorey's description of her own work in progress and the challenges that it encompasses, and despite the existence of the written profiles of all participating programmes in the work paper, the group felt the need to explain to each other the role of (academic) writing within the various institutional contexts the participants were representing. The differences turned out to be stark and numerous. These varied from programmes in which the modes or genres of writing are liberal and creative in nature – (e.g. Stockholm or Goldsmiths), with, for example, the possibility of writing in fiction or from a first person perspective – to programmes in which scientific writing standards are held to be crucial – (e.g. Hamburg or Weimar) and include, for example, exact word counts or precise guidelines as to where and how to publish the written thesis.

There also turned out to be varying approaches adopted by the different programmes when it came to interconnecting or bridging scientific requirements with the practical and artistic part of a project or programme. In the case of Weimar it was the example of an additional text (which does not need to conform with scientific standards) that connects and mediates between the practical art work and the scientific text. This brought to mind our discussion about the different voices – »the third voice«. In the case of Graz it was the use of a particular format called »Gesprächskonzerte« (lecture recitals) – in which the candidates present their progress and work at least twice – that served as »the bridge«.

It might not have been too surprising to discover that the only programme in which (academic) writing does not play a major role (or at least, in which a written part is not mandatory for a successful completion) – the two-year fellowship programme of the Graduate School of the Berlin University of the Arts – is also the only programme that is not a doctoral or PhD programme

as such. The title received after successful completion is »Fellow of the Graduate School of Berlin University of the Arts«.

Two topics that also emerged during the discussion and that emphasised once more the structural and conceptual differences of the programmes were: (1) the question of who the supervisors/examiners are and what their background and education should be (Artistic? Academic? Should they have a PhD? Or should there be two different supervisors, representing both »sides« – academic and artistic?) And (2) to what extent do the programmes offer help or support in developing the skills of academic writing?

The intense discussion on the correlation between the requirements/standards of academic writing and the award or recognition of doctoral titles, led to a further debate, namely:

**Dr. who?** The following list of awarded titles is quite impressive – and confusing: Dr., PhD, Dr. Phil., Dr. Phil. in art., Dr. Artium... In German speaking countries in particular, the question of when and how to use titles has caused much debate, and also brought with it problems and challenges. Are you allowed to call yourself Dr. in Germany having completed a PhD abroad? What is the exact difference between Dr. Artium and Dr. Phil. in art? Is a Dr. Phil considered equivalent to a PhD? Does a work need to be published before the title can be officially assigned?

The number of answers to these questions seems to dwarf even the number of variations in titles. This often represents a great difficulty and bureaucratic obstacle for artists and scholars who have worked internationally and who have changed or plan to change their institutional context or the country in which they live and work.

**Future outlook: the need for continuity** The group concluded the roundtable with a discussion of a possible continuation of exchanges which this initial meeting had facilitated. The symposium was considered not just useful and informative, but also extremely necessary for the purpose of gaining an overview of the various developments of the respective programmes that goes beyond merely stating their similarities and differences. What would be helpful is a »systematic map of different identities, belief systems and strategies« that we can all share, continue to (re-)adapt and use in order to advance in both our individual and common goals, and through which we can identify other crucial issues. A regular meeting once a year or every other year was considered a good option, as well as the development of some kind of informative exchange platform online through which the discussion could also continue.

**Resolution** Finally, to meet all those challenges discussed and in order to advance within the diverse institutional labyrinth, we agreed that we definitely need to make use of a healthy sense of humour »to survive«. So: let's be brave and continue!

## EVALUATION AND FEEDBACK

### Roundtable 3

Evaluation and Feedback – Observing, analysing and sharing feedback within artistic practice and research

#### Concept and Moderation

Prof. Dr. Wolfram Bergande (Bauhaus University)

Prof. Nik Haffner (Berlin University of the Arts)

#### Minutes

Fiona Shipwright

The three sessions of the roundtable group entitled »Evaluation and Feedback« resulted in a list of questions that seemed particularly relevant and in need of further discussion. This list was presented during the symposium's final shared plenum with all participants. For this reason it appears here, prefacing the summary of the roundtable. The questions are grouped according to several topics.

#### General questions regarding PhD/Artistic third-cycle programmes

- For whom is a PhD/artistic third-cycle programme intended? What admission criteria should applicants satisfy and what skills should they bring to the programme?
- Why, when and where is a PhD/artistic third-cycle qualification needed or expected? Is the main motivating factor the desire to later teach? Should we be critical of an artist seeking a PhD in order to meet the qualification requirements of an academic teaching post? Or is the main motivation a desire to be able to engage in research projects later on?
- What alternative research and writing practices exist that are rooted in artistic practices (rather than borrowed from the sciences/humanities)?
- If artists had better access to and/or were better positioned to initiate funded research projects, could an artistic PhD/artistic third-cycle qualification be an option as opposed to a necessity?
- In how far do artistic research approaches influence choices made at BA and MA level? In other words: how can one best prepare for an artistic third-cycle programme?

#### Process-related formats and ways of evaluation

- How can process-related formats be created that fit specific programmes – rather than being dictated by general, fixed standards?
- How best to determine new value frameworks for the evaluation process?
- How might we treat processes of evaluation as social ecologies? Which situations necessitate which kinds of criteria?

#### Collaborative research approaches

- How to keep an eye on central aspects of the programmes, such as establishing and developing peer culture, involving externals when assessing, or scrutinising the application and selection procedure, as these aspects are crucial decisions for each programme's development.
- What resources are needed in order to build platforms for sharing knowledge and expertise pertaining to existing practices?
- What are appropriate methods for including and developing collaborative research approaches?

#### Advising structures and relations

- How can blind spots be addressed when it comes to supervision, both in terms of structure and also with regard to the relation between student and teacher? How might we develop new practices that take into account these blind spots?
- How to build complicities (students, teachers, externals) that extend beyond the academic frame?
- How best to balance 1:1 supervision with other formats that include student peer groups and/or more than one advisor, such as co-teaching formats or exchanges within a team of advisors?

#### Institutional operation and institutional changes

- How can space be created that permeates the culture of the institution and that of research/artistic research/research creation? How might we shape an institutional practice that respects and corresponds to the singularities of that process?
- How can the institution ensure that artists from a diverse range of cultural and economic backgrounds not only have access to but also feel able and encouraged to apply?
- What is the best way to balance day-to-day, operational needs with any institutional changes that might be necessary?

#### How avoid »reinventing the wheel«

- What different funding possibilities exist for facilitating artistic research? What further possibilities should be created? How can we create optimum research conditions within the arts?
- What can we learn from both current and past debates (and also those which have taken place in other disciplines) in order to avoid »reinventing the wheel«?
- How can we encompass historical/past contexts into the discussions around our current »problems«?

## Session 1

How do we select candidates and design admission procedures? Transparency and blind spots.

**Introduction** The introduction to the session stressed its interest in not just determining how current evaluation processes operate but also hope that it would offer the chance to get to know a range of methods which could be utilised for giving feedback.

**Models of admission, differences 1:1 approach vs. open call** Several participants described the 1:1 model in which future candidates have to convince future supervisors to take them on. This was also referred to as »falling back on a traditional German model« in which the PhD »parent figure« ends up with »absolute power.« This strong dependency brings additional pressure given that the PhD supervisor usually has a strong personal interest in seeing that the delivered PhD is among the strongest within their department. Where is this self-interest productive? And where is it not productive at all?

In other programmes, the sheer volume of applications and the time it takes to undertake the admissions process was discussed. One example came from UdK Berlin, where the Graduate School programme receives more than 400 applications for just seven places. Doubts were expressed about how useful it is to have such a thematically broad open call, as the results and range of proposed projects often vary in their level and standard. It was argued that perhaps at this point in the process it might be advisable to »pre-filter« the applications via the means of more specific themes.

**Transparency and blind spots** Discussion then shifted to how such a pre-selection stage might operate and how to make the whole process less demanding in the first instance for applicants. The example of Aalto-yliopisto, Helsinki was cited, where once interest has been shown in a candidate, they are given a couple more months to further develop a project or proposal.

A further concrete example came from the University of Gothenburg, where there have been efforts in what is described as »unusual student recruitment«, which tries especially to focus on the universities' own blind spots, such as an underrepresentation of applications from the city itself with migrant background. Gothenburg was noted as being a very segregated city, with one particular suburb that never appears on applications. This has been an issue for more than ten years and it was noted that the only way to overcome this is for institutions to have »someone from outside to come and tell us what we're not seeing«.

Another major concern when reviewing candidates' suitability came to the ability of applicants to take care of and sustain their own application process for two or more years or longer. Also discussed was the question of how actual interviews should be set up and if there should be more than one conversation or interview planned per candidate. Having more than one encounter as part of the selection procedure would allow a fairer assessment for both candidates who did very well in a first conversation as well as those who perhaps did not perform so well.

**A »daily selection process«** One participant remarked that during a short programme of two years, it can take up to one of these for students to settle in and to find the common ground within the peer-group; in a sense this rather becomes an extension of the selection process.

An interesting experience was shared in relation to this from an academic who is part of selection committee but experiences artists approaching frequently asking informally, far away from the committee table, if they can come and undertake a PhD. This is something akin to a daily selection process in itself, with the same demands upon identifying who might do interesting work, who would get funding and so on. Another aspect of the selection process is more complicated – that is admissions tutors having to support artists in undertaking work that is approved by the university.

The discussion also addressed the division between the arts and the sciences/»traditional« humanities and the implications this has for both the overall framework of PhDs as well as their selection processes. At present there seems to be hardly any real way to undertake PhD work that truly integrates art and science. What is this field of »misunderstanding« between the two? How can those working in one field be best informed about how the other field is functioning?

**Communicating the application process and a programme's foci:** Discussion on the approaches at Academy Schloss Solitude, Uniarts Stockholm and University of Gothenburg was particularly interesting. Solitude responded to a growing demand for online residencies and when applications were opened for such a programme in 2015, 3000 candidates applied. For that year the decision was made to make transparent how the selection decisions were made and to share this information online. The intention was to act in a »responsible way« in keeping with this, those not selected were still invited to be part of the academy's network.



At Uniarts Stockholm, during the last admissions process prior to the symposium, there were 274 applications for about 10 funded PhD places. The point was made that this kind of admissions process is very complex, not just due to this organisational aspect but also from a social point of view. The process in fact is concerned not so much with discussions on »good« or »bad« art but rather more with how »we«, the academic body, as a collective make such a decision.

It was interesting to learn that when it comes to transparency in Sweden, thorough reports are kept detailing the selection process which are public and can be requested by anyone under Swedish law. In particular, it was those applications that were successful that were requested by others to be read. The danger here is that the following year, the previously successful applications become the model next year's applicants adopt.

But what unsuccessful applicants asked for the most was individual feedback, something which is hard to both evaluate and then provide. A solution was found whereby unsuccessful candidates were invited back for individual meetings about why they were not selected.

In Gothenburg the doctoral role is a salaried employment, not a student one, for which laws of employment apply and a job advertisement with very specific criteria. Workshops are organised which go through how to apply and what the doctoral exam is, explaining the contract entered into with the state and what the exam is looking for in terms of outcomes. It was agreed that taking away the legal requirements but retaining the ethos of this approach might still be a very useful process.

### **Stop using »excellence« as a criteria or a framework**

There are almost no explicit criteria for evaluating the artistic development of students; why is this and why is there such vagueness around the topic? As practising artists, academics often bring with them additional experience gained on juries in which they are also evaluating all the time. But this relates to an »existential« process concerned with giving money or not, which, interestingly, is increasingly what decisions for PhD programmes now come down to.

Of distrust to participants was the notion of »excellence« as a framework for defining practice. But what is merit? How about we explicitly and convincingly state that we will leave »excellence« out of criteria? Work can be academically strong, fulfilling but that doesn't necessarily mean it is excellent. Do we set such criteria in order to avoid talking questions about what research it? »Excellence« is used to say precisely nothing.

**Conflict is important** Each programme should ask itself about how it deals with conflict. So much politeness exists – which is important! – but how many of those academic excellency programmes allow conflict? The view was expressed that we should not pretend that our institutions are neutral and empty; they are not. We have specifications that mean they are closed – it's okay to have them but it's not okay to disavow them. There is no use in pretending not to have power – after all, institutions have resources – and it's how they use and take responsibility for it that counts.

## **Session 2**

Forms of feedback and forms of evaluation – what is needed when?

**Introduction** This second session began with an introduction in the gallery space to the work of artist Nils Claesson (»Milkmaids«, Uniarts Stockholm). The group then undertook an exercise based upon the feedback-methods developed by DasArts (MA of theatre at AHK Amsterdamse Hogeschool voor de Kunsten). Having just seen Claesson's work, the viewers write down short key-words on small slips of paper related to their experiencing of the the art work.

According to the method, all papers are then given to the artist. There is a large flip-chart paper prepared with a large circle drawn into the centre. The artists stands next to the flip-chart and starts placing each slip of paper according to their relevance to the work – e.g. either into the circle (whilst describing why this word is central for the work) or outside the circle (whilst describing why this word is less or not central for the work – at least for the artist themselves).

More on the DasArts Feedback method can be found here: <http://ahk.nl/theaterschool/opleidingen-theater/dasarts-master-of-theatre/study-programme/feedback/a-film-about-feedback/>

The conclusion was that the method doesn't produce a typical discussion but it does allow the artist to reflect upon the work through the observations of others and to also take the opportunity to place such observations and keywords in relation to each other.

As strongly recommended by the DasArts publication on feedback, these are methods which are to be practised regularly; in doing so the full potential of the approach is realised.

An important question was raised however: how do you account for those reactions which cannot be named / spoken or written?

### **Challenges of practice-based work for evaluation**

When it comes to artistic practice, there is another key concern that must be addressed: does an individual performance necessitate an individual mode of evaluation? What would a process of adapting the mode of evaluation so that it was specific to each piece look like? To what extent can this be done? To what extent should it be done?

Later on in the session, participants were asked to share experiences where such adaptations have been necessary:

In Graz, doctoral candidates are more scientifically orientated and usually have to learn how to present their research in front of other peers or audiences. On the other hand the more artistic oriented candidates have to learn how to apply scientific methodology. This wasn't just a case of seeing candidates needing help, it was one where the candidates individually demanded help. Ulf Bästlein, KUG Graz remarked that: »we created the possibility where opportunities to address this were put in the curriculum, because we saw that was necessary to do so.«

Awareness of limitations is important here: understanding that a many of the advisors were not well informed either. A specialist in a research area does not necessarily know what a doctoral programme is doing. One has to train the trainers, but learning cannot be forced, instead it is better to have trainers learn by doing.

A difficult but important question arose at this point: if after one year an advisor is aware that a project will not reach successful completion, what can be done at that point to stop the project? As it continues, it not only costs money, it takes a place away from a better project. Furthermore, if a project doesn't improve on a second attempt, then what? How can institutions and advisors best protect a candidate from themselves, especially given that when it comes to performance-based projects, documentation of the evaluation process is typically put online. A situation like this can be devastating for candidates; therefore, how should advisors prepare for the possibility of having to stop a project?

It was interesting to think about this in relation to the Swedish model of the individual study contract which can be stopped: is it ever stopped? The reply came that candidates tend to pause rather than stop, and ultimately »fade out« of the system eight years later. It was agreed that even if this does not represent a sudden halt, it can be just as psychologically difficult.

However, also the concern was raised by Barbara Gronau (UdK) that in fact too early an evaluation can be unhelpful. What about the question of evaluation after finishing the process? What are other ways to bring results into public view and into general discourse? Are there other forms of dissemination? If there is a difference between a research result and an artist work, then do we need different systems of evaluation, of ways to place research in other constellations? How should we think about developing these?

#### **Defining disciplines – separation or »infection«?**

Related to this point, Wolfram Bergande (Bauhaus University Weimar) asked if artistic research is a newly defined discipline for which we should find new (that is, newly-defined) criteria? Or is artistic research not a new discipline in its own right but rather a marginal concept which defines a given discipline's dynamics as they are driven by an artistic-research approach? In the latter case artistic research would remain a hybrid between a given discipline and an artistic approach to that discipline.

Mayra Morales (Senselab) suggested that in fact, art should not exist in its own discipline, it should be at the margins precisely so it can infect other disciplines. Discussion then turned to whether it is more useful for candidates to be concerned with what it is like to invent through and with other people, and not to be graded/evaluated at every step.

A response to this came from Mick Wilson (Gothenburg), who remarked that evaluation is the process of deciding to move forward. Even at a BA level, we try and get people to identify where decisions are being made, how they are being made and how they might be made differently, how they unlearn habits. Evaluation and judgement are therefore integral to practice (artistic or otherwise). The practitioner comes to understand that not only are they making judgements but that there might be other ways to do that. This process represents a different order of judgement.



### Session 3

Where would we need common standards and criteria on evaluating – and why?

**Introduction** The first 30 minutes of this final session was used to split into smaller groups to identify and formulate questions. These groups collected thoughts and observations from the previous day's session in order to bring them into the wider, concluding discussion. Included here is a selection of some of these questions and the responses they prompted. (See also complete list of questions at beginning of this summary).

**Questions** For whom is a doctorate in artistic research methods? Is it intended for someone who has just finished an MA? Should it be undertaken directly after an MA? What are the implications of doing so? What are the criteria for admission into doctoral programmes that lead straight on in this way?

Who has access to the knowledge and the skills that are needed for the programme? Do I want applications from, for example, outside of Europe, or do I want applications from my former students? Do blind spots persist when it comes to the question of why institutions would »like« to apply?

Even on a smaller scale, when one considers the relationship between a student and teacher there are also many blind spots; how can these be overcome?

Regarding the question of need – why does someone need a doctorate? Do you need to have a doctorate to teach, to become a professor? Or do you need a doctorate to research?

Participants from German institutions responded here to make clear that in Germany at least, you need to have a PhD in order to research. There's simply no research money without one. For artists there seem two possible solutions here: either artists could undertake research and can apply for funding this research without the requirement of having a PhD, or, in case a PhD remains requirement for research – then where and what kind of PhD is desired for artists to have?

**This leads to a more complex question – what is research?** It was suggested by some members of the group that perhaps a PhD is the frame that allows for research to take place within and thanks to this it is easier communication and thereby to get money for research. After all, where else in the field of arts is research possible? The art market hardly offers research opportunities. Artistic research should not be monopolised to the point that it only ever happens within academia. But this could of course lead to competing strategies, which could be ultimately detrimental.

**What kinds of support structures are possible and necessary for artistic research? When you are qualified as a researcher, what then? What can we learn from the existing debates about doctorates and research across other disciplines?** On this point, the group readily acknowledged that other people in other fields have probably been having this conversation for 20-30 years – and that we shouldn't forget that! In the same way, we shouldn't overlook other research communities and collective ways of thinking. These concerns were neatly summed up in the posing of the question: how can we avoid reinventing the wheel?

**How should collaborative work be evaluated?** This is a factor deserving of more attention; when it comes to crediting for example, what happens once the project is complete? Is the benefit always equal? Within collaborative structures people should not end up feeling like second-class researchers.

What about collectivity within artistic practice? How can we work with processes of evaluation as »social ecologies?« How can we set up social processes in which the people involved in the evaluation understand what this particular situation entails?

What kind of complicity can be build between teachers and students and people at institutions, especially as the type of institution we are talking about is one that is very much involved in market and state dynamics?

**What about multiplicity?** Different students will flourish in different situations – what techniques can allow for this kind of multiplicity for others, and also allow for other forms of value? A response to this was a preference for short, simple »expressions of commitment« (which was related to rules and regulations).

This idea was taken further, and challenged with observation that multiplicity/diversity is not an absolute value. There are good reasons why there are »legal« constraints to evaluation e.g. a pass or a fail. We are now arguably too far beyond the point to change this – and that may not necessarily be a bad thing. There is a temptation to treat the old infrastructure and inherently flawed when in fact, there are very good things that exist within it. Furthermore, it is impossible to ask a question of every single thing as it is happening: one part of the institution has to be operating whilst other parts are being interrogated.

From a pragmatic point of view, is there a platform for sharing these techniques and practices? Given that there seems to be a demand for this, could we develop it?

# OPENING THE PROCESS ESSAYS

## Roundtable 4

Opening the Process – Artistic practice, research and its impact on society

### Concept and Moderation

Prof. Dr. Kerstin Abraham (Muthesius University)  
Hendrik Quast (Berlin University of the Arts)

### Minutes

Julia Teschlade

**Introduction** The aim of these three sessions was to initiate a collective thinking process and to exchange views on different modes of artistic creation. Starting with short presentations by the artists, each session took a closer look at specific artistic examples that seek exchange between different fields of knowledge. The roundtable discussions were underpinned by two core questions: How do we describe artistic ways of working and creation? How does artistic thinking manifest?

## Session 1

Beneficial forms of (re-)presenting artistic insights

### Artistic methods and academic context: who benefits?

The session concentrated on a few key questions: who benefits from artistic methods within the context of academia? How do we define relevance and social political impact within the framework of academia? How do we apply results and outcomes of artistic research in different contexts beyond the arts? Do these results address a broader audience or do they relate to specific fields of knowledge, accessible only to experts?

Two examples were introduced as a means of discussing artistic methods.

### Opening the archive: for artists and a broader public alike

Berit Ertakuş presented her doctoral project entitled Development of an Archive of Ceramic Surfaces, which is a follow-up work on her Masters project Engoben im Farbraumnetz/Zeitmodule. In her MA piece, she documented in a mind map the process of making engobes (mixing colours, documenting the recipe) for ceramic tiles as well as the time she spent on each working step. In her PhD project, she has enhanced this work by developing a basic structure of an archive to document the process of making engobes. The process of mixing the colours and controlling the outcome after firing the ceramics is a difficult one and to a certain extent contingent upon the recipe or very slight alterations to it. Ertakuş wants to create a new form of archive that (1) displays ceramic tiles of different colours and surfaces and (2) documents the recipes (in-

cluding ingredients and working steps) enabling them to be replicated more easily. In this way, the knowledge can be contained and made accessible for artists and anyone else who is interested in special colours and surfaces.

Users are able to visit the archive to see and feel the surface of the ceramics. To facilitate both a visual and haptic experience, it is important to develop a material archive instead only recording the knowledge digitally (e.g. internet platform). Ertakuş' work firstly serves to impart knowledge between practitioners who are experienced with ceramic work but secondly it allows this knowledge to reach a broader audience. In doing so, the »traditional« techniques of the craft can be preserved which means that those working with ceramics are able to be less dependent on industrial products.

**Revealing the inner workings of the machine** Next, Ralf Baecker presented his work Conversation. Coming from a computer science background, he shifted from his approach from programming to a more practical, haptic one. Baecker is interested in hybrids that bridge the spheres of the digital and the analogue. Demonstrating a concern with the idea of transparency, his artworks expose the »inside« of a machine to its external environment, making it visible and more tangible. Instead of explaining simply how a machine »works«, he attempts to reconnect an abstract (mechanical, technological) idea with the »lived-in« world. His approach to artistic research and creation includes both material investigations (for his piece Conversation he conducted research on different rubber bands and magnets) as well as historical research on machine building and mathematical knowledge. Moreover, he is interested in the ways of thinking that led to the production of a certain kind of knowledge, and thus, in understanding the »genealogy of a machine«. In this, the research process and the artistic process are mutually dependent. It can be described as a constant shifting between thinking and making. The final construction of an artwork is also influenced by money, aesthetics and the surroundings within which it is intended to be shown.

In summary, the session gave an initial overview of the entanglements of artistic research and creation with artistic forms of knowledge as well as an engagement with knowledge produced by natural and social sciences. The discussion of the two artworks showed two different examples of how artists appropriate a certain kind of knowledge, how they transfer it back into their creative and artistic work, and how they make it accessible for a broader public audience.

## Session 2

Context and public understanding of research in the arts

**Representation and translation** The second session discussed the work of two artists within the context of the interrelatedness of artistic practices and research in the arts. The overall question was how artistic thinking leads to new artistic forms of representation and translation, which enable new insights.

**Shared perceptual spaces** The session started with an introduction by Gerriet K. Sharma. In his work, Sharma concentrates on composing with sculptural sound phenomena in computer music. Working with a special speaker as a tool, an Ikosaeder, he is interested in broadening the modes of perception in a mediated surrounding. His work involves measuring a room's acoustics in order to align his composition with the specificities of the space in which he situates his sound sculptures. He is interested in shared perceptual spaces: What do people perceive when listening to his music in a particular room with a specific atmosphere? How does the perception of the space change as the sound installation changes? Is it possible that the artist is able to produce an atmosphere that is »shared« as a common perception by the audience or is such perception of the installations an individualistic experience?

Sharma employs various different setups in his work: sometimes people move in the room whilst the speaker is situated in a specific place and sometimes the Ikosaeder changes places within the room while the audience remains in the same place. In utilising these different methods, the artist wants to heighten awareness of the sound. Many variables influence our perception of sound depending on the particular situation. Through his playing with different scenarios, Sharma lends the speaker the status of an anthropomorphic actor.

**Engineering a language through which to understand sound** Sharma also elaborated on the nature of his collaboration with the engineers who built the Ikosaeder. He explained that, for example, they have disagreements regarding the perception of the sound, remarking that the engineers perceive the soundscape differently and often cannot hear what they have constructed themselves. Thus, their interaction and exchange about the phenomenon of »sound« requires the establishment of a common language to adequately communicate with, one which allows for the fact that while the engineer relies on what he is able to measure, the artist relies on what he is able to hear.

In summary, the insight gained through the exploration of Sharma's artistic research is twofold: on the one hand, he allows an audience to engage with sculptural sound phenomena within shared perceptual space, facilitating an appreciation of the complexities of sound and how it defines a space. On the other hand, his collaboration with the engineers shows that although perceptions can at times be very disparate, overall such exchange is a fruitful and enriching experience for both sides.

**Scientific description, naturalistic allegory** Next Miron Schmückle shared his experience of completing his PhD in art history as a painter. In his dissertation, he concentrated on two paintings by Joris Hoefnagel, who was known for his naturalistic and allegoric art cabinet miniature paintings produced in the 16th century. Although Schmückle's PhD was very theoretical in focus, he explained the close relationship between the topic with his work as a painter. In particular his interest in biology and the relationship between nature description and nature allegory had a great influence on his imaginary botanic drawings.

The two paintings by Hoefnagel that Schmückle discussed in his dissertation were a prime example of the balance between the scientific description and the naturalistic allegory. An interesting aspect was that Hoefnagel signed these paintings with the word *ludebat*, which means »played« or »put on stage«. On these grounds, Schmückle interpreted the two paintings as being an example of »the third nature« (*la terza natura*), because they serve as an allegory of a cultivated nature.

Schmückle remarked that he considered his artistic research as a means of engaging with these paintings as an artist himself. He was interested in the techniques Hoefnagel used and Schmückle's research went into the written academic work. Moreover, his research influenced his way of painting because the theoretical work changed the way in which he drew. In his drawings, the theory transformed into something practical and material. The discussion tackled the question of the impact of Schmückle's research outside the academic context, mirroring the artist's own interest in the impact of Hoefnagel's work.

### Artistic practice as a unique mode of thinking?

The artworks discussed during the second session revealed the close relationship between theoretical and artistic practice, which raised the question: is artistic practice a »special form of thinking«? Methods of translating knowledge into an artwork were discussed. It was noted that the role of audience or reader feedback during the process differs very much from the openness to subjective experience seen in, for example, in Sharma's way of working, or the specification of readership in Schmückle's case. Moreover, the reciprocal relationship between artistic creation, research and practice was described as a process of different loops of adjustment and experimentation.

## Session 3

Special formats and the accrual of knowledge in artistic research: summary of positions discussed

**Social and political impact: new insights?** The third session focused on the social and political impact of artistic research and the new forms of insight that artistic research offers. How does postgraduate education take socio-political questions into account? Does artistic creation within academia have to fulfil a public duty? How do artistic creation and research define criteria of relevance? How do these criteria differ from that of the market, e.g. art institutions like museums etc.?

First, Camilla Groth presented her doctoral project, *Researching Making Through Making: The Practitioners Point of View*. In her qualitative ethnographic research, she conducts research through design or design practice.

Craft and creativity, improvisation and innovation Groth is part of a research consortium of four universities that combine research into design practice with artistic research, neuroscience and psychology. By engaging with the craft of pottery, she examines the personal, improvisational creativity required for engendering new innovations and solutions. She is interested in the experimental knowledge and haptic experiences within craft practice: how do we think through our hands? In three case studies, she researches (1) deaf blind makers as tactile experts, (2) her own personal experience, gathering information during her own process of crafting and tactile exploration, (3) how design students use haptic and tactile knowledge in the design process by measuring their heart rate, tracking their hands and monitoring their brain activity. The discussion revealed that the project can be characterised by a special tension: on the one hand it focuses on very »scientific« questions; on the other hand it employs a very subjective approach, focussing on the artists' own experiences during the process of making pottery blindfolded and how this affected the pieces she created during her research.

#### **Archiving knowledge, preserving collective memory**

Second, Alex Martinis Roe presented her work *To Become Two*, which is a theory-practice history project in which Roe researches the social history of the feminist separatist movement in France and Italy between 1968 and early 1970s. Making use of re-enactment and archive film material, she is interested in the genealogy of the political practices used by different feminist communities. Her films have several functions. Firstly, they preserve the knowledge of the feminist communities and credit them accordingly. Secondly, they form a collective feminist memory by exhibiting the roots of contemporary feminist philosophy and theory. Thirdly, the »old« practices used by these groups are appropriated into a contemporary context of feminist groups, who generate new forms of practices from them. The films have usually been shown as part of an installation Roe has exhibited the various art institutions she worked with. Generally, she uses an already discursive environment (such a workshop space) in which groups of women meet, integrating the chairs and bookshelves that belong to the room into her display.

**Political power in public space** The discussion also focused on the public sphere and how accessible Roe's art is to a broader audience (or how it could be made accessible). It became evident that the art market has an important but ambivalent function. On the one hand, exhibiting in a public museum is necessary to make the artwork accessible to many people. Museums have political power: they shape social and political discourse as well as determining cultural values. On the other hand, the art market functions as a »gatekeeper«; typically an artwork needs to be »discovered« by the market first and only after that is it brought into a museum.

**Decorative accessories and output machines** Wolfgang Knapp then introduced the Masters programme *Art in Context* at the Berlin University of the Arts where collaborative projects operate in four study fields: (1) Artistic work with social groups, (2) Artistic work with cultural institutions, (3) Artistic work in public space and (4) Artistic work in the context of media and academic visual production. Knapp referred to the pitfalls that open up along the way when it comes to introducing the idea of artists as scientists and artistic research. In the context of academic research, the artist faces the difficulty of being potentially misused as a »decorative accessory«, while the scientist remains stuck in her role as an »output machine«. To avoid these unproductive type castings and in an attempt to transcend disciplinary borders, Knapp argues for the cultivation of diversity within the context of art and science collaborations and proposes a respectful recognition of everybody's professional background.

#### **The role of creativity within third-cycle programmes**

In the final discussion the question was raised: does creativity represent a way of working that is distinct from »scientific« programmes and »scientific« research? What kind of competences do students bring into a third-cycle programme and which further competencies do they develop during the programme? The discussion showed that tensions exist between different programmes. While some argued that the third cycle is very useful for people who need the funding and time to work on their art projects, others opposed this view by saying that a PhD is supposed to produce the kind of knowledge that can be published and in turn can be quoted from. Otherwise new forms of knowledge cannot be transferred back into society.

The neoliberalisation and economisation of academia due to the Bologna process was also discussed. Nowadays, universities must participate in a very competitive restructuring of courses and degrees (at BA, MA, and PhD levels). Scientists as well as artists have to subordinate themselves under these regulations, argued Knapp. For artists this is particularly affecting as it means the subordination of their imagination and creativity according to the facilities and contracts offered by sponsors. That led to the question: how does artistic freedom endure within this environment?

Finally, Kerstin Abraham asked if there is a meta level that exists in artistic research; is there a practice that presupposes and generates the knowledge of artistic processes? Is artistic knowledge a precondition? Wolfgang Knapp summarised the notion that re-enactment is a form of contemporary knowledge that incorporates and develops historical knowledge. Historical artistic practices serve as binoculars in this way: they broaden the horizon and enable one to see further. With these tools and knowledge, artistic practice is enhanced, leading to the creation of new knowledge. As a result, it can be argued that a shift towards science is not necessary if artistic preconditions – which can be built upon – exist.

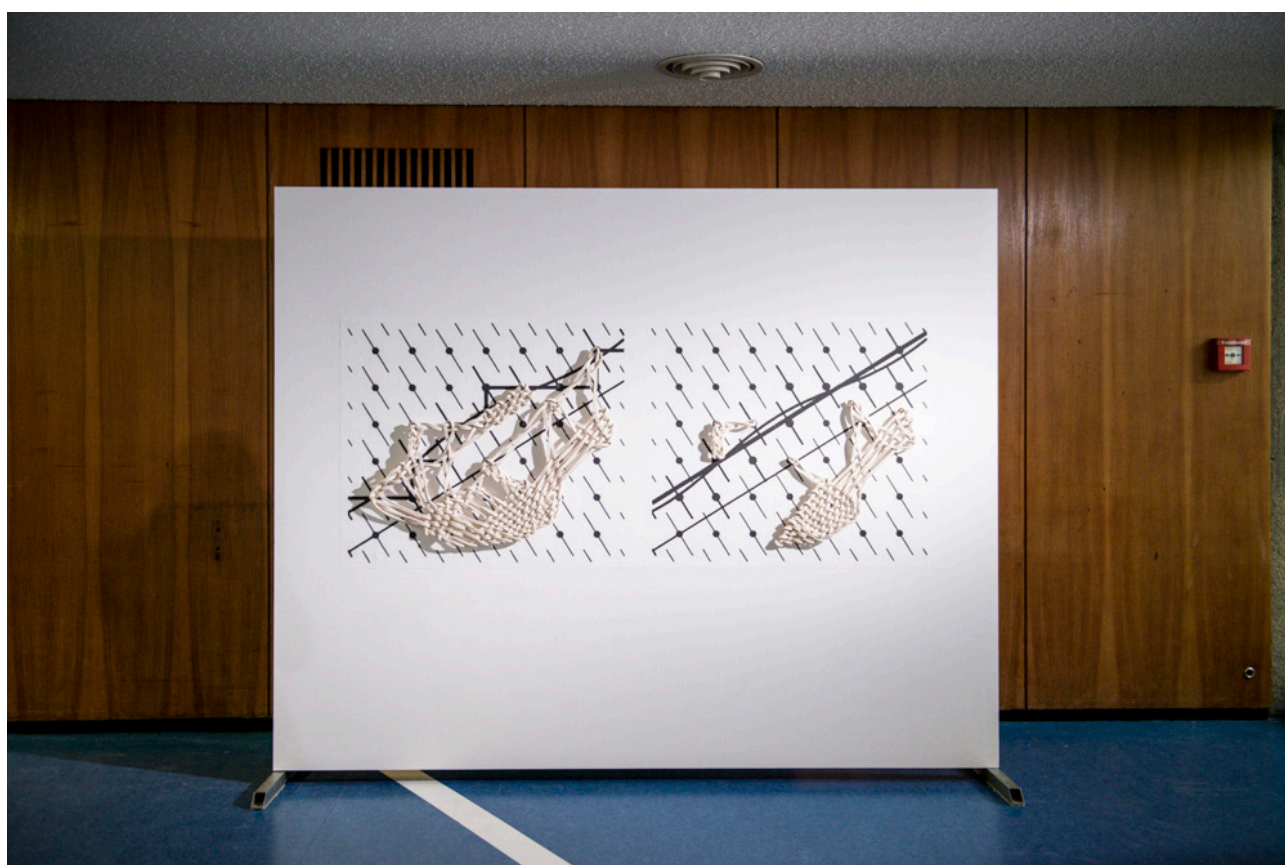






































P U B L I C  
P R O G R A M M E

<b>13<sup>th</sup> November</b>	6.00 pm – 9.00 pm	<b>Public Opening &amp; Vernissage (in English)</b>
	6.00 pm – 7.30 pm	<b>Public Opening (Theatersaal)</b> Speeches, Lectures and Performances Including »Tongues and Ghosts« (short version) concert for a vocal performer, strophonion and 8-channel system by Alex Nowitz — Uniarts, Stockholm
	7.30 pm – 9.00 pm	<b>Public Vernissage (Café Global)</b>
	8.30 pm – 9.00 pm	<b>Concert &amp; Lecture Recital</b> »Are we — here OR there — together?« Composing with Sculptural Sound Phenomena in Computer Music Towards a Shared Perceptual Space by Gerriet K. Sharma — Artistic Doctoral School, KUG Graz
<b>14 &amp; 15<sup>th</sup> November</b>	11 am – 7 pm	<b>Exhibition open</b>



S Y M P O S I U M  
P R O G R A M M E

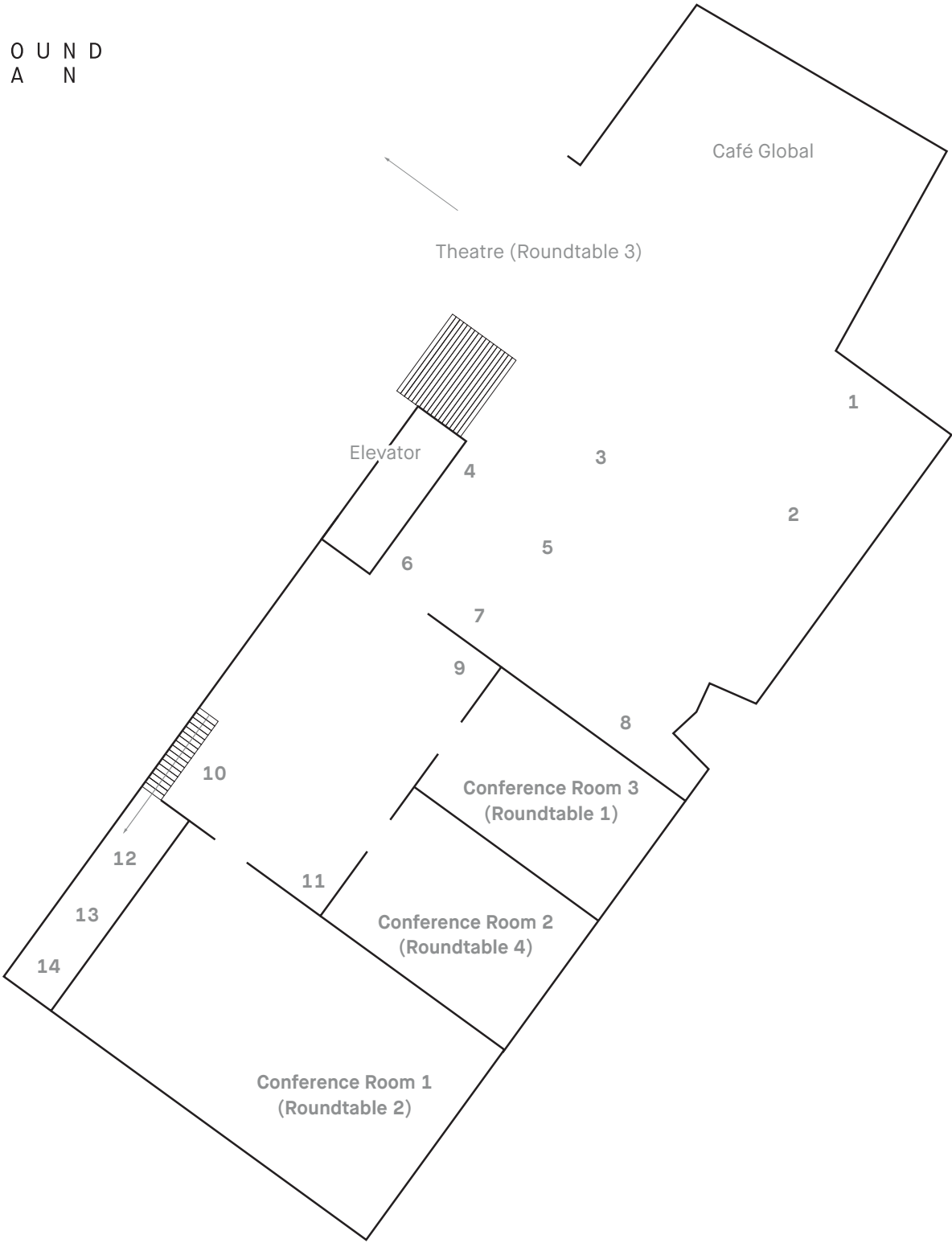
<b>14<sup>th</sup> November</b>	<b>9.30 am</b>	<b>Check-in</b>
	10.00 am – 12.00 am	<b>Roundtable session 1</b>
	12.00 am – 12.30 am	<b>Inflexions</b> Open-access journal for research-creation Presentation by Leslie Plumb — the Sense Lab, Montréal
	12.30 am – 1.00 pm	<b>Strong Interaction?</b> Transforming Science into Literature — An Artistic Experiment Lecture by Alexander Wenzel and Theres Roth-Hunkeler — Bern University of the Arts
	1.00 pm – 2.30 pm	<b>Lunch break</b>
	2.30 pm – 4.30 pm	<b>Roundtable Session 2</b>
	4.30 pm – 5.00 pm	<b>Coffee break</b>
	5.00 pm – 5.30 pm	<b>Reports from the roundtables</b>
	5.30 pm – 6.00 pm	<b>per.Spice!</b> How research can become artistic Lecture by Julian Klein — Institute for Artistic Research Berlin
	6.00 pm – 7.00 pm	<b>Reiterations</b> Lecture performance by Hanna Hegenscheidt
	8.00 pm onwards	<b>Get-together</b>
<b>15<sup>th</sup> November</b>	<b>9.30 am</b>	<b>Check-in</b>
	10.00 am – 12.00 am	<b>Roundtable session 3</b>
	12.00 am – 12.30 pm	<b>Coffee break</b>
	12.30 am – 2.30 pm	<b>Final discussion of the symposium</b>



# CONTRIBUTING ARTISTS

- |   |  |
|---|--|
| <p><b>Katrin Mayer</b><br/>Doctoral Studies at HFBK Hamburg</p>   | <p>1 <b>Forbidden Symmetries</b><br/>Letter 02 (HKW),<br/>Lace-Making and Penrose Tiling</p>   |
| <p><b>Berit Ertakuş</b><br/>Doctoral Studies at Muthesius University Kiel</p>   | <p>2 <b>Engoben im Farbraumnetz / Zeitmodule</b></p>   |
| <p><b>Ralf Baecker</b><br/>UdK Berlin, Graduate School</p>  | <p>3 <b>The Conversation</b></p>   |
| <p><b>Alexander Müller-Rakow</b><br/>UdK Berlin, Design Research Lab</p>  | <p>4 <b>Touch and Skin Interfaces</b><br/>Genealogy of a TX+RX Touch Sensor &amp;<br/>Documentary CLOSER</p>   |
| <p><b>Katharina Bredies</b><br/>UdK Berlin, Design Research Lab</p>   | <p>5 <b>Textile Interaction Objects</b><br/>Flip switch, Pressure sensor, Dimmer, Roll-up switch, Knitted<br/>speaker, Squeeze sensor and switch &amp; E-textile control</p> |
| <p><b>Urs Richle</b><br/>Research Project »Strong Interaction? Trans-<br/>forming Science into Literature — An Artistic<br/>Experiment«, Bern University of the Arts BUA</p>          | <p>6 <b>Noël &amp; Leon</b><br/>Interactive Internet Installation</p>  |
| <p><b>Oswald Egger et al.</b><br/>Research Project »Strong Interaction? Trans-<br/>forming Science into Literature — An Artistic<br/>Experiment«, Bern University of the Arts BUA</p> | <p>6 <b>Drawings by the author, and various visual source materials<br/>on botanical taxonomy and crystallography</b></p>  |
| <p><b>Miron Schmückle</b><br/>Doctoral Studies at Muthesius University Kiel</p>   | <p>7 <b>Una terza natura</b><br/>145 × 100 cm, graphite on paper</p>   |
| <p><b>Nils Claesson</b><br/>Uniarts, Stockholm</p>  | <p>8 <b>Milkmaids</b></p>  |
| <p><b>Leslie Plumb</b><br/>The Sense Lab, Montréal</p>  | <p>9 <b>Inflexions</b><br/>open-access journal for research-creation</p>   |
| <p><b>Julia Danckwerth &amp; Felix Groll</b><br/>Doctoral Degrees at Bauhaus University Weimar</p>  | <p>10 <b>The Body in an Era of Absence — Strategies for Visibility and<br/>Visualization in Interactive</b><br/>seamless</p>   |
| <p><b>Editor: Clara Herrmann</b><br/><b>Design: Basics09 Berlin</b><br/>Akademie Schloss Solitude</p>   | <p>11 <b>New open online platform for the Solitude network</b><br/>Launch Nov 12 2015</p>  |
| <p><b>Joke Janssen</b><br/>»Aesthetics of the Virtual«, HFBK Hamburg</p>  | <p>12 <b>Diskurs_Rhythmus</b></p>  |
| <p><b>Ulrike Mothes</b><br/>Doctoral Degrees at Bauhaus University Weimar</p>   | <p>13 <b>Women's Police Station</b><br/>documentary film</p>   |
| <p><b>Sylvi Kretzschmar</b><br/>Academic-Artistic Graduate School at the<br/>HafenCity University Hamburg</p>   | <p>14 <b>Megaphone Choir: ESSO HOUSES ECHO</b><br/>amplification*/political speech/necrology</p>   |

G R O U N D  
P L A N



## LET'S TALK

### **Roundtables on desired needs and needed desires**

The symposium »Artistic Needs & Institutional Desires« will discuss experiences that have come out of our daily trial-and-error endeavours to develop further scholarly and creative practices. We ask: which approaches to the interconnections between the arts and sciences have resulted in successful projects and formats with reciprocal benefit? Which experiments have proven to hold potential, and where do doubts still remain?

Therefore, to facilitate productive discussions, the main part of the symposium comprises four roundtables that meet parallel to each other. Each roundtable will be hosted by a tandem consisting of one member of the Graduate School of the Berlin University of the Arts and a colleague from a visiting programme. All roundtables will consist of three consecutive sessions. We would like to warmly thank Prof. Dr. Kerstin Abraham, Prof. Dr. Wolfram Bergande, Dr. Kerstin Evert and Prof. Marijke Hoogenboom for agreeing to become our tandem partners.

You will find detailed themes and core issues of each of the roundtables as part of this working paper. Swapping roundtables between the sessions is not intended since we would prefer to lead focused discussions within permanent constellations. There will, however, be additional daily sessions in which all participants assemble to share the results of the exchanges.

## Roundtable 1

### Concept and moderation

Prof. Marijke Hoogenboom (Amsterdam University of the Arts)

Prof. Dr. Ulrike Hentschel (Berlin University of the Arts)

Minutes Stephanie Sarah Lauke

## P R O C E S S     A N D R             E     S U L T

Criteria for artistic research inside and outside of academia

The complex relationship between process and product reflects a central question of artistic work. While traditional art theory is rather oriented towards the artwork and its author, since the early 20<sup>th</sup> century, avant-garde movements have focused upon the processual character of artistic production. With artistic research having occupied such a prominent position since the beginning of this century, the question of the interaction between process and product arises again and in a more explicit way: the (research) process is a genuine element of the work. The presentation of results (performance, exhibition, lecture) is not subordinated under the artistic research but becomes a constructive element of the process to gain insight and understanding.

The consequences of the close relation between process and product will be discussed in three sessions. First, the focus will be on art and research specific questions. Following this, we will discuss the problem of product and process within the context of the third-cycle programmes and the art market.

**Session 1: Process and product within artistic and scientific research.** Is there a specific temporality of artistic research processes (as Isabelle Stengers suggests with her concept of »slow science«)? Furthermore, how can the presentation be designed, so that it functions as part of the research process? Which role does the »sharing of expertise« (Jens Badura) play within the process? How do practices of handling materials and of documentation develop themselves within processes of artistic research? What are the differences and similarities between artistic and scientific research when it comes to the relations between process and product?

**Session 2: Process and product within the context of the third-cycle programmes.** How does the criteria as formulated in the application procedures of the individual programmes correspond to the dimensions of process and product in a project? How does this relationship develop over the course of the supported period? Which criteria are applied for examination and evaluation? What role does the pressure to produce play in the context of the third-cycle programmes?

**Session 3: Process and product in the context of the art market.** How can or should process-based artists find ways to orientate their work towards the art market? What influence upon process and product has the reception / critique of the (professional) public had? Do these questions play a role within the programme, and if so how are they conveyed? Does the funding create a space unaffected by the dynamics of the art market?

## Roundtable 2

### Concept and moderation

Dr. Kerstin Evert (K3—Zentrum für Choreographie | Tanzplan Hamburg)

Dr. Jenny Fuhr (Berlin University of the Arts)

Minutes Lulu Obermayer

## A R T I S T I C   A N D   A C A D E M I C A R T I                      C U L                      A T I O N

Written and oral language practice

When it comes to writing and talking about our work, projects or about ourselves as artists and researchers, all of us probably know and have experienced the feeling that we are entering very challenging and highly complex processes of translation. Many different factors influence these translation processes as well as our need—and desire—to find the appropriate way to express ourselves in any given situation: for example the presentational or conversational context (institutional, informal, public ...), the audience we address (academic, general public, fellow artists or researchers ...), or formal requirements (instructions regarding form, length or language of presentation / text ...), to name but a few examples. Roundtable 2 will take a close look at crucial aspects of these translation processes. We will tackle questions and issues that seem to lie at the heart of the challenges posed by juggling artistic and academic articulation in both, written and oral language practices. Reflecting upon these different issues from the perspective of our everyday experiences within our respective programmes, it becomes obvious that they are strongly interconnected. However, we have chosen three central topics that will guide us through the different sessions of our group meetings:

**Session 1: To what extent can or should artists and researchers be self-reflexive?** Many different challenges are thrown up when we are asked to write about ourselves, our own work and research. To what extent do personal interests, individual experiences, feelings and emotions influence our work and projects or are even a constituent part of it, i.e. by creating knowledge? And what are the different ways in which we can critically and openly reflect upon this form of impact, especially with regard to specific contextual and formal requirements?

**Session 2: Subjectivity vs. objectivity.** Moving at the interface of both the arts and sciences, content-wise as well as institutionally speaking, most of us will have stumbled across and taken part in arguments about how subjective or objective a certain artistic or scientific work should or should not be. What role does the relationship between subjectivity and objectivity play within various different written, but also oral language practices?

**Session 3: The art of academic writing.** There seems to be a rather clear definition and common understanding of academic writing: with standard formats, regulations, and rules to follow (and to assess!) as well as a whole world of books and courses that define, explain and teach the required academic writing skills. Interestingly, both the topics of roundtables 1 and 2 have been and still are controversial issues within academia: is there something like objective science and / or what is the limit of objectivity in scientific research? Are we allowed (or even obliged) as practitioners undertaking research to reflect upon ourselves in our role as researchers and the impact this has upon not only our own work, also in our writing?

Also in many of our programmes, these questions gain importance: to what extent can or should artistic and scientific / academic texts be objective, autobiographic and self-reflexive? Which are the writing skills that artists and researchers need when it comes to artistic-based or art-related research?

## Roundtable 3

### Concept and moderation

Prof. Dr. Wolfram Bergande (Bauhaus University)

Prof. Nik Haffner (Berlin University of the Arts)

Minutes Fiona Shipwright

## EVALUATION AND FEEDBACK

Observing, analysing and sharing feedback within artistic practice and research

As artists and researchers we often find ourselves entangled in different scenarios of evaluation. Examples of this situations in which this feeling of entanglement arises include the typical motions of self- and peer-evaluation and in particular when taking a closer look at academic structures in third-cycle programs for artists. Here we find institutional formats of evaluation from the get-go. Already during the selection procedure for the admissions into the programmes, we face the challenge of bringing together artistic needs and institutional desires. When assessing artworks, artistic approaches, processes and research outcomes — which criteria do we apply in academic settings? How do modes of evaluation shift once we frame art as both a thinking process and a field of knowledge?

When working with and as artists ourselves in the academic field, we are confronted with a question: to what extent can (or should) we borrow evaluation approaches and assessment criteria from scientific fields. When is the use of the term 'method', along with an artistic approach, a specific mode of working, or a set of principles, appropriate? Especially within the context of academic advanced studies for artists, we seem to find ourselves immersed in a pool of possibilities equally rich in both similarities and differences between artistic and scientific practices.

In recent years, increasing attention has been given by arts programmes to the development of feedback approaches that are shared amongst peer-groups in order to serve as integrated and productive support for the artist in the process. These feedback approaches take the practice beyond the acts of evaluation and judgement by allowing those involved recognise other perspectives within a shared dialogue of observations. In many third-cycle programmes for artists, feedback is regularly provided within group situations (for example in a presentation plenum amongst peers) or on a one-to-one basis (such as in the relationship between artist / student or supervisor / mentor). How, and to what extent, do conversations, discussions and the accompanying evaluations affect artistic processes?

During the three roundtable-sessions of this group we aim to create an exchange about these topics while keeping multiple viewpoints in mind, such as the perspectives of artists, researchers and institutions — as well as those more broadly associated with the arts and sciences.

**Session 1: How do we select candidates and design admission procedures?** In this session we are looking at experiences of designing selection and admission procedures. How do we reach and choose artists or projects for the program? How often do we encounter and transcend the typical 'blind spot' — the fact of possibly not recognising something important in an application or applicant? With our choice of how we formulate calls for proposals we also communicate many aspects of the programme itself and in turn the kind of applicants desired for it. How and in what ways does the admission process operate? What is evaluated and how?

**Session 2: Forms of feedback and forms of evaluation — what is needed when?** This session examines when and how different kinds of evaluation are applied out of motivation or necessity. The range includes feedback methods used in arts practice which focus more on describing what can be seen or experienced in a work and less upon how to make a judgement upon it. It also asks the question: when is judgement and clearly rated evaluation necessary? And should it take the form of grades, peer-reviews or expert reports? Within the context of arts programmes, how do we manoeuvre between, on the one hand, an undesired artificial competition and, on the other, an equally unwanted exaggerated, harmonious »protection-zone« of harmony on the other side?

**Session 3: Where would we need common standards and criteria on evaluating — and why?** During the last session we focus on a summary discussion, striving for to identify common aims and a lowest common denominator when evaluating within the arts. Are there shared perspectives on a basic set of criteria for assessing projects of artistic research? Which existing models and best practice examples can provide orientation in leading us towards for what would count as a desired outcome — and what does this tell us about the desires of the institutions involved?



## Roundtable 4

### Concept and moderation

Prof. Dr. Kerstin Abraham (Muthesius University)

Hendrik Quast (Berlin University of the Arts)

Minutes Julia Teschlade

## OPENING THE PROCESS

### Artistic Practice, Research and its Impact on Society

Who benefits from artistic methods in the academic context? Questioning these methods and their relevance can for example mean considering the function of art's ability to address socio-political questions, or its possibility to emphasise the discursive elements of its artistic format to theories arisen in liberal arts, social and natural science, engineering, and medicine. This context also involves a scientific research perspective, allowing for the application of its associated academic criteria, its cross-connections and its modes of communicability to artistic methods.

Nevertheless, these criteria are only ever partly transferable to concrete artistic processes due to the way in which they are framed by the various postgraduate programmes.

When we understand art as a field of production of independent and implicit knowledge, the act of describing and imparting this knowledge poses a challenge that also and especially longs for new artistic insight processes, beyond spoken and written language. Such manifestation of artistic thinking leads to new forms and formats that correlate with conventional methods of documentation and archiving, but also react to and transcend them.

In the light of the polemicising effect that comes when contrasting beneficial approaches in art with less fruitful ones, roundtable 4 considers how to develop innovative (re-)presentation of artistic formats, from which new insights can be gleaned.

At the same time, the questions prompts one to consider to which social contexts these forms of insight are bound and how they can / must correlate with each other in order to become influential.

From the perspective of artistic third-circle programmes, that also means asking for conditions which enable independent artistic thinking to be materialised in a reflexive manner. Therefore, in each case does the form always follow the subject of research or the other way around? Does it have to follow fixed formal rules and if yes, which ones?

**Session 1:** Beneficial forms of (re-)presentation of artistic forms of insight

**Session 2:** Context and public understanding of research in the arts

**Session 3:** Special formats and the accrument of knowledge in artistic research: summary of the positions discussed

## M U L T I T U D I N O U S A P P R O A C H E S

### Overview of the participating programmes

All invited programmes have evolved out of their own particular historical and national academic environments. In this regard, the programmes naturally differ from one another in terms of duration, funding, the awarded title and how they each relate artistic and scholarly practice to one another. Also many programmes have kept changing and adapting within their first years. The programmes range from those which have achieved permanent status, those where the securing of funding is still in progress, to those which are pilot projects and still in development. Some programmes support the approach of practice-based artistic research and promote alternative notions of knowledge, insight and experience; others underline the importance of scholarly standards and methods. Quite some programmes try — out of immanent necessity or due to structural constraint — to bring together the best of both worlds. Either way, we all share the desire for innovative formats and environments that enable the opening up of the fields of aesthetics, discourse and reflexion, and where art, design and science can exist and grow in dialogue.

Despite (and indeed precisely because) of the various conceptual and political differences, we are convinced that there are many ways to accommodate artistic needs and institutional desires.

For these reasons, we have chosen to sum up all invited programmes — each with their very own specific attributes — under the same name of »artistic third-cycle education«, since we felt that this notion would underline the commonalities of (post-) graduate, research and residency concepts.

<b>Name of programme</b> »Graduate School for the Performing Arts«	<b>Duration</b> Not yet started	<b>Awarded title</b> PhD	<b>Application process</b> -	<b>Funding</b> Capital resources	<b>Established</b> Will start in 2016
<b>Institution</b> De Theaterschool, Amsterdamse Hogeschool voor de Kunsten	<b>Financial Support</b> -	<b>Qualification criteria</b> PhD project			
	<b>Current Participants</b> -	<b>Admission requirements</b> -			

**Symposium participants**

Jeroen Fabius, Artistic Director of the Amsterdam Master of Choreography

Prof. Marijke Hoogenboom, Professor at the Amsterdam Theaterschool

Sher Doruff, PhD, staff member of the Amsterdam Master of Choreography, lecturer in the MA Artistic Research at the University of Amsterdam and the Royal Conservatory in The Hague



**Institutional Context and Motivation** De Theaterschool in Amsterdam has founded the new Graduate School for the Performing Arts, which will begin operating from January 2016 in an extraordinary location: GrootLab, the former Shell laboratory in the north of the city. The Graduate School will be home to all master programmes, research groups and provide an environment for PhD candidates. At present the institute hosts DasArts / Master of Theatre, the Amsterdam Master of Choreography (AMCh) and the Performing Arts in Transition research group.

**Curriculum** Still in development.

**Future prospects** Still in development.

**Programme** The seminar-based setup of the programme is closely affiliated with the expertise of the AMCh programme, which is designed around the individual research plans of the participants. Similar to existing MPhil programmes elsewhere, it has proved to ably qualify students for doctoral research. So far, the Netherlands does not have a single fully-fledged programme for theatre, dance and performance at this level.

A M S T E R D A M    G R A D U A                    T E    S C H O O L  
F O R    T H E    P E            R F O R M I N G    A R T            S

<b>Name of programme</b>	<b>Duration</b>	<b>Awarded title</b>	<b>Application process</b>	<b>Funding</b>	<b>Established</b>
Design Research Lab	Individual duration	Dr. phil. or Dr.-Ing.	Application process	Third-party funding	2005
<b>Institution</b>	<b>Financial Support</b>	<b>Qualification criteria</b>	depends on projects	from various public	
Berlin University of	Employment at the	A background in	and pursued status	and private partners	
the Arts	Chair for Design	design and experien-			
	Research or in	ce in interdisciplinary			
	third-party projects,	projects, forms of			
	individual third-party	interaction and/or			
	funding, association	social design			
	<b>Current Participants</b>	<b>Admission</b>			
	ca. 20 PhD	<b>requirements</b>			
	candidates	Relevant Master or			
		Diploma in Design,			
		Engineering, Arts or			
		Humanities. Further			
		requirements depend			
		on individual projects			

**Symposium participants**

Prof. Dr. Gesche Joost, Professor for Design Research and Director of the Design Research Lab

## DESIGN RESEARCH LAB

**Institutional Context and Motivation** The DRLab at the Berlin University of The Arts works on interdisciplinary design research projects that mediate the gap between technological innovations and people's real needs. With more than twenty researchers, the lab is exploring smart textiles, human computer interaction as well as communities in our digital society. The approach is organized within different research clusters.

Within the framework of PhD-projects and interdisciplinary research approaches, several different contributions to the international scientific and design discourse are in development. The question of how design research with its specific methods and ways of exploring through design practice is addressed within the projects. The lab members are focusing on new ways of researching in »mode 2«, where interdisciplinary competences come together to solve problems of everyday life.

**Programme** Comprising several research projects at the same time, the approach of the Lab is organised within four different research clusters: »Civic Infrastructures« focuses on questions regarding communities and social practices, participation and engagement as well as sustainability. »Social Innovation« discovers the social and political dimensions of design and addresses issues such as dis/ability, poverty, aging, health, gender,

protest or intercultural dialog. »Embodied Interaction« is investigating new forms of interactions between humans and the digital world. It emphasises the interconnectedness of body and mind, exploring ways of making digital content tangible. Last but not least, »Connected Textiles« aims at analysing and developing novel interactive interfaces based on textile materials and production techniques.

**Curriculum** In a weekly colloquium researchers and PhD candidates assemble once a week to read and discuss papers, publications and projects relevant for design research. Additionally, the researchers collaborate in flexible, project-based and self-organised teams and informal study groups.

**Future prospects** Establishing the BERLIN OPEN LABS takes up a strong role in the current programme. It is a place where researchers and makers get together with users to develop future digital services and products. It is an open lab operating at the interface between design, engineering, and the social sciences: open to various disciplines and partners, open in terms of learning and teaching environments as well as free access to knowledge. Using urban manufacturing, products and processes can be developed digitally and locally in the urban space.



<b>Name of programme</b> »Graduiertenschule im Postgradualen Forum der Universität der Künste Berlin«	<b>Duration</b> 2 years	<b>Awarded title</b> Fellow of the Graduate School at the Berlin University of the Arts	<b>Application process</b> 1 <sup>st</sup> round: written application with brief project sketch , CV and motivation letter	<b>Funding</b> Basic funding by central budget of the university, additional third-party funding of scholarships and both public and study programme by the Einstein Foundation Berlin	<b>Established</b> 2009, current funding cycle 2014–2018
<b>Institution</b> Berlin University of the Arts	<b>Financial Support</b> Full fellowship plus additional project budget	<b>Qualification criteria</b> Artistic research project and teaching experience, contri- butions to the public programme and the study programme	2 <sup>nd</sup> round: written application after pre-selection of can- didates by the jury with detailed project description (including preliminary schedule and financing plan), evidence of artistic practice and project experience and remarks regarding a teaching format		
	<b>Current Participants</b> 7	<b>Admission requirements</b> Artistic or scientific Master or Diplo- ma or outstanding artistic aptitude and particular specialist skills, which can be demonstrated with at least three years' successful profession- al practice	3 <sup>rd</sup> round: Final selec- tion by interviews with the jury		

#### Symposium participants

Michael Anhoff, arts manager and former research fellow

Ralf Baecker, artist and current fellow

Lizza May David, artist and current fellow

Dr. Jenny Fuhr, coordinator and research fellow

Prof. Nik Haffner, Artistic Director of the Inter-University Centre for Dance Berlin and Spokesperson of the Graduate School

Stefan Hayn, painter, filmmaker and fellow 2012-14

Prof. Dr. Ulrike Hentschel, 1<sup>st</sup> Vicepresident of the University and former Spokesperson of the Graduate School

Prof. Marion Hirte, Professor of Dramaturgy and former Spokesperson of the Graduate School

Lena Maria Loose, academic employee

Alex Martinis Roe, PhD, researcher, artist and current fellow

Hendrik Quast, performance artist and former research fellow

**Institutional Context and Motivation** The Berlin University of the Arts is one of a few art academies in Germany to assemble design, music, fine and performing arts within one institution. Holding the status of a university, the UdK Berlin shares the same privileges and obligations as Berlin's three scientific universities, including the development of postgraduate programmes as a consequence of the Bologna Process and the German Universities Excellence Initiative. In addition to several scholarly and design programmes, the Graduate School focuses particularly on artistic needs which are not aligned with common third-party funding models. Following the award of a significant starting grant from the Einstein Foundation Berlin — an instrument of the State of Berlin for innovative financing of its universities — the university combines part of its own budget with additional funding from the foundation.

**Programme** To transfer the variety of competences at the UdK, both the board and selection jury of the Graduate School consist of members from all four faculties, leading to a very heterogeneous selection of fellows from Germany and abroad. All of them have proven interest and experience in leading interdisciplinary dialogue as a central element of their artistic work, and some have passed both artistic and scholarly exams. Consequently, the concepts of artistic research and the theoretical level of their approach differ very much from project to project. Comprising different aspects of artistic research which examine questions of human perception — via the interfaces of composing, sound design, installation and life sciences or methodologies of participatory research in social sciences, performance and public art and many more — the Graduate School tries to equilibrate the flexibilities of a residency-programme and the commitments of an academic study programme, whilst the form and exposition are not further specified.

## GRADUATE SCHOOL WITHIN THE POSTGRADUATE FORUM

**Curriculum** During their scholarship, the fellows meet for monthly Jours Fixes which have developed into an open, reflexive format for experimental presentations and feedback methods. Within a critical context, fellows, mentors and guests discuss their progress, mutual interests and test methods to accompany research and production processes. Since the beginning of the latest fellowship cycle in 2014, the Graduate School has introduced a new mentoring model in which each fellow chooses one UdK professor who commits to advise individually for at least 30 hours a year.

Additionally, the fellows participate in the public part of the study programme which consists of three components: first, they are offered the chance to realise at least one evening within the series »Salon for Aesthetic Experiments« at Haus der Kulturen der Welt. Several times a year, one of the fellows takes the opportunity to present his or her project and discuss it with experts from other disciplines in public. Second, all fellows participate in the closing event »Graduale«. Due to the multitude of projects and their individual forms of presentation, the concept of the »Graduale« differs from one year to another, from exhibitions to more performative or discourse-led events. Last but not least, the fellows are asked to gain teaching experience at UdK Berlin. Formerly an extra-curricular job, teaching concepts have become part of the application process.

**Future prospects** Starting as a project with very flexible institutional structures, the Graduate School has supported almost 38 artists in their realisation of a long-term research project. While this open experimental space was helpful to provide outstanding conditions for individual working processes, the Graduate School still seeks to strengthen elements of shared academic discussion, reflexion and teaching.

In 2014, the UdK Berlin founded the Postgraduate Forum with the aim to embrace and interconnect all the different third-cycle study and research programmes and formats that the UdK offers, including the Graduate School. The intention of this network is to stimulate active dialogues and to collectively develop innovative formats of exchange and collaboration between arts and sciences.

**Symposium participants**

Dr. Priska Gisler, head of the research focus »intermediality« at Bern University of the Art, supervisor at the Graduate School  
 Prof. Dr. Beate Hochholdinger-Reiterer, drama scholar and Head of the Graduate School  
 Robert Lzicar, designer and doctoral student

<b>Name of programme</b>	<b>Duration</b>	<b>Awarded title</b>	<b>Application process</b>	<b>Funding</b>	<b>Established</b>
»Graduate School of the Arts« <b>Institution</b> Universität Bern, Philosophisch-historische Fakultät Hochschule der Künste Bern	At least 3 years <b>Financial Support</b> No scholarships provided, support for procurement of third party funded scholarships <b>Current Participants</b> 36 (5–11 admissions each year)	Dr. phil. + supplemental diploma with list of attended courses) <b>Qualification criteria</b> PhD Thesis and obligation of the curriculum <b>Admission requirements</b> Master / Diploma degree (completed with grade »good« minimum) Additional »Master in Research on the Arts« for Swiss artistic graduates	1 <sup>st</sup> round: Written application including draft of PhD project and artistic portfolio (max. 5 pages)  2 <sup>nd</sup> round: Successful admission interview	Resource capital, additional third party funding by the Swiss National Science Foundation and Commission for Technology and Innovation	2011 (pilot phase 2011–2015)



**Institutional Context and Motivation** The Graduate School of the Arts is a collaboration between the University of Bern – its humanities faculty to be more precise – and the Bern University of the Arts, itself a department of the Bern University of Applied Sciences. Since Swiss art academies are not entitled to offer PhD studies on their own due to their status as applied universities, artistic research and postgraduate education depends upon collaboration between artistic and scholarly institutions if it seeks academic recognition. For this reason, since 2011 the two institutions have collaborated to offer a doctoral programme that is intended for both artists engaged in academic research and scholars with an interest in artistic practice. PhD candidates benefit from the synergies between the two universities, offering artistic graduates access to scholarly research, while the examination follows criteria according to the Faculty of Humanities the University of Bern.

**Programme** The projects of the PhD candidates are situated within a scholarly context and reflect upon artistic phenomena that can also grow out of their own work. The candidates prove their competence in independent research in a thesis according to the doctoral degree regulations of the University of Bern. All projects are closely supervised by a professor or senior lecturer from each university. If the interdisciplinary supervision of a project cannot be provided, external and / or additional supervisors may join in the mentoring and evaluation of the project.

To give graduates of Swiss art colleges the opportunity to complete a scholarly-focused programme, the University of Bern offers a specially titled »Master in Research on the Arts« to potential candidates of the Graduate School. In this two-semester programme, artistic graduates receive the chance to acquire research skills and gain familiarity with the scholarly standards of one discipline at the Faculty of Humanities.

**Curriculum** The curriculum of the Graduate School is limited to few select courses to render both independent research and study trips abroad possible. All candidates attend the Graduate School's colloquium for four semesters. The colloquium combines public lectures and internal workshops on general concepts and notions of research in the arts with workshops that teaching soft skills such as writing and project management techniques. In addition, all candidates are obliged to take part in the colloquia of each supervisor's institute for two semesters and prove participation in at least two conferences which relate to the candidate's project.

**Future prospects** In 2016, the first candidates will complete their PhD theses, and whilst it is not a requirement for the examination of the scholarly thesis, artistic presentations – giving students the chance to showcase their work – will eventually be organised. Furthermore, the new director, Prof. Hochholdinger-Reiterer, plans to extend the cooperation with the Faculty of Humanities to hosting mutual events that strengthen interest in new perspectives on research within the body of students and researchers. Additionally, the Graduate School will offer a public presentation of six projects per semester while participation will count as curricular conference contribution. As it has turned out that publishing opportunities for the candidates are scarce, the Graduate School may in the future develop its own publication formats.

<b>Name of programme</b> » Doctoral Studies at the Valand Academy«	<b>Duration</b> 4 years, possibility of 5 years with 20% teaching obligation	<b>Awarded title</b> PhD in Artistic Practice	<b>Application process</b> 1 <sup>st</sup> round: Written application including PhD project exposé and artistic portfolio	<b>Funding</b> Capital resources and third-party funding	<b>Established</b> Doctoral studies since 2000, renewed programme structure since 2015
<b>Institution</b> Akademin Valand, Göteborgs Universitet	<b>Financial Support</b> Employment	<b>Qualification criteria</b> PhD project and curriculum (equal 240 ECTS-credits)	2 <sup>nd</sup> round: Admission interviews		
	<b>Current Participants</b> 17	<b>Admission requirements</b> Master or diploma and proven knowledge in the relevant fields of research	3 <sup>rd</sup> round: Group seminar		

**Symposium participant**

Prof. Mick Wilson, PhD, Head of Academy

## DOCTORAL STUDIES AT THE VALAND ACADEMY

**Institutional Context and Motivation** The Valand Academy is part of the Faculty of Fine, Applied and Performing Arts of the University of Gothenburg. It offers degree programmes at first-cycle (undergraduate) and second-cycle (masters) in fine arts, film, photography, literary composition and translation, and third-cycle (doctoral) level as well as individual self-contained courses. Doctoral studies have been offered at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg since the year 2000. Previously, doctoral studies were organised under media specific and genre headings such as Photography, Photographic Representation, Digital Representation, Literary Composition, Poetry and Prose, Independent Filmmaking and Fine Art. However, since 2015 the Academy has adopted an overarching doctoral studies framework of »artistic practice«. This includes the previous media-specific and organised-by-genre sub headings within a broad domain of artistic work.

**Programme** At the Academy, artistic practice establishes a dialogue between practical concerns and theoretically based methods within the field. Through this approach the programme places great emphasis on the ability to situate one's own practical work in artistic praxis, theory and method, and to clearly position oneself in a field of study where art and science exist in dialogue.

The doctoral programme in artistic practice is a principal category that encompasses the four distinct disciplines of film, photography, fine art and literature. The framework encourages a more in-depth approach within the respective fields and cross-fertilisations between subject areas, a process which the research environment actively promotes and enables. Of central importance is the doctoral candidate's own artistic work. The doctoral dissertation can either take the form of a unified, coherent piece of work (a single dissertation) or a compilation of articles that the doctoral student has

published or had accepted for publication in scientific / scholarly journals or anthologies, or the equivalent within the artistic field, together with a short summary of these (an article dissertation / compilation dissertation). In the section of the dissertation that consists of artistic production, these must meet the international requirements for artistic excellence. In certain cases, dissertation work can be pursued as part of a team.

**Curriculum** For a PhD degree, studies leading to a Doctor of Philosophy in Artistic Practice consist of a course-based section comprising 60 ECTS credits and a dissertation comprising 180 ECTS credits, i.e. a total of 240 credits (60 credits equal 1 year of full studies). Part of the dissertation is an artistic project equivalent to 40–60% of the total credits. Besides the work involved in producing a dissertation, doctoral education takes the form of attendance in organised courses, active participation in seminars, exhibitions, conferences and festivals, carrying out study trips, hosting one's own seminars and lectures, and also work on articles and artistic productions. Additionally, the academy offers a licentiate degree which comprises 120 ECTS credits. Licentiate work can be included as a part of the doctoral dissertation, either in revised or unrevised form.

**Future prospects** Recently, the three institutions of the Faculty of Fine, Applied and Performing Arts — Academy of Music and Drama, School of Design and Crafts and Valand Academy — founded the Research School, a collaboration where teaching is performed through seminars and courses across the Faculty.

In Fall 2015, the Academy established a higher seminar for doctorands and amanuensis on the theme of critical art pedagogies to explore the linkages between research, education and critical artistic practices.

**Symposium participants**

Prof. Dr. Ulf Bästlein, singer, philologist and director of the artistic doctoral school

Dr. Luc Döbbereiner, composer, researcher and alumni

Dr. Barbara Lüneburg, violinist, composer, researcher and Post-Doc at the artistic doctoral school

Dr. Deniz Peters, artistic researcher (improvisation), music philosopher, musicologist, and programme manager of the artistic doctoral school

Gerriet K. Sharma, sound artist, composer and doctoral candidate

Name of programme	Duration	Awarded title	Application process	Funding	Established
»Doktoratsschule für das künstlerische Doktoratsstudium«	3 years	Dr. artium	1 <sup>st</sup> round: Written application including draft of PhD project and artistic portfolio	Capital resources	2009
<b>Institution</b> Kunstuniversität Graz	<b>Financial Support</b> No full scholarships to date, some scholarships granted for outstanding projects or professional development by the head of the school for one year, renewal possible <b>Current Participants</b> 12, (2–5 new admissions each year)	<b>Qualification criteria</b> Doctoral thesis, plus artistic and scholarly presentations <b>Admission requirements</b> Master/ Diploma and proven artistic and academic experience in the field of research	2 <sup>nd</sup> round: Successful presentation to the doctoral committee		



**Institutional Context and Motivation** The University of Music and Performing Arts, Graz (KUG) hosts about 2000 students, the majority of which come from abroad thanks to the international reputation of the institution. The university offers courses which span the whole spectrum of musical disciplines in both theory and in practice. After the establishment of a doctoral studies programme in 1986, KUG extended its supervision of doctoral candidates according to the variety of musicological expertise it was able to call upon. This development led to the founding of two independently operating doctoral schools in 2009 — one for scholarly studies and one for artistic research. The conception of the programmes is based on recommendations given by Universities Austria (Österreichische Universitätenkonferenz) on New Style Doctoral Studies.

**Programme** The Artistic Doctoral School promotes an understanding of artistic research which underlines correlations between and synergies of artistic and scholarly approaches. Reflection upon one's own artistic creation is at the centre of the doctoral projects encompassing subjective practices, self-reflection regarding the relation between the artistic researcher and their work, and a process of distancing and objectification. The accompanying reflection on artistic production in turn becomes a surplus of the actual artwork. This specific approach tries to create links between artistic practice and the humanities, social sciences, and natural sciences — which in turn benefit from this process. The grounding in subjective perspectives generates new knowledge and understanding and enriches traditional research with new insights. Therefore, the doctoral projects in Graz consist of two equal parts: a certain amount of artistic presentations or concerts and a thesis of approx. 100 pages that relates closely to the practical element.

**Curriculum** To support excellent theses, each doctoral candidate is obliged to participate in all parts of the following curriculum formats that combine individual mentoring and collective discussion. During all six semesters, candidates are mentored by their artistic supervisors in a weekly meeting (»Privatissimum«), while they also attend colloquia of the scholarly advisors for at least three semesters and take eight more seminars with proven relevance for their project. Furthermore, they participate in annual forums (»DoktorandInnenforum«) and present their progress at least twice, often in the form of lecture recitals (»Gesprächskonzerte«). Additionally, the candidates are obliged to take part in four international conferences (with active participation in at least two of them) and present their projects in four concerts. The progress of the doctoral projects is evaluated in a public presentation at the forum after the second semester.

**Future prospects** Throughout the past decade the various boards of directors of the University for Music and Performing Arts have fostered artistic research as one of the outstanding areas of its profile. Continuing this development, the Artistic Doctoral School has recently established two post-doc positions to coordinate the expanding programme. To bring state of the art artistic research in music to a wider audience, the programme is planning to expand its doctorate forums from an examination format to a public festival with invited guests, held in collaboration with public concert spaces in Graz. Additionally, historical perspectives focused on the history of artistic research in music will be intensified, resulting in an upcoming call for project proposals on this subject, to be fully funded by a dedicated grant.

A R T I S T I C   D O C T O R A L  
S C H   O   O   L



Name of Programmes	Duration	Awarded title	Application process	Funding	Established
Künstlerisch-wissenschaftliches Graduiertenkolleg an der Hafencity Universität: »Assemblies and Participation. Urban Publics and Performances« (2012-2015) »Performing Citizenship. New Articulations of urban citizenship in the metropolis of the 21 <sup>st</sup> century« (2015-2017)	3 years <b>Financial Support</b> Full scholarship <b>Current Participants</b> 9, plus 2 associates (2012-15), 8 (2015-17)	Dr. phil. <b>Qualification criteria</b> Transdisciplinary research project combining academic text production and artistic practice	1 <sup>st</sup> round: Written research proposal  2 <sup>nd</sup> round: Selection by interview with the complete jury	Landesforschungsförderung Hamburg	2012, current funding cycle 2015-2017
<b>Institution</b> HafenCity Universität Hamburg (HCU) Fundus Theater. Kinder Forschung Theater K3-Zentrum für Choreographie   Tanzplan Hamburg Hochschule für Angewandte Wissenschaften (HAW) (since 2015)					

#### Symposium participants

Dr. Kerstin Evert, member of the board of directors & artistic director of the K3  
 Dr. Paula Marie Hildebrandt, political scientist, urban curator and post-doc coordinator  
 Stefanie Lorey, theatre researcher, performance artist and alumni

## ACADEMIC - ARTISTIC GRADUATE SCHOOL AT THE HAFENCITY UNIVERSITY

**Institutional Context and Motivation** The Graduate School is a collaboration between four institutions: The HafenCity University is a university with a focus on education and research in architecture, urban planning, design and culture, founded in 2006. The K3-Centre for Choreography and the Fundus Theater are two performance spaces in Hamburg, the latter of which has a high profile with regard to its artistic research with children. In the second funding cycle since 2015, the Hamburg University of Applied Sciences joined as a collaborative partner. It offers higher education and applied research in several disciplines such as engineering, design and business. The HafenCity University holds responsibility for the overall coordination of the project.

**Programme** The Graduate School investigates urbanity and participation from a multi- and interdisciplinary perspective blending urban studies, cultural education, choreography, philosophy, urban design and cultural studies, in the current cycle with a special focus on concepts of citizenship. »Performing Citizenship« explores articulations of new urban citizenship, which puts into practice its desire and right for participation with performative means. Is it possible to think a »performative democracy« beyond our system of representative democracy? What comes into focus is a gap between traditional institutions such as political parties, public authorities or unions and a self confident and self-

organised (nonviolent) new citizenry, which increasingly contributes to resolving urban crisis situations through artistic means. The Graduate School aims to analyse this performative turn under the term »performing citizenship«. Since artistic practices play an important role in this context, the postgraduate programme is conceived methodologically as an artistic academic cooperation. Therefore, the three-year programme qualifies doctoral candidates both artistically and academically.

**Curriculum** During semesters, the schedule combines a two-week colloquium, additional reading and study groups, and workshops with external artists, scholars and activist. Besides their PhD thesis of approximately 100 pages, candidates are obliged to publish two articles, one within a publication of the programme and one in another format. During one week in April 2016 and 2017, all candidates will present their artistic projects to a public audience and reflect on them together with invited commentators to a public audience. Additionally, they participate in and contribute to conferences organized by the Graduate School.

**Future prospects** Since the second cycle only started at the beginning of 2015, possible follow-up applications for another cycle at the Graduate School have not yet been discussed by the cooperating institutions.

Name of programme	Duration	Awarded title	Application process	Funding	Established
Graduiertenkolleg »Ästhetiken des Virtuellen« <b>Institution</b> Hochschule für die Bildenden Künste Hamburg (HFBK) In cooperation with 3 institutions at University of Hamburg	3 years <b>Financial Support</b> Full scholarship plus additional project budget <b>Current Participants</b> 10 plus 2 associates	Dr. phil. in art. (philosophiae in artibus) <b>Qualification criteria</b> Doctorate thesis including artistic practice <b>Admission requirements</b> Scholarly master or diploma and proven scholarly and/or artistic interest in the field of research	<b>Application process</b> 1 <sup>st</sup> round: Written application including draft of doctorate project and artistic portfolio  2 <sup>nd</sup> round: Admission interviews by the doctoral committee and the board of the programme	<b>Funding</b> 2015-2017 Landes- forschungsförderung of Free and Hanseatic City of Hamburg	<b>Established</b> 2015-2017

#### Symposium participants

Joke Janssen, researcher and doctoral candidate at »Aesthetics of the Virtual«

Prof. Dr. Hanne Loreck, Professor for Kunst- und Kulturwissenschaften / Gender Studies and member of Graduiertenkolleg »Aesthetics of the Virtual«

Katrin Mayer, artist and doctoral candidate (regular doctoral studies)

Peter Müller, artist and researcher, artistic-scientific associate / coordinator at »Aesthetics of the Virtual«



## POST - GRADUATE PROGRAMME » AESTHETICS OF THE VIRTUAL «

**Institutional Context and Motivation** The Hochschule für bildende Künste (HFBK) is the State University of Fine Arts in Hamburg and offers a bachelor and master study programme in fine arts and design to 900 students. Students are encouraged to explore their individual interests through many different art and design disciplines without the framework of a rigid curriculum. In this way, students are able to deepen their understanding of theoretical discourse and develop their analytical competences. Consequently, the HFBK offers a doctorate for dissertations which contribute different perspectives to research into humanities and the arts, their defining characteristics, context and function. HFBK's system allows not only for strictly academic doctorates but also facilitates the kind in which the artistic aspect plays a major role. Since the beginning of 2015, the HFBK has offered its first doctorate programme with a thematic focus and full scholarship. The Graduiertenkolleg »Aesthetics of the Virtual« is realised in cooperation with three institutions of the University of Hamburg: the Centre for Performance Studies which offers a Master programme, the Research Cluster of Excellence »Climate System Analysis and Prediction«, and the Institute for Peace Research and Security Policy.

The HFBK will participate at »Artistic Needs & Institutional Desires« with both members of the regular doctoral studies and the Graduiertenkolleg.

**Programme** For some decades now, techniques of the »virtual« have been gaining in social and artistic significance. By contrast, until now, the aesthetic and episodic structure of the »virtual« has remained unclear. It is to this desideratum that the Graduiertenkolleg »Aesthetics of the Virtual« devotes itself.

Briefly spoken, the programme refers to several layers in the genealogy of the term »virtual« which have been discussed with various perspectives on (performing, fine, and applied) arts, sciences and humanities. The impact of these interlocking and overlapping layers leads to five research focuses: Technologies, Visualisations, Repetitions and Differentiations, Media Revolutions and Time and Temporality. As part of the three-year post-graduate program, the candidates are required to research the »Aesthetics of the Virtual«, working towards a doctorate in Art within the doctoral regulations of the university. With their own projects, the participants – with both artistic and academic backgrounds – are tasked with contributing to the programme's work through their research, the results of which may be presented in both scholarly and artistic formats.

**Curriculum** Besides independent activities as artists and scholars, participation in the curriculum of the Graduiertenkolleg is mandatory, consisting of colloquia, seminars, workshops and international conferences. The curriculum is closely linked to the above mentioned thematic focuses and also addresses to an public audience through events and publications (in cooperation with different art institutions in Hamburg). At the end of the programme candidates are entitled to receive a post-graduate studies transcript which documenting the activities they have undertaken.

**Future prospects** Following the positive impressions that have come during first months of the Graduiertenkolleg the HFBK has already began to explore possibilities for future follow-up programmes.

<b>Name of programme</b> »Aalto Doctoral Programme in Arts, Design and Architecture« <b>Institution</b> Aalto-yliopisto	<b>Duration</b> 4 years (full-time) <b>Financial Support</b> 10 doctoral positions, individual grants and scholarships, research projects, etc. <b>Current Participants</b> 18 doctorates awarded in 2014	<b>Awarded title</b> Doctor of Arts <b>Qualification criteria</b> Dissertation (including art production) plus curriculum <b>Admission requirements</b> Applicable higher university degree, higher polytechnic degree or education completed abroad in which the awarding country gives eligibility for corresponding higher education	<b>Application process</b> 1st round: Application including research plan and possible work plan for art productions or product development projects including schedules and budgets, preliminary study plan, Curriculum Vitae and artistic portfolio 2nd round: Evaluation by the Doctoral Programme Committee	<b>Funding</b> Capital resources and third-party funding	<b>Established</b> 1981
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**Symposium participants**

Camilla Groth, designer and doctoral candidate  
Prof. Tapio Yli-Viikari, Professor of Ceramic Art

# AALTO DOCTORAL PROGRAMME IN ARTS, DESIGN AND ARCHITECTURE

**Institutional Context and Motivation** Aalto University, named after Finnish architect Alvar Aalto, was founded when three Finnish universities were merged in 2010: the Helsinki University of Technology, the Helsinki School of Economics and the University of Art and Design Helsinki. The cooperation has the intention of intensifying multi-disciplinary education and research. The Aalto University School of Arts, Design and Architecture has offered doctoral studies in Art and Design since 1981, and by the end of 2014 around one hundred and thirty Doctors of Arts have graduated. The Department of Art, Department of Design, Department of Film, Television and Scenography and Department of Media offer doctoral studies for a Doctor of Arts degree. The Department of Architecture also offers studies for Doctor of Science (Architecture) degree. Studies leading to a doctoral degree can be taken in all research fields represented at the School.

Doctoral education at the School of Arts, Design and Architecture is active on the international stage, and the School encourages researcher mobility to foster the exchange of ideas, research collaborations and career development.

**Programme** The dissertation must offer new scientific knowledge to the field it represents. In the field of art and design, a dissertation can also include a single art production, a series of art productions meaningfully connected to each other, or a product development project. A written thesis forming a part of the dissertation has to be in a dialogic and analytic relation to the art productions or product development project, and the doctoral candidate has to present in it the targets, methods and findings of the production, series of productions or

product development project. Dissertations can include artistic elements, which taken the form of joint productions or projects, provided that the independent contribution of the doctoral candidate can be clearly indicated. All art productions must be new works. The normal duration of the degree for full-time doctoral students is four years and for part-time doctoral students four-eight years.

**Curriculum** In addition to a dissertation, doctoral students are obliged to complete studies comprising 60 ECTS-credits, equalling 1 year of full studies. The credits must be achieved in doctoral courses for general research studies (14–18 credits), studies in the specific field of research (14–16 credits), studies supporting the research work of the student (26–32 credits) and supplementary studies (10–20 credits). The study plan is to be negotiated with the supervising professor. Courses taken should be doctoral level courses. If a student wants to take a MA course, he or she must add an appropriate level of depth; for example by writing a text reflecting upon the course in relation to the student's own research project.

**Future prospects** The Aalto University School of Arts, Design and Architecture has been continually evaluating the new framework for studies since its establishment a couple of years ago. Doctoral education at the School of Arts, Design and Architecture is active internationally and the School encourages researchers to capitalise on the opportunities such participation offers such as the exchange of ideas, research collaboration and career development.

<b>Name of programme</b> - <b>Institution</b> Muthesius University of Fine Arts and Design	<b>Duration</b> Doctoral studies can be started in winter or summer semester. The duration of the studies include the preparation of the thesis and examinations. Regularly the thesis should be completed after three years. <b>Financial Support</b> Application for Muthesius scholarship (one every term) <b>Participants</b> 19	<b>Awarded title</b> Doctor philosophiae (Dr. phil.) <b>Qualification criteria</b> Dissertation <b>Admission requirements</b> University degree (master's degree, diploma, state exam or comparable degree) with an outstanding thesis.	<b>Application process</b> The Graduation board (Promotionsausschuss) is commissioned to judge who will be admitted. For an application the graduates need to submit the following documents: <ul style="list-style-type: none"> <li>• an exposé of the intention of the doctoral thesis</li> <li>• application for admission</li> <li>• certificate of the university degree</li> <li>• a confirmation of the doctoral supervisor (Doktormutter / Doktorvater)</li> <li>• Curriculum Vitae</li> <li>• pronouncement of older doctoral studies</li> </ul>	<b>Established</b> 2005
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#### Symposium participants

Prof. Dr. Kerstin Abraham, Professor for Fine Arts and Ceramics  
 Berit Ertakuş, ceramic artist and doctoral candidate  
 Miron Schmückle, graphic artist and doctoral candidate



## DOCTORAL STUDIES AT MUTHESIUS UNIVERSITY OF FINE ARTS AND DESIGN

**Institutional Context and Motivation** The Muthesius University is able to look back upon a century as art college («Werkschule»), and has offered doctoral studies since its status was enhanced in 2005. The University offers bachelor and master studies in fine arts, communication and industrial design and spatial strategies with a particular focus on scenography and spatial interventions to almost 600 students. The institution is the youngest art university in Germany and the only one to be found in the State of Schleswig-Holstein.

**Programme** Doctoral studies at the Muthesius University follow the premise that scholarly standards and methodologies can never fully encompass the possibilities afforded by the process of insight that is innate to art and design. In fact, the art and the sciences are characterised by a multiplicity of mutual interdependence. Therefore, an interdisciplinary-orientated practice that combines both creative production and scholarly methodology seems to offer a promising route to innovative results and practices, especially in the fields of art, culture and media research. The University offers doctoral studies to candidates who have proven talent and interest in art or design production along with the motivation to undertake research that combines theoretic reflection and creative production. Accordingly, the creative practice of the candidate is accepted as the object of or starting point for research, while scholarly standards define the examination criteria of the doctoral thesis.

**Future prospects** To strengthen the institution's specific approach to practice-based artistic research, the Muthesius University has discussed the launch of a newly structured PhD course in addition to the existing Dr. phil. studies. The goal of such an innovative third-cycle programme is to enable artists and designers with sufficient competence to moderate between the immanent logics of scholarly and artistic research and with to transfer knowledge of both fields reciprocally.

**Symposium participants**

Mike Cooter, artist and PhD candidate

Dr. Suhail Malik, reader in Critical Studies and Course Leader in Art Practice Critical Studies

**Name of programme**  
»MPhil or PhD in Art«  
**Institution**  
Goldsmiths University  
of London

**Duration**  
3-4 years full-time or  
4-8 years part-time  
**Financial Support**  
Possibility to apply  
for AHRC or ESCR  
studentships  
**Current Participants**  
30

**Awarded title**  
MPhil or PhD in Art  
**Qualification criteria**  
Thesis, (includ-  
ing practice if  
practice-based pro-  
ject) and oral exam  
**Admission  
requirements**  
A taught Masters in a  
relevant subject area

**Application process**  
1<sup>st</sup> round: Application  
including research  
proposal, personal  
statement, recent  
works (if practice-  
based project) and  
contact details of two  
referees  
  
2<sup>nd</sup> round: Admission  
interviews

**Funding**  
Capital resources

**Established**  
Late 1990s

## M P H I L    O R    P H D I N    A R T

**Institutional Context and Motivation** Goldsmiths, University of London, is a public research university specialising in the arts, design, humanities, and social sciences with over 4,100 postgraduate students — around 1,000 of whom are taking MPhil or PhD programmes. Its research centres and units aim to encourage research collaboration by bringing together academics and students from different departments and disciplines. Departments and Centres organise seminar programmes and conferences, house research projects, and act as a base for research students. Amongst other programmes, the Department of Art awards the titles of MPhil and PhD in Art for both scholarly and practice-based research projects.

**Programme** Students registered for a practice-based research project are expected to produce a series of artworks and / or documentation of a series of exhibitions or events developed whilst on the programme as well as a dissertation of 20,000 words (MPhil) or 40,000 words (PhD). Students registered according to the normal provisions of the University are obliged to

hand in a final thesis comprising 40,000 words for an MPhil and 80,000 words for a PhD. All research students are registered first for an MPhil then may either transfer registration to PhD following the successful completion of an upgrade exam or finish their study at this stage by submitting their research for an MPhil exam. Goldsmiths provides full-time practice-based research students with studio or office accommodation as appropriate.

**Curriculum** At research level the Department of Art's aim is to support the development of original practice in the form of artworks, curatorial production and writing. Artists registered for either practice-based research or by written thesis only work alongside curators and writers and participate in the critical research environment of the Department. Students typically work with two supervisors to discuss the development of their research project on a regular basis, and also have the opportunity to organise and participate in training workshops, seminars, screenings, displays and research symposia.

**Symposium participants**

Lex ter Braak, Director

Huib Haye van der Werf, Head of the Artistic Programme

<b>Name of programme</b> Jan van Eyck Academie <b>Institution</b> Van Eyck	<b>Duration</b> 4 – 12 months <b>Financial Support</b> Full scholarship <b>Current Participants</b> 42 (2015)	<b>Awarded title</b> Alumni <b>Qualification criteria</b> Quality work, artistic attitude, residency project <b>Admission requirements</b> Promising or establis- hed artistic practice	<b>Application process</b> 1 <sup>st</sup> short project proposal and short proposal for an »In- lab« plus artistic 2 <sup>nd</sup> composition of the group	<b>Funding</b> Various municipal, regional, federal and European funding, additional funding from foundations and funds	<b>Established</b> 1948, focus on artists as researchers since 2000s
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**Institutional Context and Motivation** Founded in the late 1940s, the Jan van Eyck Academie has transformed from a Catholic art academy into an internationally recognised postgraduate, multiform institute for fine art, design and reflection, home to novelists, poets, curators, critics and choreographers as well. Every participant is called an artist and there are no disciplinary boundaries. Each works upon his/her own work and also participates in the projects of the institute, collaborating with other participants in the In-Labs. . There are opportunities to make use of the Printing Lab, Wood-Lab and Digital Media Lab and the institute also has an extended library on art, philosophy and art theory. . The academy seeks to establish a working environment to practice and theorise art through discourse, placing an emphasis upon collaboration, social encounter and involvement. In 2012, the Hubert van Eyck Academie came into existence to advance educational collaborations. This project also coordinates the academy's participation in large-scale research projects. So far three collaborations with archaeology, gender and performance studies and cultural policy research have been realised.

**Programme** Each year, the Jan van Eyck Academie (as part of the Van Eyck) grants around 40 residencies to promising or established visual artists, designers, curators, thinkers, poets and writers. In the final round of the selection, the academy composes a group in which many different perspectives, artistic backgrounds and disciplines are represented instead of common jury interviews. Potential candidates are not interviewed as those directing the programme question in the truthfulness of such conversations. Participants stay for a year at the Van Eyck to work on their projects, reflect upon their progress and to participate in the activities of the institute. The selection committee consists of five advisors (artists and curators who are tutors at the Van Eyck), the director, and one external jury member, who is also usually an artist.

By providing workspace and collaborative networks, the academy seeks to stimulate not only production but also discourse exchange amongst residents and students, scientist and partners outside of academia. Since the academy usually hosts already practicing artists, designers and scholars, the residency programme does not offer a fixed curriculum, but derives a framework based upon the initiatives of all academy members. Synergies — but also contradictions — are an important part of this conceptual approach.

**Curriculum** Besides working on their own projects, residents are expected to take part in the programme of the academy, especially participation during so-called In-Labs. A proposal for one of these experimental workshops and discussion groups, which takes place with other residents and invited experts, should form part of the candidate's application. In-Labs are not part of a fixed curriculum but rather operate as open conceptual spaces that are individually adapted for each session. In-Labs also play a part in contributing to the public programme of the academy. With such a wealth of overlapping initiatives and projects on offer, interlinked processes that originate in the residents' interests are created and, in return, inform their practice during their stay.

**Future prospects** To underline the academy's status as a postgraduate/post-academic institution and due to increasing interest from social and academic partners, Jan van Eyck Academie has advanced its cooperation with other academic institutions, in particular Maastricht's nearby art schools. In September 2016, Jan van Eyck is to be part of a joint initiative that will offer an innovative Master programme on socially engaged art. The Jan van Eyck Academie and the University of Maastricht are also currently discussing potential partners for the creation of an artistic graduate school.

J A N    V A N    E Y C K  
A C      A D    E M I E

Name of programme	Duration	Awarded title	Application process	Funding	Established
PhD Programme in Fine Arts	4 years (full-time), exceptionally up to 8 years (part-time)	PhD	1 <sup>st</sup> round: Detailed project plan for an artistic art project	Capital resources	2002
<b>Institution</b> Konsthögskolan i Malmö, Lunds universitet	<b>Financial Support</b> limited doctorate positions, alternative third-party funding accepted if financial plan is attached to application	<b>Qualification criteria</b> Documentation of practice (all forms of artistic expression accepted) that includes methods and results and that can be preserved in reproducible media	2 <sup>nd</sup> round: Approval by an admission committee		
	<b>Current Participants</b> 7	<b>Admission requirements</b> Completed graduate studies comparable to 240 ECTS-credits in the Swedish system or equivalent competence, proven ability to work as an artistic researcher independently	3 <sup>rd</sup> round: Admission test		

**Symposium participants**

Prof. Gertrud Sandqvist, responsible for the programme

## PHD PROGRAMME IN FINE ARTS

**Institutional Context and Motivation** Since 1995, Malmö Art Academy represents together with Malmö Academy of Music, Malmö Theatre Academy, Inter Arts Center and Choral Centre South, a part of the Faculty of Fine and Performing Arts at Lund University. The Academy offers advanced bachelor's and master's degrees in fine arts which do not divide teaching into different fields of art, thereby enabling students to experiment with various forms of artistic expression before specialising in one. Corresponding with this open educational concept, professors' and lecturers' duties do not include administration in order to allow them to continue international careers as artists. Matching the concept of an internationally acknowledged art academy, well-known artists and curators from all over the world have been appointed as external supervisors for five-year terms since 1996, which is one of the reasons why tuition is normally in English.

**Programme** Malmö Art Academy offers a PhD programme, primarily intended for internationally active artists, which comprises individual approaches within artistic research projects which are accompanied by one on one supervision. The form and documentation are the projects are up for negotiation in regard of the artists' professional biography and the aim of the work. The projects are focused on one's own artistic production and offer more advanced artists the chance to gain artistic maturity, specialised knowledge and to develop skills that reflect this in written and oral forms. The programme offers its students a wide range of documentation possibilities of their research projects. The documentation may take the form of any artistic expression or media but must include methods and results that can be presented in a durable medium that can be preserved. The written part of the documentation may vary according to the project. Individual examination boards

conduct the assessment, awarding either a »pass« or »fail« grade. The academy offers few doctorate positions, but is open for applications with third-party funding if a financial plan including personal living expenses is attached to the application.

**Curriculum** The programme's curriculum refers to the European Credit Transfer and Accumulation System (ECTS) and expects the students to earn 240 credits (60 credits equal 1 year of full time study). Consequently, the students are expected to realise their projects within four years of full-time work while in exceptional cases part-time studies may expand the project time up to eight years. Due to the necessity of independent artistic research the students may spend three quarters of their budgeted time on their own project. 30 credits have to be earned in mandatory methodology courses and the final 30 credits serve the development of reflexive ability in further elective courses. Additionally, participation in the doctorate seminar which takes place at least twice per semester is expected. Tuition is given in groups or individually depending upon available resources and should preferably be attended during the first three years. Doctorate students are entitled to supervision totalling 200 hours, which is divided between two or more supervisors.

**Future prospects** Since the establishment of the centre in 2011, the programme has been closely collaborating with Inter Arts. Inter Arts Center is intended as a meeting point for personnel and students at the Academies of Fine Arts, Music and Theatre who conduct experimental artistic research and development work. Furthermore, Malmö cooperates with other Swedish art schools to strengthen artistic third-cycle programmes on a national level.

**Symposium participants**

Hubert Gendron-Blais, author, musician and PhD candidate

Joel Mason, performance artist and PhD candidate

Mayra Morales, artist, teacher and PhD candidate

Leslie Plumb, artist and interaction designer, Art Director of »Inflexions«

**Name of programme**  
SenseLab — a laboratory for thought in motion  
**Institution**  
Concordia University, Montréal

**Duration**  
5 years for PhD candidates  
**Financial Support**  
-  
**Current Participants**  
Constantly changing

**Awarded title**  
-  
**Qualification criteria**  
-  
**Admission requirements**  
Open to all

**Application process**  
Informal

**Funding**  
Capital resources and third party funding

**Established**  
2004, residencies since 2008



**Institutional Context and Motivation** Based at Concordia University in Montréal, the SenseLab is an international network of artists and academics, writers and makers, working together at the crossroads of philosophy, art, and activism.

The SenseLab was founded by Erin Manning in 2004 and has been hosting residencies since 2008. It welcomes researchers and creators who seek to stretch their practice and thinking in new directions within a procedurally open and supportive collaborative environment. Within the framework of the lab, supervision of PhD candidates in the Humanities of Concordia University is offered.

**Programme** The Lab's premise is that concepts are never pre-programmed, but rather experimental effects resulting from an on-going process that emerge in the doing and merge with making. Therefore, the SenseLab has adopted the term »research-creation« to describe its activities, with the goal of fundamentally rethinking »theory« and »practice« in a way that overcomes the common antagonism between the two. What distinguishes the SenseLab's approach to research-creation is its emphasis upon philosophy as a creative practice in its own right, and its sustained dedication to live experimentation with new forms of interdisciplinary collaboration.

Participants are held together by affinity rather than by any structure of membership or institutional hierarchy. Consequently, there is no formalised admission criteria or selection processes: everyone willing to engage is welcome.

**Curriculum** Following the premise of »work-in-progress«, the SenseLab does not offer a curriculum but instead event-based projects that are collectively self-organising. SenseLab collaborations take the form of regular research-creation events supplemented by on-going, year-round activities. On-going activities include a long-standing reading group, bi-weekly Movement Experimentation Sessions, weekly Writing Activations, as well as two series of monthly public events, »Knots of Thought« and »Movements of Thought« (in collaboration with the interdisciplinary art centre Usine C). Remote participants regularly join Montreal-based activities by Skype.

**Future prospects** A recently awarded Partnership grant from the Social Science and Humanities Research Council of Canada has enabled the SenseLab to solidify its collaborative network, which formally extends to 12 universities and 20 community arts partners in North America, Europe, and Australia, as well as informally connecting to a constellation of other groupings.

Name of programme	Duration	Awarded title	Application process	Funding	Established
PhD Positions at Uniarts	4 years	PhD	1 <sup>st</sup> round: PhD project (with relevance to Uniarts' profile areas) and artistic portfolio	Capital resources for research	2014
<b>Institution</b> Stockholms Konstrnä- rliga Högskola	<b>Financial Support</b> Employment <b>Current Participants</b> 19 (approx. 8 new candidates every second year)	<b>Qualification criteria</b> PhD in artistic rese- arch (practice based) (equivalent 240 ECTS-credits) <b>Admission requirements</b> excellent Master or Diploma in a relevant field	2 <sup>nd</sup> round: Successful presentation to the selection committee		

**Symposium participants**

Nils Claesson, filmmaker and PhD candidate

Camilla Damkjær PhD, dance and circus researcher and coordinator

Alex Nowitz, composer, singer and PhD candidate

# PHD POSITIONS AT THE STOCKHOLM UNIVERSITY OF THE ARTS (UNIARTS)

**Institutional Context and Motivation** Stockholm University of the Arts is a very young institution. It was created on January 1<sup>st</sup>, 2014 when the School of Dance and Circus (Dans- och cirkushögskolan, DOCH), the University College of Opera (Operahögskolan i Stockholm), and the Stockholm Academy of Dramatic Arts (Stockholms dramatiska högskola) united. The three institutions remain autonomous with regard to undergraduate studies, but the amalgamation intends to achieve critical mass and provide high quality environments for research and doctoral studies. Currently, it offers undergraduate education to approximately 500 students and third-cycle programmes to 19 students.

**Programme** Besides artistic third-cycle programmes in Lund/Malmö and Gothenburg, Uniarts is part of wider Swedish efforts to strengthen research as a dynamic driving force for the development of artistic knowledge as well as new presentation formats and collaborations. Within this context artistic research is considered a multifaceted paradigm with a number of different practices, methods and concepts. Artistic method is developed through the individual researcher's practice and depends on its specific subject and context. This relationship enables the study of complexity in creative process with a focus on the methods integrated into the artistic practice. Every second year, Uniarts offers eight PhD positions. All PhD projects are practice-based, obliging the candidates to present a documented art project whilst the form and exposition are not further specified. Additionally, Uniarts defines four profile areas: Concepts and Composition, Bodily and Vocal Practices, Public Engagements and Art, Technology and Materiality.

**Curriculum** The practice-based doctoral studies are undertaken independently over four years (240 ECTS-credits, whilst 60 credits equals 1 year of full time study) and in dialogue with supervisors. The credits are organised across obligatory and elective elements, with the majority focused upon the documented artistic research project (180 ECTS-credits).

**Future prospects** Uniarts has defined certain operational objectives for the first three years of its existence until the end of 2016. It aims to develop an inclusive and experimental interdisciplinary research environment. The institution plans to increase the number of PhD candidates and to develop a common structure for the third-cycle programme that will be linked to the first- and second-cycle level programmes by involving PhD candidates in teaching. Also, the university intends to strengthen public visibility of artistic research in dialogue with working artists, cultural and research institutions, and by the organization of and participation in seminars, workshop and conferences. In doing so it will help to strengthen existing national third-cycle networks.

**Symposium participants**

Prof. Jean-Baptiste Joly, Founding Director

Clara Herrmann, coordinator of the new web portal

<b>Name of programme</b>	<b>Duration</b>	<b>Awarded title</b>	<b>Application process</b>	<b>Funding</b>	<b>Established</b>
Residency programmes <b>Institution</b> Akademie Schloss Solitude	3–12 months <b>Financial Support</b> Residency and workshops, full scholarship, support for maintenance of an additional place of residence available <b>Current Participants</b> 50–70 scholarships per 2-year-cycle, plus approximately 20 scholarships in additional programmes such as the Eastern European Network, the Jean-Jacques Rousseau Fellowship and the Marie Zimmermann Fellowship	- <b>Qualification criteria</b> Residency project <b>Admission requirements</b> Artists, researchers and curators below the age of 35 who are not enlisted in undergraduate studies, PhD students accepted, some scholarships available without age limit	1 <sup>st</sup> round: Written application with residency project proposal  2 <sup>nd</sup> round: Selection by an independent jury	State of Baden-Württemberg	1990



**Institutional Context and Motivation** Founded as a public foundation, the Akademie offers an interdisciplinary and international fellowship programme for artists and scientists. Built between 1763 and 1769, Duke Carl Eugen's late-Baroque Solitude Castle has housed the Akademie Schloss Solitude and its living, working and exhibition areas in two former officers' and cavaliers' buildings since 1990. The building also has a lecture hall, workshops, computer stations, a library, a cafeteria and additional public areas. Exhibitions, symposia, performances and other events take place primarily at the Akademie, but there is also a project space in Stuttgart's city centre.

**Programme** The Akademie Schloss Solitude has developed into an important global network for the international art scene. In harmony with the castle's location and history, Solitude is a retreat, providing a »free zone« for art and life. Since 1990, the Akademie has supported artists in the disciplines of architecture, visual arts, performing arts, design, literature, music/sound and video/film/new media with residencies and work fellowships. As of 2002, young people from the science and business sectors are also eligible for fellowships with the »art, science & business« programme. The fellowship program is directed at artists aged up to 35; older applicants need to have finished their studies not more than five years prior to applying. Students are ineligible. Between 50 and 70 live/work residencies are awarded every two years. In addition, projects and publications can be sponsored. A rotating jury chairman names a specialist juror in each discipline, who in turn independently selects fellows in the respective discipline.

**Curriculum** Instead of the structured curriculum of an academic institution, the residency programme at the Akademie successfully attempts to enable working environments inspired by the »Esprit Solitude« which stands for flexible and innovative models that are as artistic and as non-bureaucratic as possible.

The institution represents an open concept of art and as a result allows its guests to influence and shape it. Whilst Solitude serves as a retreat for those working there, it also seeks to address a broader audience. The Akademie and its fellows therefore offer insights into the creative process that takes place behind the castle walls with exhibitions, readings, performances, concerts and symposia, often in cooperation with other art and economic institutions. In addition, the Akademie regularly publishes publications by its fellows and their guests and maintains exchange programmes, particularly with institutions in eastern European countries.

**Future prospects** During the 25 years of its existence, the Akademie has continually adjusted its programme. Recently, it launched new scholarships for Digital Journalism, Web Development und Web Design whose fellows will work at Solitude from 2016. Additionally, the web publishing arm of the Akademie has been developed, leading to a new kind of web portal that will in future document the residents' works in an innovative, insightful way.

A K A D E M I E   S C H L O S S   A K A D E M I E  
S O L I T U D E   S C H L O S S   S O L I T U D E

**Symposium participants**

Prof. Dr. Wolfram Bergande, Assistant Professor of Aesthetics and Deputy Director of Bauhaus Research School  
 Julia Danckwerth, design researcher and PhD candidate (Art and Design)  
 Ulrike Mothes PhD, artistic assistant (Art and Design)

<b>Name of programme</b>	<b>Duration</b>	<b>Awarded title</b>	<b>Application process</b>	<b>Funding</b>	<b>Established</b>
Promotionsprogramm Kunst und Design/ Freie Kunst/ Medienkunst	3 years (full-time, part-time studies possible)	PhD	1 <sup>st</sup> round: Innovative PhD project proposal, artistic portfolio and supervision agreement with two professors	Capital resources and third-party funding	2008
<b>Institution</b> Bauhaus-Universität Weimar	<b>Financial Support</b> - <b>Current Participants</b> Art & Design (25), Fine Arts (30), Media Art (15)	<b>Qualification criteria</b> PhD project comprising equal parts scholarly research and art / design within the curriculum (180 ECTS in total) <b>Admission requirements</b> Qualified master or diploma in a discipline that matches the profile of the Faculty of Art and Design or Master Studies Programme Media Art and Design at the Faculty of Media	2 <sup>nd</sup> round: Admission by the graduation committee		

**Institutional Context and Motivation** The Bauhaus University, originally founded as an art and architecture college takes its name from the world famous school of architecture. The name was adopted during the reforms that gave the University its current structure. The university specialises in artistic and technical fields, hosting more than 4000 students across four faculties: Architecture and Urbanism, Civil Engineering, Art & Design and Media. The University offers both independent doctoral studies and structured doctoral programmes, all of which are supported and advised by a central institution, the Bauhaus Research School.

**Programme** The doctoral degree programme offers an advanced academic qualification to artists and designers who have already attained a master's degree or diploma from a college or university of art or design. The three-year programme concludes with a doctoral thesis in one of the three fields mentioned above, made up of equal components scientific / technical and artistic / design. Two university professors personally supervise each doctoral candidate for the duration of the studies, with one mentor being responsible for each of these two halves of the degree programme. At least one of the mentors must come from the Faculty of Art and Design or the Faculty of Media of the Bauhaus-Universität Weimar. The regular duration of the modularised programme is defined by 6 semesters in which candidates have to achieve 180 ECTS-Points in total, one third of them within the mandatory curriculum.

**Curriculum** The curriculum of the three-year degree programme is chiefly designed to support the candidate's scientific research, conducted in concentrated periods of two weeks during academic term. The programme is largely comprised of a graduate seminar, a graduate colloquium and courses in the areas of key qualification. Graduate seminars serve the purpose of training students in general scholarly competences, whilst mandatory annual candidate reports on project progress take place in the colloquium. These are supplemented by additional courses (seminars, projects, conferences, workshops), prepared and conducted by the candidates themselves.

**Future prospects** The Faculty of Art and Design at the Bauhaus University plans to deepen its expertise in artistic research and by 2016 will establish a tenure track junior professorship which will be financed by third-party funding from several foundations and enterprises. Additionally, the Doctoral Degree Programme seeks to strengthen competences in candidate research by focusing on the conveyance of scholarly standards in the first year of the studies, which will end with a mandatory exam. Admission to the further, open curricular structure of the second and third years will only be granted to first year candidates who successfully pass the examination.

DOCTORAL DEGREE ART &  
DESIGN FINE ART MEDIA ART

## ADDITIONAL GUESTS

**Kerstin Berthold**, communications, Helmholtz-Zentrum Berlin für Materialien und Energie (HZB).

**Prof. Dr. Barbara Gronau**, Professor for Theatre Studies and Spokesperson of the Research Training Group »Das Wissen der Künste« at Berlin University of the Arts.

**Julian Klein**, composer and director. Head of the Institute for Artistic Research at Radialsystem V.

**Wolfgang Knapp**, President's Emissary for Postgraduate Studies and Cooperations, lecturer at the postgraduate M.A. Course »Art in Context« at the Berlin University of the Arts with focus on interdisciplinary research and exhibition projects on cooperation of the arts and sciences. Visiting professor at various universities and academies in China, England, Finnland, Iran, Japan, Norway, Oman, Russia, South Africa, Syria and the United States.

**Stephanie Sarah Lauke**, scholar in media and art studies. Doctoral candidate at the Academy of Media Arts Cologne. 2011–2012 co-coordinator of the doctoral programme at the Academy, 2012–2015 research assistant at the Academy within the DFG-funded project »The limits of the archives — new challenges to artists and art-historians«. In 2014 curator of the panel on audio-visual heritage at the international conference »Shaping Access! — More Responsibility for Cultural Heritage« at Hamburger Bahnhof, Berlin.

**Dr. Elina Mikkilä**, literature-based researcher. Completed the first PhD in Creative Writing at the University of Applied Arts Vienna with a meta-literary thesis on the autofictional communication process in the post-post-modern age. Former Visiting Scholar at Bern University of the Arts and Freie Universität Berlin. Lives and works in Berlin. Current research project: a meta-fictional self-narrative on the question of cosmopolitan author identity.

**Prof. Dr. Matthias Noell**, art historian and Professor of History of Architecture and Design at Burg Giebichstein University of Art and Design Halle. In 2014, the Design Faculty began offering doctoral studies in design.

**Lulu Obermayer** is currently studying in the MA Program Solo Dance and Authorship at Hochschulübergreifendes Zentrum für Tanz. Her solo art practice sits between theatre and performance art containing dance. Previously she studied at the Royal Conservatoire of Scotland in Glasgow, Hochschule für Musik und Theater, Felix Mendelssohn Bartholdy in Leipzig, The Lee Strasberg Institute and Stella Adler Studio in New York and at the Ludwig-Maximilians-University in Munich. She has performed her work in Berlin, New York, Glasgow, Amsterdam, London.

**Fiona Shipwright** is a graduate of the University of Reading and Chelsea College of Art & Design with a background in art and philosophy and a keen interest in science and technology. Between 2009 and 2014 she worked for the visual arts publisher Phaidon Press in London as Assistant Editor. Fiona became a full member of the uncube editorial team in March 2015.

**Prof. Dr. Judith Siegmund**, philosopher and conceptual artist. Junior professor of Theory of Design / Aesthetic Theory (»Theorie der Gestaltung / Ästhetische Theorie«). Berlin University of the Arts. Currently visiting professor for History of Philosophy at Freie Universität Berlin. Organiser of the symposium »Wie verändert sich Kunst, wenn man sie als Forschung versteht?«, a cooperation of the Institute for History and Theory of Design and the Graduate School of Berlin University of the Arts in 2014.

**Julia Teschlade**, sociologist and doctoral candidate at the Free University Berlin. Her research topics include queer and feminist theory, social inequalities, sociology of work and reproduction. She is interested in practices of 'public sociology' and how to bring academic research into dialogue with audiences outside of academia.

**Alexander Wenzel**, physicist and expert in German studies, head of the bilingual further education programme in creative writing practice and teaching at Bern University of the Arts (BUA). Alexander Wenzel also teaches academic and creative writing in different study programmes at BUA. He will present the interdisciplinary research project »Starke Wechselwirkung? Literarische Transformationen von Naturwissenschaft — ein künstlerisches Experiment« (»Strong Interaction? Transforming Science into Literature — An Artistic Experiment«).

**Malte Westphalen**, industrial designer and academic employee at the Design Faculty. In 2014, the Design Faculty began offering doctoral studies in design.

**Dr. Elena Zanichelli**, art historian and currently Mariann-Steegmann-Visiting Professor at Universität Bremen, member of the academic board of Palazzo Magnani, Reggio Emilia, and plug\_in / archphoto, Genoa, Italy. Latest Exhibition: »Women in Fluxus and Other Experimental Tales — Eventi Partiture Performances«, Reggio Emilia.

# PUBLISHING INFORMATION

## »Artistic Needs & Institutional Desires«

Roundtables on artistic third-cycle programmes  
November 13 – 15<sup>th</sup> 2015

The international symposium is a cooperation between the Graduate School within the Postgraduate Forum at Berlin University of the Arts and the Haus der Kulturen der Welt, co-funded by Einstein Foundation Berlin.



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