

Supervising Artistic Research PhDs

Visioning The Future

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1 – STAFF: What CHALLENGES have you encountered Supervising Artistic Research PhDs?

Enough time to also follow phd fellows in the institution other than my own, it would be good to know the group

In those degrees that focus on actual practice, the lack of resources can be severely limiting.

Supervising with people who do not have artistic research backgrounds and therefore do not 'get' practice or its potential research sophistication; alternatively, helping students understand the need to express that sophistication outside of their creative bubble

Finding good co-supervisors to with different competences than mine, so that we can work as a good group

2 – STUDENTS: What CHALLENGES have you faced in Supervision in relation to practice?

Meaning of Research

I would say that many academics and many academic departments forgot about why they should conduct research in the first place. Many are only caught up in the game of publish or perish, and if asked why they are doing research the honest answer that they can give is to get promoted!

I believe that we should go back to the very meaning of research and why academics are supposed to do research with the support that comes mainly from tax payers.

No funding for developing the artistic research program so it's hard to get faculty to spend time on PhD students when so so so many other things on their plate

this is very important! – ANONYMOUS

Negotiating the complex myriad of how the institution works at this level.

this is at least in part one of things a supervisor is responsible for helping to negotiate. – ANONYMOUS

Lack of examples available for similar project structures, so supervisor & I had to negotiate something new within institutional boundaries that were often unclear

3 – Which HELPFUL PRACTICES have you encountered?

There is something important here about about the agency of candidates. Even the most experienced artist/scholar is new to the PhD framework and activities and structures that enable agency is super important - peer settings and the candidate being able playfully engage with how supervisions are held.

Generosity of spirit within academia; institutional willingness to be daring

The PhD agreement, as a kind of standard document with periodic review - great concept.

Student - set up a peer-support group, fledgling.

Joint supervisions with supervisors from other fields of expertise than my own

4 – What SUPPORT/TRAINING for staff would enhance Supervision?

Connection between theory and practice

Unfortunately, the relationship between theory and practice in the fields of art and design is not clear to many university profs. Especially, with those who come from a humanities background. While such issues do not exist in other practice-based fields such as Computer Science, in the field of art and design academics try to understand the relationship between theory and practice through the lens of humanities. So, the first thing that should be done is to educate these academics before they accept PhD students.

Engage the rest of the staff not only the supervisor, in discussions/feedback

Training on working with student in devising the overall structure of the PhD and the relationship of writing to practice

An orientation for faculty and students at the start of the school year. A block of time to discuss all the issues before settling down into the independent life of research..

Groups of supervisors supporting each other as well as formal training and courses for supervisors

For me this is key. The notion introduced of supervision (as all parties) and supervising (as the process more focused perhaps between candidate and supervisor) confirms for me the need for training and materials that are not solely focused toward the supervisor but engage all stakeholders.

Supervising the supervisors. Especially when supervisors are not so familiar with the specific relationship between practice and writing (e.g. humanities scholars) there is a need to address this in supervisors meetings, where also peer learning is important.

more current training re dissemination of practice under Covid restrictions – ANONYMOUS

5 – Questions and comments:

Could Michaela talk in a little more detail by what's meant by "to think through art", which appeared on several slides and on the interactive map?

The artistic doctorate research environment is an ethically responsive experiential space / I have a question re the scope of the research where the PhD must allow for often migrational and translational aspects of arts practice to evolve as this can often become quite contradictory / how does the candidate allow for their own signature practice to evolve and develop alongside the complexity of the knowledge bases that they are drawing from and can the artistic doctorates lifespan (what Michaela refers to here as the PhD cycle) offer flexibility in terms of the chronological design of 3-4 years. – ANONYMOUS

Riffing on the below question... I am wondering about the *articulation* of thinking through art and under what circumstances that articulation has to be intermedial - ex. verbal/textual, or other forms of communication about innovative art-thought that are not in the medium of the art itself.

Yes 'thinking through art' from what perspective (s)? Discuss more please.
