

Doc. 300.1.2

Date: Date.

## Higher Education Institution's Response

- **Higher Education Institution:**  
Cyprus University of Technology

- **Town:** Limassol

### Programme of study 1

**Name (Duration, ECTS, Cycle)**

Master of Arts [MA] in Art History and Theory  
4 semesters

MA Level 7, 90 ECTS, Second Cycle

**In Greek:**

Μεταπτυχιακό Πρόγραμμα στην Ιστορία και Θεωρία της Τέχνης

**In English:**

Master of Arts [MA] in Art History and Theory

- **Language(s) of instruction:** Greek
- **Programme's status:** Currently Operating

- **Concentrations (if any):**

**In Greek:** Concentrations

**In English:** Concentrations

### Programme of study 2

**Name (Duration, ECTS, Cycle)**

Doctor of Philosophy [PhD] in Art History and Theory  
16 semesters

PhD Level 8, 240 ECTS, Third Cycle

**In Greek:**

Διδακτορικό Πρόγραμμα στην Ιστορία και Θεωρία της Τέχνης

**In English:**

Doctor of Philosophy [PhD] in Art History and Theory

- **Language(s) of instruction:** Greek/English
- **Programme's status:** Currently Operating



**The present document has been prepared within the framework of the authority and competencies of the Cyprus Agency of Quality Assurance and Accreditation in Higher Education, according to the provisions of the “Quality Assurance and Accreditation of Higher Education and the Establishment and Operation of an Agency on Related Matters Laws of 2015 to 2019” [N. 136 (I)/2015 to N. 35(I)/2019].**

## A. Guidelines on content and structure of the report

- *The Higher Education Institution (HEI) based on the External Evaluation Committee's (EEC's) evaluation report (Doc.300.1.1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4) must justify whether actions have been taken in improving the quality of the programme of study in each assessment area.*
- *In particular, under each assessment area, the HEI must respond on, without changing the format of the report:*
  - *the findings, strengths, areas of improvement and recommendations of the EEC*
  - *the conclusions and final remarks noted by the EEC*
- *The HEI's response must follow below the EEC's comments, which must be copied from the external evaluation report (Doc.300.1.1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4).*
- *In case of annexes, those should be attached and sent on a separate document.*

## 1. Study programme and study programme's design and development (ESG 1.1, 1.2, 1.7, 1.8, 1.9)

### 1.2 Design, approval, on-going monitoring and review

The programme of study is designed by involving students and other stakeholders

**MA Programme** – No evidence of students being involved in design was presented to the EEC, but some evidence of stakeholder *research* in Cyprus and EHEA is in the documentation. This doesn't amount to the same thing as actually co-designing with students and stakeholders. It's understandable that this hasn't happened to date - the programme has to start and gather students to be able to then involve them in co-design. Now is the time to do that alongside key stakeholders in Cyprus. The programme could benefit from some more co-design to make it relevant to the arts sector.

We will incorporate more actively the students' feedback, which they offer at the end of each semester. We will also liaise more extensively with stakeholders (museums, etc.) for their feedback, as well as explore more collaborations with relevant institutions.

The programme includes well-structured placement opportunities where appropriate

**MA Programme** – No evidence of this was presented to the EEC. Professional placements are now something that Erasmus+ supports for Level 7 students.

**RECOMMENDATION:** Erasmus+ professional placement opportunities must be clearly flagged in the programme documentation and applicants should be made aware of them.

We will liaise with the main museums in Cyprus to establish partnerships and placement opportunities, for students who wish to do so. A work placement module may become an optional module. Erasmus+ placement opportunities will be highlighted in the programme's documentation.

The programme is regularly monitored in the light of the latest research in the given discipline, thus ensuring that the programme is up to date.

**RECOMMENDATION: MA Programme** – While the documentation seen by the EEC demonstrates that this standard has been met with regard to the courses that are unique to this programme, there's more to be done with co-design of the curriculum to ensure that the masters teaches the latest approaches to Digital Humanities, Material Studies and experiential forms of learning. The missing elements in the curriculum - Islamic and MENA art histories - are equally important in terms of how art history has been decolonised. A balance to the Christendom narrative of Eurocentrism is important if the programme is to be a genuine melting pot history of art developing at the crossroads of Europe, Asia and North Africa.

We will introduce in both the Methodology-Historiography and the Art-Historical Analysis modules aspects of Digital Humanities, Material Studies and experiential approaches to learning, as well as sessions on Islamic and MENA art histories. [see APPENDIX 1 - detailed FAR 572 COURSE DESCRIPTION]

The programme is periodically reviewed so that it considers the changing needs of society, the students' workload, progression and completion, the effectiveness of procedures for assessment of students, student expectations, needs and satisfaction in relation to the programme .

**RECOMMENDATION: MA Programme** – While the documentation demonstrates that this standard has been met, there's more to be done with co-design of the curriculum with students to ensure that the masters meets *the changing needs of society*.

We will incorporate more actively the students' feedback, which they offer at the end of each semester. We will also liaise more extensively with stakeholders (museums, etc.) for their feedback, as well as explore more collaborations with relevant institutions.

The programme is reviewed and revised regularly involving students and other stakeholders

**RECOMMENDATION: MA Programme** – This is a weak point: more work to do to co-design the curriculum with stakeholders to ensure that the masters meets *the changing needs of society*.

As in previous note.

### 1.3 Public information

#### MA Programme –

Graduate employment information is published but needs to be updated.

We will update graduate employment information.

### 1.4 Information management

#### MA Programme –

Profile of the student population is provided – key focus here is (unique) provision of masters level education in art history in Cyprus. This is vitally important on a national and international level – clearly Cyprus needs to host the means to research its own art history. The programme, rightly, celebrates self-determination and self-representation within a postcolonial framework.

As such widening the *profile of the student population* is very important here. The introduction of a BA programme in fine art practice will assist here to some extent, but as is the case in other member states of the EHEA, the absence of K-12 and BA **history of art** education in Cyprus means that the BA programme in art history must cover more rudimentary ground.

**RECOMMENDATION:** Widening the *profile of the student population* by validating RPL as an MA entry point is thus an important consideration.

We will suggest, to the university, the introduction of a graduate-art practice conversion diploma.

The MA enables part-time study so encourages flexible learning to a point. Can it also advance student centred approaches by developing ECTS credit-bearing residencies / PDP / experiential learning, by introducing more VLE blended learning using Moodle and, eventually, developing some quality-assured open educational resources?

As above.

## Findings for PhD Level 8

### 1.2 Design, approval, on-going monitoring and review

The programme of study is designed with overall programme objectives that are in line with the institutional strategy and have explicit intended learning outcomes

**PhD Programme** – The learning objectives are not *clearly* in line with the whole Department since the programme - as it stands in March 2021 - relates only to one employee (albeit this will change in due course). There are no explicit learning outcomes at either programme level or course level – (one 5 ECTS course excepted) so it is difficult to align the learning objectives with those of the Department.

The committee was provided with updated information, according to which, at present, four [4] members of staff are involved in the programme (and more will be added). Already, the fields of the more recently admitted doctoral students, cover a wider area of the Department's learning objectives.

The programme of study is designed by involving students and other stakeholders

**PhD Programme** – No explicit evidence of co-design was offered in the evaluation documents received by the EEC. It's not entirely clear how students and stakeholders are involved in the curriculum design and validation process. The course content doesn't reflect such involvement (e.g. there are no examples of non-academic partnership based teaching or explicit knowledge exchanges within the PhD programme). A curriculum design sprint or similar *design thinking* approach would need to be implemented to achieve this. The EEC are not sure if such an approach is common in Cyprus but, in due course, this is something that would help to improve the PhD programme in this respect.

We will incorporate more actively the students' feedback, which they offer at the end of each semester. We will also liaise more extensively with stakeholders (museums, etc.) for their feedback, as well as explore more collaborations with relevant institutions.

The programme of study benefits from external expertise

**PhD Programme** – No explicit evidence of co-design was offered in the evaluation documents received by the EEC on how students will benefit from external expertise either through knowledge exchange with non-academic partners in or beyond Cyprus or through DTPs, DTCs or ITNs.

As above.

### 1.5 Design, approval, on-going monitoring and review

The programme of study reflects the four purposes of higher education of the Council of Europe (preparation for sustainable employment, personal development, preparation for life as active citizens in democratic societies, the development and maintenance, through teaching, learning and research, of a broad, advanced knowledge base)

**PhD Programme** – No; the programme as it currently stands does not *fully* evidence the four purposes – the base standard here for Third Cycle programmes was set in Salzburg I (2005) and updated in Salzburg II (2010). There's a bit of work to do here in aligning with Salzburg; in effect this is an exercise of mapping the existing PhD curriculum in relation to EHEA Third Cycle standards and expectations. Where the mapping shows parity no further changes are required. Where there are gaps - the gaps should be filled in due course (over an adjustment period of 3 years).

As the committee suggests, no further changes are currently required – any gaps will be filled in due course.

The programme of study is designed so that it enables smooth student progression

**PhD Programme** – While various examination hurdles may ensure that candidates work hard on their research, they *may* present too many barriers to smooth progression. PhDs in the EHEA need only have one final examination; the additional examinations incorporated into the programme are not *self-evidently* supportive of the full remit of research training expected of today's PhD graduates.<sup>2</sup> [*Doctoral candidates as early stage researchers: should be recognized as professionals – with commensurate rights – who make a key contribution to the creation of new knowledge.* UA. (2010). Saltzburg II Recommendations, European University Association: 8] The emphasis is on learning and teaching (Level 7) rather than continually supporting the changing training needs of PhD candidates as Early Career Researchers (Level 8) – for example, there is no annual Training Needs Assessment (TNA). The 29% completion rate is very poor (2 out of 7 candidates) and there is a 29% drop out from exceeding max study time. Most recent registered candidates in 2014 and 2019. Indicates that there is an issue with training.

The PhD's structure follows the university's central guidelines. Nevertheless, we will introduce training needs assessment; students are invited to identify their training needs, so that they can be met within the programme.

The programme of study is designed so that the exam and assignment content corresponds to the level of the programme and the number of ECTS

**PhD Programme** – No; the programme incorporates several examination processes that are common for Second Cycle programmes but not all are thus automatically relevant for Level 8 PhD programmes (justification is required here).

The PhD's structure follows the general university's guidelines. Nevertheless, we will revisit the ECTS allocation for related course content.

The examination processes that are required are not set at any specific Level; they must be set at Level 8. There are courses within the programme that are awarded ECTS that have no learning outcomes and no workload. e.g., Seminar Attendance (10 ECTS): *'Seminars are obligatorily credited with credit units (ECTS), the exact number of which is determined by each department or faculty. Seminars are not counted as teaching assignments for workload purposes of the department and the Teaching-Research Staff, while PhD students are not charged with additional tuition fees for them.'* PhD Document: 200.1 Section 9 p15. This is a confused and confusing message. EHEA HEIs cannot award ECTS credit simply for attending something. Students must demonstrate that they have acquired Learning Outcomes to be awarded ECTS credits. This means they also must be assessed to determine if they have acquired the LOs. *'Credit: a quantified means of expressing the volume of learning based on the achievement of learning outcomes and their associated workloads.'* (Bologna 2005: 29)

The mandatory attendance of seminars, which is credited with ECTS follows CUT's general regulations for Quality Assurance for Doctoral Students, according to which:

1.3 Each Department or Faculty may organize a series of seminars with compulsory attendance by PhD students. The purpose of the seminars is to provide the students with the necessary knowledge on the subject of their studies (academic lectures, software programmes, statistical packages, professional skills lectures, etc.). Seminars are obligatorily credited with credit units (ECTS), the exact number of which is determined by each

Department or Faculty. Seminars are not counted as teaching assignments for workload purposes of the Department and the teaching and research staff, while PhD students are not charged with additional tuition fees for them. (<https://www.cut.ac.cy/studies/phd/quality-ass/?languageId=1>) However, in order to address the Committee's objections, we have revisited the ECTS allocation for the programme's various stages. The relevant table is included further down, on page 11 (end of this section).

The programme includes well-structured placement opportunities where appropriate

**PhD Programme** – No explicit evidence of this was offered in the evaluation documents received by the EEC. Professional placements are now something that Erasmus+ supports for Level 8 early career researchers/PhDs. This should be added into the programme documentation to ensure that all PhD students are aware of this important opportunity.

We will liaise with the main museums in Cyprus to establish partnerships and placement opportunities, for students who wish to do so. A work placement module may become an optional module. Erasmus+ placement opportunities will be highlighted in the programme's documentation.

The programme is regularly monitored in the light of the latest research in the given discipline, thus ensuring that the programme is up to date

**PhD Programme** – A little polishing is required here. For example, the Literature Review approach has been widely criticised – the programme's research training doesn't engage with alternatives to the Literature Review as a scoping method such as Problematisation, Digital Humanities or Material Studies. The actual processes of Level 8, Third Cycle research and researcher training has its own, vast, literature. There's nothing in place here that is current and specific to Level 8? For example, the Research Methods course lists 19 resources: only two books on the list were published this century. There appear to be no resources on research methods, doctoral training, etc. A quick search of the library catalogue shows that this material is available – it needs to be integrated into the programme by updating the appropriate courses and the Programme Level induction materials.

Research methodology reading list and content will be redesigned. [see APPENDIX 1 - detailed FAR 572 COURSE DESCRIPTION]

For PhD research, there are issues with CUT's own library being limited. Is it possible to make more use of primary materials in Cyprus (fieldwork) and in your own unique teaching resources: e.g. Institutional Repository KTISIS (<http://ktisis.cut.ac.cy/>)? What further arrangements can be made with other Cypriot libraries (mutually agreed access)?

The members of staff do utilize such materials (in addition to the reading lists provided at the beginning of the semesters). CUT's library does have agreement with most other Cypriot university libraries, for mutual access.

The programme is periodically reviewed so that it considers the changing needs of society, the students' workload, progression and completion, the effectiveness of procedures for assessment of students, student expectations, needs and satisfaction in relation to the programme.

**PhD Programme** – This does not *appear* to have happened yet but the programme is still very new.

Such revisions already take place and will continue so.



The programme is reviewed and revised regularly involving students and other stakeholders

**PhD Programme** – No evidence of this *in the programme design itself* – not clear from the documentation if there was any stakeholder co-design of the programme. The EEC are not sure if such a co-design approach is common in Cyprus; again this is something that would benefit the programme if it could be actioned within the next three years.

We will incorporate more actively the students' feedback, which they offer at the end of each semester. We will also liaise more extensively with stakeholders (museums, etc.) for their feedback, as well as explore more collaborations with relevant institutions.

## 1.6 Public information

### PhD Programme –

Graduate employment information is published but needs to be updated.

We will be updating the relevant information.

Intended learning outcomes for the PhD are **not** published and so are not clear. A base here, at least, would be the EQF Level 8 Learning Outcomes.

We will associate learning outcomes with ECTS (seen previous clarifications).

## 1.7 Information management

Widening the profile of the student population by validating RPL as a PhD entry point is important.

As a point of reference: *'We will work to implement the Council of Europe/UNESCO Lisbon Recognition Convention and its Recommendations, in particular on the recognition of qualifications held by refugees, displaced persons and persons in a refugee-like situation. We also urge the adoption of transparent procedures for the recognition of qualifications, prior learning and study periods, supported by interoperable digital solutions.'* PARIS COMMUNIQUÉ, 25<sup>th</sup> Paris, May 2018

Close analysis of all information relating to widening access and participation in the BA and MA programmes also is vital here.

We will strive to adopt the relevant communication.

### Strengths for PhD Level 8

The PhD has a rigorous structure in terms of progression. This needs to be balanced with an equally rigorous approach to research training and early career researcher development.

We will introduce training needs assessment.

Areas of improvement and recommendations for MA Level 7

### **RECOMMENDATION:**

The EEC noted that the Mediterranean art history is missing consideration of Islamic art and cultures and, more generally, consideration of MENA histories of art. Both are vital if the USP of being a

postcolonial 'Mediterranean' programme is to be fully realised. It's possible that these courses would benefit from being offered as part of a (virtual) exchange with another partner HEI in the EHEA and/or in MENA (Middle East North Africa). This way students would gain access to other courses beyond what's offered in the programme.

Mediterranean art history is included, in at least one of the programme's main modules (FAR 551 Theory and Critical Analysis II), and it is also part of aspects of the two Art Historical Analysis modules (FAR 540 and FAR 541). We will incorporate Islamic arts and MENA art histories to the MA programme. A series of public lectures (already included in the programme, delivered by invited scholars) will concentrate on Islamic arts and MENA art histories. We will also be inviting and collaborating with museums and curators (as guest lecturers) on these areas.

#### **RECOMMENDATION:**

The EEC also note that the MA programme does not include the range of media and periods that an art history programme might cover. There is no consideration of design or architecture nor is there any pre-modern art history. It seems that there is scope to begin to consider these areas within the Historiography course and within the courses on aesthetics and art theory.

Content on these areas already is and will continue to be, part of the content of some of the existing modules (will be reinforced in the Historiography course), and the series of invited lectures

#### **RECOMMENDATION:**

The EEC noted that the MA programme promises to engage with the Cypriot art scene. In practice, this doesn't appear to be happening. There are few clear non-academic partnerships in place and the teaching methods do not include fieldwork, site visits or professional engagement with Cypriot galleries, museums and heritage sites. To meet the programmes's own aims and expectations - clear engagement with the Cypriot art scene is something that should be put in place.

We will expand further the existing collaborations with Cypriot museums, art galleries and other relevant institutions.

#### **RECOMMENDATION:**

The MA enables part-time study so encourages flexible learning to a point. Close analysis of all information relating to widening access and broader public participation in the programme is vital to ensure its sustainability and growth in the near future.

See reference to the public lectures series and the other collaborations with institutions.

The MA programme should now seek to advance more overtly student-centred approaches (meaning more centred on the needs of the lifelong learners it attracts) by, for example, developing ECTS credit-bearing residencies / PDP / experiential learning and by introducing more VLE supported blended learning (using Moodle). Longer term it really should be developing some quality-assured open educational resources (OERs) to align learning and teaching with Plan S and the Euro universities movement.

We are in the process of establishing artistic residencies in our Ayios Ioannis annex.

#### **Areas of improvement and recommendations for PhD Level 8**

The PhD is a relatively new mode of education and is constantly shapeshifting. Level 8 programmes in the EHEA now serve two key purposes simultaneously: Research Training *and* Professional

Qualification. The Professional Qualification aspect of the PhD is the component that needs more attention in CUT.

We strive to facilitate the students' professional development, via teaching assignments and research collaborations. However, the Professional Qualification aspect (apart from a career in Education) cannot be the main emphasis in a Humanities (research-only) PhD.

The CUT History of Art PhD programme, as it stands, places little emphasis on preparing and continually updating training (no TNA). The main emphasis is on establishing tough academic hurdles to progression – the focus thus is very much on ensuring the quality of *magnum opus*, not so much on the changing training and supervision needs of the Early Career Researcher. The quality of the research outcomes (*magnum opus*) is, of course, important, but the quality of the research *process* is *more* important since it is a lifelong learning skill that researchers will further develop and share more widely throughout their working career.

We strive to facilitate the students' professional development, via teaching assignments and research collaborations. However, the Professional Qualification aspect (apart from a career in Education) cannot be the main emphasis in a Humanities (research-only) PhD.

**RECOMMENDATION:** The PhD programme needs to signpost clear Doctoral Training Partnership (DTP)/Doctoral Training Network (DTC) or International Training Network (ITN) support for its Early Career Researchers. It must have a functioning Training Needs Assessment (TNA) that can effectively find support for researchers. It must also situate PhD candidates as important Early Career Research Staff within the Department (e.g. integrating their research with BA learning and teaching) – taking on a new PhD at the scale the institution is operating at here (1 or 2 PhDs) effectively means taking in a new member of faculty. The PhD programme also needs to signpost the Level 8 Erasmus+ opportunities for candidates to take part in an academic exchange **or professional residency** in another Erasmus+ member country.

We will establish a Doctoral Training Network / International Training Network and will introduce Training Needs Assessment, as well as provide opportunities for teaching on the BA programme; and signpost Level 8 Erasmus opportunities.

The PhD programme uses ECTS accurately only in relation to Art Methodology and Historiography Course (5 ECTS). 60 credits are erroneously attributed to prior learning *at Level 7* leading to the award of an MA Degree. These 60 credits do not count at all towards the Level 8 PhD.

Discounting this, as we must, means the proposed PhD is credited as  $240-60 = 180$  credits of study time. This means it is 90 credits short of being a 3 year full time PhD (12 months of full time study). Given that it is 90 credits short, the proposed PhD is not an **Integrated PhD** ('Irish Model') which extends over four years full-time study. It really isn't clear what model this PhD is adopting.

[see notes, at the end of this section]

**RECOMMENDATION:** The Art Methodology and Historiography Course (5 ECTS) can legitimately be expressed in ECTS. The remainder of the PhD may be **nominally** accredited as 270 credits simply to account for study time expected (5,200hrs), but this is unwise since it is not in line with current ECTS practice.

All other aspects of the PhD should **not** be expressed in ECTS terms since the PhD is examined only by the Final Viva Voce Examination. Success in this examination *solely* determines the award of PhD.

The timing of the various transfers and reports relates to time not to ECTS academic credit, they should be expressed in months and years, not ECTS.

This is a (minimum) 3-year programme, *research only*, PhD (it is not an *integrated* PhD). We have, therefore (in order to meet the Committee's comments, but also, to follow general CUT's guidelines for detailed ECTS breakdown of various stages), changed the ECTS breakdown, as follows:

Programme stage	ECTS load
METHODOLOGY COURSE	10
COMPREHENSIVE EXAM	30
RESEARCH PROPOSAL SUBMISSION	30
RESEARCH IMPLEMENTATION	80
THESIS WRITING AND SUBMISSION	80
SUCCESSFUL THESIS DEFENSE [VIVA]	10
<b>TOTAL</b>	<b>240</b>

## 2. Student – centred learning, teaching and assessment (ESG 1.3)

### PhDs as staff; Teaching in HE Training:

The EEC have a few questions here that we think could be answered by CUT. They are questions that a Q&A in the relevant section of the CUT website might resolve:

[The answers below, refer specifically to the Department of Fine Arts]

- Do PhD students teach on the BA or MA programmes?

Some of them do; others are already employed (often, full time) elsewhere; not all PhD students have the same academic/professional profile.

- How are they *trained* to teach in HE? Are they paid to take part in training?

(According to CUT's regulations) All PhD students must teach, as Teaching Assistants, at least for a semester (payment is dependent on the departments' financial resources); some PhD students are, additionally, employed as Special Scientists (Adjunct Faculty) to teach entire courses. The university does not offer, centrally, teaching training courses for PhD students.

- Are they able to teach what they are researching?

Not necessarily; depends on the department's teaching needs. Generally, we strive to offer them teaching opportunities that relate to their research.

- How much are they paid to teach and prepare for teaching (hourly rate)?

They are paid the official university rates, either as Adjunct Faculty or Teaching Assistants, as may be the case.

- What's CUT's Human Resources policy here?

[as above]

### 3. Teaching staff (ESG 1.5)

*Areas of improvement and recommendations for MA Level 7 & PhD Level 8*

#### 3.1 Teaching staff recruitment and development

Further questions arose for the EEC that would benefit from more supporting evidence:

The EEC would like to know how the Department (and CUT) identifies the gaps in staffing. For example, if the Department wants to open up their research and teaching staff in terms of methods, chronology and geographies then appointments would be made to fill gaps in the history of art provision in the areas wherein the Department is weakest (e.g. premodern, Islamic art, non-Western art, Digital Humanities, etc). What drives the rationale for making appointments and how does CUT determine and finalise its decisions here?

The department continually strives to fill the gaps in staffing, based on the content of its programmes of study. New positions are allocated, centrally, among all departments, based on the posts approved by the State (as CUT is a publicly-funded university)

- *Staff Development: The teaching staff is regularly engaged in professional and teaching-skills training and development. (ESG 2015 1.5: 13)*

This applies to MA level learning and teaching as well as to PhD Supervisor Training. How are the members of the teaching staff supported to development of their curriculum design, learning, teaching and assessment skills? How is feedback given to members of the teaching staff regarding their teaching results and teaching skills?

At the end of every semester, students assess every course and the corresponding teaching staff. Both departmental and university's administrative (IT, Library etc.) resources are at the staff's disposal for developing both courses content and individual skills. At times, the university offers, centrally, training seminars opened to all academic staff. At departmental level, the members share their teaching and pedagogical experience.

- *Promotion of the teaching staff considers the quality of their teaching, their research activity, the development of their teaching skills and their mobility.*

This is not fully evidenced in the documentation provided. How is the teaching performance assessed? How does their teaching performance affect their remuneration, evaluation and/or selection?

Teaching performance (largely based on student assessments) is one of the factors (along with research activity and results, administrative duties etc.) that contribute to the staff's evaluation for academic promotion (along with related level of remuneration etc.).

- *Innovation in teaching methods and the use of new technologies is encouraged.*

Again this is not evidenced in the documentation provided; the sense that the MA uses homogeneous methods of teaching and assessment *suggests* that this is not fully encouraged. Some minor clarification/supporting evidence on the following would also help:

Various technological tools and platforms (eg. Moodle, on-line teaching, electronic plagiarism tools, etc., as well as the use of audiovisual equipment in various courses) are at the staff's disposal for enhancing teaching methods and performance.

- **Scholarly activity to strengthen the link between education and research is encouraged.**

This would pertain to Scholarship of Teaching and Learning (SoTL) not personal research. This is not clearly evidenced in the documentation provided to the EEC; it might be worth ensuring that something is mentioned in relation to SoTL.

At times, the university offers, centrally, training seminars opened to all academic staff. At departmental level, the members share their teaching and pedagogical experience.

- **The allocation of teaching hours compared to the time for research activity is appropriate.**

This is not clearly evidenced in the documentation provided (though there is a good rationale covering how much time is allocated to teaching and why). It would be helpful to see a balance here (i.e. the EEC recommends that minimum research time is allocated to staff based on a fixed proportion of their contract.)

Normal teaching load consists of two courses (6 hours) per week, every semester. Though there also several administrative duties for all members of staff, sufficient time is provided for research.

### **3.2 Teaching staff number and status**

*Further questions that require supporting evidence:*

- **Visiting staff number does not exceed the number of the permanent staff.**

Though still a relatively young university (and the department is even younger), new appointments materialize every year, so that the above ratio is met for all departments and programmes of study.

*The number of the teaching staff is adequate to support the programme of study.*

For the PhD, no. PhD students really need to have 2-3 supervisors. They appear to only have one at CUT. Arrangements can be made either to increase internal supervisory capacity (through the new appointments underway and changes to the regulations) or to increase co-institutional supervisory capacity through a DTC, MoU or consortium agreement.

The Committee, here, seems not to have taken into account the updated information sent to the Evaluation Agency. There are currently four (soon to be more) members of the department involved in the PhD programme. Moreover, the department's regulations (which were submitted in great detail, in the original application documents) provide for a 3-member supervising committee (that includes the student's main supervisor), for the entire duration of a student's study. Normally, two members are departmental (or school) staff, while we always include an external member, who is directly related to the student's research area. All three members are actively involved in the student's supervision, including the various stages of the programme (Comprehensive Exam, Research Proposal Submission, Research Application, Thesis Writing etc.).

#### 4. Student admission, progression, recognition and certification (ESG 1.4)

##### Strengths for MA Level 7

4.1 **Student admission.** The MA is rapidly building specialist art historical sub-disciplinarity in a specific area (“*Mediterranean, as a physical and symbolic space of/for anti-hegemonic discourse and praxis*” Document: 200.1). It is research-driven and offers a unique interdisciplinary opportunity and unique geopolitical opportunity. There is solid recruitment and a good sized cohort.

##### Areas of improvement and recommendations for MA Level 7

Capitalise on CUT’s geopolitical location and its research focus via residential and virtual exchange; this could establish the MA within the framework of a vibrant global centre for Mediterranean Studies in visual and material culture. It seems that the mountain residency could be a vital resource - in this sense - for the MA (and PhD) in addition to the BA programme. Creating a *calendar* for the residency that ensures it fully serves the different needs of BA, MA and PhD students each academic year is important in this sense.

The department is already engaged in the above.

##### Findings for PhD Level 8

#### 4.3 Student recognition. EEC recommend that CUT clarify:

*Fair recognition of higher education qualifications, periods of study and prior learning, including the recognition of non-formal and informal learning, are essential components for ensuring the students’ progress in their studies, while promoting mobility.*

The issue here is that the ECTS credits are not correctly applied to the PhD programme. RPL can be reformulated as entry criteria. Remove ECTS from the PhD as much as possible in order to ensure that *institutional practice for recognition falls in line with the principles of the Lisbon Recognition Convention* and established Third Cycle practices in the EHEA (Salzburg 2005, 2010).

Along with meeting the Committee’s comments, we also need to follow general CUT’s guidelines for detailed ECTS breakdown of various stages. We are, therefore, re-defining the PhD’s ECTS breakdown, as follows:

Programme stage	ECTS load
METHODOLOGY COURSE	10
COMPREHENSIVE EXAM	30
RESEARCH PROPOSAL SUBMISSION	30
RESEARCH IMPLEMENTATION	80
THESIS WRITING AND SUBMISSION	80
SUCCESSFUL THESIS DEFENSE [VIVA]	10
<b>TOTAL</b>	<b>240</b>



With new staff recruitments almost in place; it's now time to create a team supervision structure in the department and establish co-supervision arrangements with other HEIs in Cyprus and via Erasmus / Consortia partners in the EHEA.

The department's regulations provide for a 3-member supervising committee (that includes the student's main supervisor), for the entire duration of a student's study. Normally, two members are departmental (or school) staff, while we always include an external member, who is directly related to the student's research area. All three members are actively involved in the student's supervision, including the various stages of the programme (Comprehensive Exam, Research Proposal Submission, Research Application, Thesis Writing etc.).

**4.4 Student certification standards will only be met when 4.3 Student recognition issues are resolved.**

**Further attention is required here of the PhD:**

- *Students receive certification explaining the qualification gained, including achieved learning outcomes and the context, level, content and status of the studies that were pursued and successfully completed.*

NB: the PhD has no programme level learning outcomes - this should be quickly rectified.

The learning outcomes, for each stage, were included in the application material; they are redefined and given in detail, further below (pages 21-22).

## 5. Learning resources and student support (ESG 1.6)

### Areas of improvement and recommendations for MA Level 7

**5.1 Teaching and Learning resources** Student-centred learning and flexible modes of learning and teaching, are taken into account when allocating, planning and providing the learning resources but, since the curriculum is not co-designed, there is a little room for some improvement here. It is worth considering the resource-related trends and future risks (risks arising from changing numbers of students) by building a robust VLE (Virtual Learning Environment) within Moodle that can support blended learning and ODL (for virtual-exchange) and using more e-resources. Such an approach would make the MA more scalable.

(Since the original submission for evaluation) The above has been in place for the last three academic semesters.

**5.1 Teaching and Learning resources** The EEC wonder how the MA students benefit from being taught *in an art school*? What interaction is there between the Masters students and the UG Fine Art students? There seems to be lots of scope to develop this more - for example, by teaching material studies as a component of MA Art History via engagement with the technical workshops.

The department feels that the MA programme needs to maintain its strongly theoretical focused character; what the Committee suggests would undermine this – not every single aspect of latest approaches (eg. material studies) should or need to be included in a single MA programme. This is something to be considered further on, once the staff members and the overall departmental resources, as well as the number of students in the programme, would allow for parallel strands, in the MA programme, to include more artistic oriented studies, before we are able to establish a new, practice-based programme.

**5.4 Student support** in CUT is very good. The EEC, however, have a few questions regarding Learning Adjustments. The MA relies a great deal on the essay as an assignment. How can the programme make adjustments for students who find this inappropriate to their learning style? How might the programme introduce other forms of assignment that enable students to meet the LOs? The MA curriculum itself needs to address the lack of variability in the learning, teaching and assessment techniques.

The department feels that the MA programme utilises the appropriate methods of evaluation for the various modules (in such a theoretical programme), which include a greater variety than the above comments seem to suggest. There is, however, also the risk, in the name of a too great of a variety of assessment methods, to sacrifice the level and quality of the learning process, in the programme. Nevertheless, we note that, various technological tools and platforms (e.g. Moodle, on-line teaching, electronic plagiarism tools, etc., as well as the use of audio-visual equipment in various courses) are at the staff's disposal for enhancing teaching methods and performance. We are currently evaluating the possibility of student work placements in various institutions, which will provide alternative forms of teaching and assessment.

### Areas of improvement and recommendations for PhD Level 8

#### **5.1 Teaching and Learning resources**

Ensuring reciprocal access to other Cypriot libraries would be of immense benefit.



This is already in place! CUT's students have access to almost all other university libraries in Cyprus. Additionally, they benefit from a well-established (pan European) interlibrary loan programme!

**5.4 Student support** Students' mobility within and across higher education systems does not appear to be adequately encouraged and supported (there has been one Erasmus+ student exchange since 2016). There aren't any references to Erasmus+ or and IAESTE European Mobility yet this is available to students at Cycles 1,2 and 3. (Means they have three opportunities to go on exchange, not just one). Moreover – what about virtual mobility?

Exchange programmes (such as Erasmus+, etc.) are in place and available to all students. However, it is mostly undergraduate students who choose to take advantage of them. The majority of postgraduate students are fully employed professionals (also with families), who do not wish (or don't have the time) to embark on exchange programmes in other countries. Nevertheless, Erasmus+ placement opportunities will be highlighted in the programme documentation.

## 6. Additional for doctoral programmes (ALL ESG)

### 6.3 Supervision and committees

#### Strengths

The PhD program in Art History and Theory is the first of its kind in a public university in Cyprus. It ambitiously "aims at offering a high calibre research training in Art History and Theory, and in Cultural Studies, in general". The establishment of the program is very much to be advocated. Only in this way a truly academic discourse of art historical issues can be implemented.

**6.3 Supervision and committees;** *The number of doctoral students that each chairperson supervises at the same time are determined.* At the moment there are only a few PhDs in the Department. This means that there's likely to be a reasonable workload for staff. As staffing increases, the supervisory capacity will improve.

According to CUT's regulations, the number of Ph.D. positions announced per department is determined by the capability of each department to support its Ph.D. students in accordance with the established doctoral studies support policy of the University. In any case, the number of positions offered should not exceed the number of elected Teaching-Research Staff members of the department per year. The departments or faculties establish criteria for the maximum number of doctoral students per Teaching-Research Staff member and, if deemed necessary, they set a maximum number of doctoral students depending on the rank of members of staff, and on the stage of studies of the existing doctoral students. Criteria are also laid down for the minimum number of doctoral students who are fully committed to their doctoral dissertation.

This - however - is a long-term workload management issue. The overall capacity of a member of staff will depend on what other duties they have not on how many PhDs they have. Some staff might only supervise PhDs as their contribution to teaching. The time taken to supervise a PhD student must be considered to be part of teaching and accounted for accordingly in staff time.

This is a wider university issue. Academic staff have always pressed for the need for PhD supervision to be "counted" in the allocated teaching load.

#### Areas of improvement and recommendations Level 8 PhD

The programme tries to compensate for deficits and knowledge differences among the new PhD students with the polyvalent course FAR 572 "Art Historiography and Methodology", which is also offered in the MA. However, such a small 5 ECTS course cannot - alone - guarantee the required advanced level. What is absolutely necessary is a course designed exclusively for PhD students, covering methods, theories, and current approaches and topics. Herein doctoral students could also present their topics and introduce and discuss their own questions and problems. One way to broaden the range of topics and methods, but also to attract a larger group of PhD students for joint discussion, would be collaborations with other Greek-language universities in Cyprus and Greece and related art/history PhD programmes in the EHEA.

We have revisited the Art Historiography and Methodology course [see APPENDIX 1 - detailed FAR 572 COURSE DESCRIPTION], expanding it (including, raising its ECTS load from 5 to 10 unites, to reflect this expansion), so that (apart from additional benefits for MA students) PhD students may benefit from it. Moreover, we do have in place (in collaboration with our sister department, Multimedia and Graphic Arts) a seminars' forum for the presentation of doctoral research and discussion. We are also in the process of establishing collaborations with other universities and institutions (such as in Greece) to establish a wider research/discussion forum, relating to both MA and PhD students.

Consideration should also be given to how PhD students could be more intensively involved in the Department and how they could be fully supported in their research: through travel grants, teaching assignments, or grants for the publication of outstanding dissertations. To the EEC, it remains vague how the "programme is incorporated in the Art History and Theory Research Lab" is configured.

The department's PhD students are directly associated with the research "labs" of their corresponding main supervisors (not only the one lab mentioned above), such as (currently): 1) Art History and Theory Research Lab, 2) Audiovisual Research & Art Lab, 3) Lab for Philosophical Research for Art and Emotions. The members of staff, who supervise PhD students, always strive to involve them in their research activities, including any externally funded projects, etc. The students are encouraged to attend the activities of all labs.

### 6.1 Selection criteria and requirements

Concerning the minimum and maximum time of completing the programme. There's unnecessary confusion here regarding how ECTS are attributed. Going by the ECTS, the PhD programme seems to be a year (12 months) *too short*. The ECTS should be removed and replaced with months to clarify the min and max time for full and part time study.

Along with meeting the Committee's comments, we also need to follow general CUT's guidelines for detailed ECTS breakdown of various stages. We are, therefore, re-defining the PhD's ECTS breakdown, as follows:

Programme stage	ECTS load
METHODOLOGY COURSE	10
COMPREHENSIVE EXAM	30
RESEARCH PROPOSAL SUBMISSION	30
RESEARCH IMPLEMENTATION	80
THESIS WRITING AND SUBMISSION	80
SUCCESSFUL THESIS DEFENSE [VIVA]	10
<b>TOTAL</b>	<b>240</b>

**6.1 Selection criteria and requirements** Concerning the criteria for obtaining the Ph.D. degree: a key issue is that the criteria are not expressed in Learning Outcomes. The criteria are the LOs so we need to see them written for the programme as a whole. The criteria are described, but expressing them as LOs needs a bit of work.

As stated in the PhD programme's description, the general learning outcomes, regard:

√ High calibre research and successful completion of doctoral dissertations in fields, such as:

- Modern and contemporary Cypriot culture, focusing on the arts
- Theoretical discourses on contemporary arts
- Philosophical discourses on art – contemporary analytic philosophy
- Theories of nationalism, post-colonialism and globalisation, focusing on the place of the arts in the globalised environment, and in the formation or subversion of national and other collective, as well as individual, identities
- The Mediterranean – for centuries a space of crossings, interactions, integration and cosmopolitanism – as a physical and symbolic topos of/for anti-hegemonic discourse and praxis
- Memory, commemoration, conflict, gender

√ Acquisition of high level of research methodology training, and specialised level of expertise, as qualifications for academic career, or other career in research and/or cultural institutions, in Cyprus and abroad.

Programme stage	ECTS load	LEARNING OUTCOMES
METHODOLOGY COURSE	10	Upon completion of the course, the student must be in a position to: <ol style="list-style-type: none"> <li>a) critically examine and analyse methodologies and hermeneutic approaches, employed by Art History</li> <li>b) critically examine and analyse Art History's historiographical traditions</li> <li>c) examine and utilise tools and technical methods for writing academic essays / postgraduate or doctoral dissertations, in Art History</li> </ol>
COMPREHENSIVE EXAM	30	<ol style="list-style-type: none"> <li>a) Satisfactory knowledge, on behalf of the student, of a main body of bibliography, as determined by the members of the supervising committee, related to the intended research area.</li> <li>b) Satisfactory engagement, by the student, with the related material, in a critical manner.</li> <li>c) Sufficient ability, by the student, to incorporate properly, into the essay, the various sources, along with additional, relevant material,</li> <li>d) Demonstration, by the student, of critical thinking, definition of relevant questions, and an overall ability to utilise the bibliographical material toward a successful negotiation of research-theoretical issues.</li> </ol>
RESEARCH PROPOSAL SUBMISSION	30	With the submitted proposal, the student must be in a position to have fully and satisfactorily defined: a. <u>the research questions</u> , b. <u>the methodology and projected/proposed results</u> , c. <u>the dissertation's contribution</u> , d. detailed, chapter by chapter, <u>dissertation outline</u> , and <u>summaries</u> of the separate chapters; thus ensuring a successful completion of the thesis.
RESEARCH IMPLEMENTATION	80	The student conducts research, by applying the relevant, to his/her research subject, methodology; it may be primarily theoretical or a mixed (theoretical and practice-based) approach, depending on the specific research topic.

		<p>In the case of practice-based research, the Ph.D. candidate should demonstrate their ability to develop creative and original responses to theoretical or practice-based problems and issues.</p> <p>Attention should be given to the dissemination of the results through publications and presentations in international conferences or scientific journals, and/or international artistic festivals.</p> <p>During this stage, the supervising committee, may require the student to attend specific, postgraduate courses, aiming at complementing any areas that the committee may feel the candidate is lacking; as well as, ensuring a solid implementation of the relevant research methodology, by the student.</p>
THESIS WRITING AND SUBMISSION	80	<p>A doctoral dissertation must meet the following basic requirements:</p> <ol style="list-style-type: none"> <li>It should include extensive bibliography and make a comprehensive and in-depth reference to the international research on the subject of the dissertation, thus linking the results of the doctoral dissertation to what has been achieved so far in the scientific field relevant to the subject of the dissertation.</li> <li>It should make explicit reference to the scientific contribution of the dissertation, in particular as regards the expansion of the specific field of knowledge on the basis of the research carried out. Therefore, it should make explicit reference to the originality points of the dissertation.</li> <li>It should be a significant contribution to knowledge and should therefore not be limited to a simple application to solve a problem of local scale and importance. In other words, a doctoral dissertation should have a theoretical background and its results should have an impact within the broader scientific field.</li> <li>The scientific contribution and original data of the dissertation should be summarized but clearly stated in the dissertation abstract, and be extensively analysed in the main part of the dissertation.</li> </ol>
SUCCESSFUL THESIS DEFENSE [VIVA]	10	<p>The candidate must demonstrate that his/her dissertation deals with current and valid issues, and leads to the creation of new knowledge, or to the development of artistic/creative field/corpus, that is not already available to the academic community.</p> <p>Research should be innovative, original and of high academic standards, making it acceptable for publication in internationally recognized academic publications.</p> <p>The intellectual value of the dissertation is based on the research findings of the Ph.D. candidate, which are separated clearly from the work of others, demonstrate the candidate's personal contribution and knowledge, and recognize the contribution of others within or outside the University.</p> <p>The wider impact and contribution of the research in relation to new scientific, artistic subareas, and to the production of new applications and innovations, should be noted in the dissertation.</p>
<b>TOTAL</b>	<b>240</b>	

**6.2 Proposal and dissertation;** The process of submitting the dissertation to the university library is set. The EEC strongly recommends that the submission of the dissertation should be electronic as standard. E-submission of PhDs became standard in Jan 2021, with the adoption of Plan S in the EHEA. An e-thesis is far more likely to be consulted and, crucially, meets Plan S open access expectations (so has added research training value).

This concerns CUT's general policy – the relevant Senate Committees (Studies and Quality Assurance) will take into consideration the committee's suggestions. Already, however, all PhD dissertations are deposited in the university's research repository Ktisis.

**6.3 Supervision and committees;** *The number of doctoral students that each chairperson supervises at the same time are determined.* There are, importantly, other means of improvising supervisory capacity through ITNs, ETNs, and other forms of consortia based supervision. This is vitally important to improve the diversity of input into the supervision process and to ensure that training is improved.

Research Training: The supervision process isn't quite enough to support PhD research on its own. There needs to be a clear connection to existing, or new, networks of researcher development and training. This is something that has grown rapidly since the European Universities (EUNs) proposed by President Emmanuel Macron at his Sorbonne speech in September 2017 and the European Consortium of Innovative Universities (ECIU) published their position paper in April 2018. The programme really needs to address its place within this new reality of EuroHEI consortia.

As noted earlier, the programme utilises the 3-member supervising committee format, which includes, at least, one member from other universities, internationally. The above suggestions will be taken into consideration by the relevant Senate Committees (Studies and Quality Assurance). The department will enhance the open seminars forum and will strive to establish or expand existing research development networks

**Further issue for consideration:** *Is there a link between the doctoral programmes of study and the society? What is the value of the obtained degree outside academia and in the labour market?*

PhD graduates can be involved in Tertiary Education, in the teaching of Art History-Theory and Culture, in general, in (public and private) tertiary education institutions; they can be involved in Post-Doctoral Research via fellowships etc., in universities or other research centres; they can become Curators in Museums (public and private) – examples in Cyprus, include: the State Gallery of Modern and Contemporary Cypriot Art, the A. G. Leventis Gallery, the Leventis Municipal Museum of Nicosia, the Nicosia Municipal Arts Centre, the Limassol Municipal Gallery, the Larnaca Municipal Gallery etc. They can use their transferable skills in any other profession, as well!



## D. Conclusions and final remarks

The EEC were very impressed by the staff, students and the CUT institution as a whole. The Department of Fine Art is young and dynamic and has already achieved a great deal in a very short amount of time under hitherto unimaginably difficult conditions.

The EEC are confident that both the MA and PhD programmes currently meet the standards that would be expected at Level 7 and 8 elsewhere in the EHEA. Given that the core standards are assured, the recommendations we make here are designed to further *enhance* the quality of both programmes and ensure that they are aligned to enable staff and students to fully engage in vital opportunities such as Erasmus+, IAESTE European Mobility, ETNs, CUT's consortia partners, Cypriot KE partnerships and the Euro Universities developments.

The MA is compliant with the EQF, the PhD is very close to being compliant.

We believe that, based on the above clarifications and, especially, the suggested revision of the PhD's ECTS breakdown, the PhD programme is fully compliant with the EQF.

## NOTES – APPENDICES

1. Revised Course Description for FAR 572 – METHODOLOGY AND HISTORIOGRAPHY OF ART.  
The revised content accommodates the Evaluation Committee's comments, on page 3 (→ part of section 1.2 [for the MA programme]) and page 7 (→ part of section 1.5 [for the PhD programme]).
2. Structure and Table of Courses for MA programme: the original, **3-semester structure** is retained; and the **Art Methodology and Historiography course** is moved (from the 3rd semester) to the 1st semester, with a related increase in the course's ECTS load, from five [5] to ten [10] ECTS units (and a corresponding decrease in the Thesis' [FAR 560] load, from 25 to 20 ECTS units), according to the Evaluation Committee's suggestion (in agreement, also, with the Department's intention).



## B. Higher Education Institution academic representatives

<i>Name</i>	<i>Position</i>	<i>Signature</i>
Click to enter Name	Click to enter Position	
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**Date:** Click to enter date

## APPENDIX 1

Course Title	<b>Art Methodology and Historiography</b>			
Course Code	<b>FAR 572</b>			
Course Type	<b>Theory</b>			
Level	<b>Postgraduate</b>			
Year / Semester	<b>1st Year / 1st Semester</b>			
Teacher's Name	<b>Dr Gabriel Koureas</b>			
ECTS	<b>10</b>	Lectures / week	<b>1 x 4 hours</b>	Laboratories / week
Course Purpose and Objectives	<ul style="list-style-type: none"> <li>• Critical engagement with a series of art historical methodological approaches.</li> <li>• The examination of Art History's historiographical traditions.</li> <li>• Understanding of research methodologies at MA level.</li> <li>• The examination and implementation of tools and technical methods for writing academic essays / postgraduate or doctoral dissertations, in Art History.</li> </ul>			
Learning Outcomes	<p>Upon completion of the course, students are in a position to:</p> <ul style="list-style-type: none"> <li>• Critically examine and analyse methodologies and hermeneutic approaches, employed by Art History.</li> <li>• Critically examine and analyse Art History's historiographical traditions.</li> <li>• Examine and utilise tools and technical methods for writing academic essays / postgraduate or doctoral dissertations, in Art History.</li> </ul>			
Prerequisites	<b>None</b>	Required	<b>None</b>	
Course Content	<ul style="list-style-type: none"> <li>• Art Histories and their methods</li> <li>• The Significance of the Artist</li> <li>• Form and Style</li> <li>• Iconography and Iconology</li> <li>• Semiotics and Structuralism in Art History</li> <li>• Social history of art</li> <li>• Feminist / Queer histories of art</li> <li>• Psychoanalysis and Art History</li> <li>• Colonial / Postcolonial Art Histories</li> <li>• Memory, Trauma, Empathy and Art History</li> <li>• Digital Art Histories</li> <li>• Research Methods – Essay Writing at MA level</li> <li>• Research Methods – Dissertation Writing</li> </ul>			
Teaching Methodology	<p><b>The course is a combination of a) lectures by the instructor, who introduces and provides an initial analysis of each meeting's theme, and b) discussion among all participants in the form of questions, points of view and exchange of arguments, based on the (study of the) corresponding material. Additionally, students present pre-assigned texts (in agreement with the instructor).</b></p>			

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Assessment	<p><b>Participation in texts' analysis and class discussion: 20%</b></p> <p><b>Oral Presentation: 20%</b></p> <p><b>Final (Individual) written essay: 60%</b></p>
Language	<b>Greek</b>

## APPENDIX 2: MA PROGRAMME STRUCTURE – TABLE OF COURSES

<b>MA in Art History and Theory</b>		
<u>Table of Courses – Full-time Programme</u>		
Course code	Course Title	Number of ECTS units
<b>1st SEMESTER</b>		
FAR 550	Theory and Critical Analysis I	10
FAR 570	History of Aesthetic Ideas	10
FAR 572	Art Methodology and Historiography	10
<b>TOTAL</b>		<b>30</b>
<b>2nd SEMESTER</b>		
FAR 540	Art Historical Analysis I	10
FAR 551	Theory and Critical Analysis II	10
FAR 571	Special Topics	10
<b>TOTAL</b>		<b>30</b>
<b>3rd SEMESTER</b>		
FAR 541	Art Historical Analysis II	10
FAR 560	Postgraduate Thesis	20
<b>TOTAL</b>		<b>30</b>
<b>PROGRAMME ECTS UNITS TOTAL</b>		<b>90</b>

### EXPLANATORY NOTE

<p><b>Code XXX:</b>            First digit = <b>Year [Post-graduate]</b>            Second digit = <b>Thematic Unit</b>            Third digit = <b>Serial Number</b></p>	<p><b>PROGRAMME COURSES BY THEMATIC AREA:</b>            Code x4x = <b>Art Historical Analysis</b> Courses            Code x5x = <b>Theory and Critical Analysis</b> Courses            Code x6x = <b>Postgraduate Thesis</b>            Code x7x = Courses in <b>Philosophy and Aesthetics / Methodology-Historiography / Special Topics</b></p>
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