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AIRE 2026

Program & Book of Abstracts

Annual IN.TUNE
Research in Education
Event

8–9 April 2026
Oslo



 **Norges
musikkhøgskole**
Norwegian Academy
of Music

**UNIARTS
HELSINKI**

AIRE 2026

Annual IN.TUNE Research in Education Event

Location

NMH Norges musikkhøgskole
Norwegian Academy of Music
Slemdalsveien 11 0369 OSLO Norway
Auditorium
Building 2, room 01024

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Event organised by

Sidsel Karlsen, Horacio Curti, Costin Moisil, Isolde Malmberg,
Anniina Nurminen, Anu Falck, Gina Emilie E. Berg, Fride
Nøstdahl Hjelle

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Program outline, AIRE 2026

11.30-12.00	Lunch Outside Auditorium	
12.00-12.30	OPENING Astrid Kvalbein, Juha Ojala, Lisa Dillan Auditorium	
12.30-13.15	KEYNOTE LECTURE Kristina Mariager-Anderson Collective perspectives on research supervision in the arts Auditorium	
13.15-14.00	CHAired DISCUSSION Chair: Morten Qvenild Auditorium	
14.00-14.30	Break	
Day 1 April 8	SESSION 1 SUPERVISION ON/IN ARTISTIC PRACTICE Chair: Rut Jorunn Rønning	SESSION 2 INTERDISCIPLINARITY AND COLLABORATION IN SUPERVISION Chair: John Vinge
14.30-14.50	PRESENTATION Christine Lang Dramaturgy as supervisory practice: Film-based doctoral dissertations at the artistic research centre of the mdw/ Filmacademy Vienna Auditorium	PRESENTATION Dejan Subotić The role of co-supervisors in artistic doctoral projects: Fostering interdisciplinarity or managing uncertainty? U1021
14.50-15.10	PRESENTATION Alex Musat Breaking the canon: Co-creative supervision in a doctoral study of 1970s progressive rock drumming Auditorium	PRESENTATION Ting-Chia Wu An imaginative collaboration within the framework of a structured doctoral program U1021
15.10-15.30	PRESENTATION Stéphanie Moraly, Fabre Guin Teaching musical style today: Methodological issues, supervision, and cross-disciplinary practices in a multicultural context Auditorium	PRESENTATION Luca Chiantore Challenges in tutoring artistic research across conservatoires and universities: Lessons from logistical and epistemological differences with musicological tradition U1021
15.30-16.00	CHAired DISCUSSION Auditorium U1021	
16.00-16.30	Break	
Day 1 April 8	SESSION 3 AGENCY IN PHD SUPERVISION Chair: Ellen Stabell	
16.30-16.50	PRESENTATION Leena Julin Collective agency in a fragmented doctoral landscape: The formation of UADoRe at Uniarts Helsinki Auditorium	
16.50-17.10	PRESENTATION Gaute Storsve, Rut Jorun Rønning Supervision as dialogue: Nurturing open, democratic, and respectful relations in doctoral supervision Auditorium	
17.10-17.30	CHAired DISCUSSION Auditorium	

Day 1 April 8	SESSION 4 PHD SUPERVISION, PATHS AND STRUCTURES Chair: Lisbeth Wathne Svinø	
17.30-18.00	Break	
18.00-18.20	PRESENTATION Hanna Brinkmann PhD supervision at the University of music and performing arts Vienna Auditorium	
18.20-18.40	PRESENTATION Samuli Korkalainen, Tuuli Talvitie Smooth path from master's studies to doctoral studies at an art university? Auditorium	
18.40-19.00	CHAired DISCUSSION	
Day 2 April 9	SESSION 5 SUPERVISION AT THE MASTER'S LEVEL Chair: John Vinge	SESSION 6 SUPERVISION FOR PROFESSIONAL PRACTICE Chair: Ingeborg Nebelung
8.30-8.50	PRESENTATION John Vinge, Ellen Stabell, Stine Lindseth Research-integrated education: Supervision of a master's project on supervision Auditorium	PRESENTATION Vika Kleiman Scheinbaum Rethinking supervision: The case of the practicum of pedagogy in the music degree at ESMUC U1021
8.50-9.10	PRESENTATION Andrew Jonas Wright A polyphony of perspectives: Master research supervision within a three-part curriculum Auditorium	PRESENTATION Lisbeth Wathne Svinø From master to critical friend: Coaching and "backstage" logic as a response to power imbalance in supervision U1021
9.10-9.30	PRESENTATION Eva Marković, Ana Blagojević When supervision opens the mind: Reflections from a master's programme in applied music research Auditorium	PRESENTATION Ingeborg Nebelung Finding one's place: Supervision as support in the development of professional identity U1021
9.30.-10.00	CHAired DISCUSSION Auditorium	
10.00-10.30	Break	
Day 2 April 9	SESSION 7 INTERCULTURAL PERSPECTIVES ON SUPERVISION Chair: Ellen Stabell	
10.30-11.00	PRESENTATION Filip Babić Intercultural perspectives in thesis supervision in European music and arts universities Auditorium	
11.00-11.15	Break	
11.15-12.00	PANEL DISCUSSION AND CLOSING Chair: Therese Kaufmann. Panel: Ingeborg Nebelung, Leena Julin, Ting-Chia Wu, Fèlix Pastor Olives, Vika Kleiman Scheinbaum. Closing: Juha Ojala. Musical contribution: Torbjørg Wesnes (composer)/ Loïse Garçon (saxophone) Auditorium	
12.00-12.30	Lunch Outside Auditorium	

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12.30–13.15

KRISTINA MARIAGER-ANDERSON

Keynote lecture

Collective perspectives on research supervision in the arts

Kristina Mariager-Anderson is Associate Professor in Career Guidance at the Danish School of Education (DPU), Aarhus University, and Professor II at the University of South-Eastern Norway. She heads DPU's research unit in professional guidance and leads Working Group 3, Critical Practice in Career Guidance, within the COST Action Critical Perspectives in Career and Career Guidance (2024–2028). Her research examines how policy frameworks shape guidance practice, with a particular focus on youth transitions, educational participation, and the conditions for professional judgement in institutional contexts. She is committed to developing research-informed, critically reflective approaches to career guidance practice.

SESSION 1 SUPERVISION ON/IN ARTISTIC PRACTICE

Chair: **Rut Jorunn Rønning**

14.30–14.50

Dramaturgy as Supervisory Practice: Film-Based Doctoral Dissertations at the Artistic Research Centre of the mdw / Filmacademy Vienna

CHRISTINE LANG

(mdw – University of Music and Performing Arts Vienna)

The supervision of film-based doctoral dissertations faces the challenge of reconciling two seemingly contradictory requirements: the openness of artistic processes and the necessity of scholarly accountability. This paper examines how dramaturgical expertise can productively shape this mediating work.

Artistic research in film differs from conventional film projects in that the filmic process itself becomes a means of generating knowledge. The central question is not only: "How do I make a good film?" but, as example, "What can this film think

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that other forms of knowledge can not?” Herein lies the specific challenge of supervision: How does one support filmmakers in developing research questions that do not constrain their artistic vision but rather sharpen it?

Dramaturgical supervision understands itself as a practice of questioning: it helps to make aesthetic decisions visible as epistemological propositions. Framing, montage and sound dramaturgy are understood not merely as formal means but as modes of filmic thinking. Supervision must maintain the balance between artistic freedom and the necessity of making the research process communicable.

This lecture reflects on concrete supervisory situations and discusses how dramaturgical work – as the art of questioning and structuring – enables a specific form of academic mentorship. In doing so, it demonstrates that productive dissertations emerge where the tension between filmic and discursive thinking is not resolved but made methodologically fruitful. Current projects co-supervised at the Artistic Research Centre will be presented to illustrate these approaches in practice.

Bio: Christine Lang works as a film scholar, author, dramaturge, and filmmaker. She attended the University of Bremen before transferring to the Humboldt University of Berlin to focus on cultural studies, art history, and literary studies, after which she pursued studies in film directing at the Academy of Media Arts Cologne. She then worked as a researcher at the Konrad Wolf Film University of Babelsberg, where she also earned her doctorate in media studies, from 2009 to 2015. Beginning in 2016, she taught at institutions including the University of Music and Theatre Felix Mendelssohn Bartholdy in Leipzig, the Berlin University of the Arts, the German Film and Television Academy Berlin, the Free University of Berlin et al. During 2024, she has served as a visiting professor of artistic research at the Konrad Wolf Film University of Babelsberg. She assumed her position as a professor of film and media studies at Film Academy Vienna, the mdw's Department of Film and Television in oct 2024.
www.christinelang.eu

14.50–15.10

Breaking the Canon: Co-creative Supervision in a Doctoral Study of 1970s Progressive Rock Drumming

ALEX MUSAT

(National University of Music Bucharest)

This practice-based paper examines co-creative supervision through a doctoral case study at the National University of Music Bucharest, traditionally centered on the Western classical canon. My PhD project on 1970s progressive rock drumming is the first of its kind at the university, challenging expectations and expanding notions of musical research.

From the outset, my supervisor, Professor Valentina Sandu-Dediu, responded with openness, offering dialogue rather than hierarchical instruction. She validated the topic and allowed it to develop through conversations and exchanges of ideas.

Using my PhD journey to exemplify supervision as dialogue, I highlight a critical “mind-blowing” moment: realizing that rock music, including drummers who built kits from goat skins in Socialist Romania, can carry the same academic weight as the classical canon within a university traditionally focused on classical music.

This experience marked a pivotal moment in my development from practitioner to researcher. Supervision functioned as a partnership grounded in trust, with my supervisor willing to defend the project in an institution not typically associated with popular music research.

This paper presents a concrete example of co-creative supervision in action, showing how dialogue allowed a doctoral project on progressive rock drumming to flourish in a classical conservatory. Reflecting on this relationship, I illustrate how similar approaches could support projects that challenge disciplinary norms, helping IN.TUNE partner institutions recognize and legitimize research beyond the traditional canon.

Bio: Alex Musat is a PhD student at the National University of Music in Bucharest, where he explores 1970s progressive rock drumming. He is also a performer, music journalist, and radio host, combining scholarship with active engagement in contemporary music culture.

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As my work is practice-based, my portfolio includes a curated selection of interviews and performance videos demonstrating my research and musical engagement.

Interviews portfolio: <https://bit.ly/4pFY5zH>

Performance portfolio: <https://bit.ly/4aDNAc8>

15.10–15.30

Teaching Musical Style Today: Methodological issues, supervision, and cross-disciplinary practices in a multicultural context

STÉPHANIE MORALY & FABRE GUIN

(Conservatoire national Supérieur de Musique et de Danse de Paris)

This presentation draws on supervisory work with performance students and trainee pedagogues at Paris CNSMD. Across these experiences, musical style emerges as a technical, aesthetic, cultural, methodological, and pedagogical construct—central to artistic training yet difficult to define and transmit. In a globalized context where students may seek a “French style” while bringing their own cultural backgrounds, supervision becomes the space where expectations, tacit norms, and implicit models are negotiated. These encounters reveal epistemological asymmetries, the invisibilization of individual cultural frameworks, and the persistence of stylistic models presented as self-evident.

Using examples from instrumental, didactics and independent-study supervision as well as collaborative guidance settings, we will examine how these issues shape supervisory practice. We will focus on the tensions and methodological shifts that arise when supervising students’ work: reframing research questions, selecting or contesting analytical tools, negotiating cultural legitimacy, articulating tacit knowledge into explicit and operational forms. We will also consider how shared evaluation criteria can be developed.

Two pedagogical situations will make these dynamics visible:

1. The stylistic identity of the early French violin school: supervision here will highlight the tensions between institutional

expectations, students’ personal appropriations, and the need to avoid prescriptive transmission.

2. The study of French works marked by orientalism: supervision will enable a methodological shift inviting students to start from their cultural background rather than from the musical object itself, thereby challenging implicit asymmetries.

We will propose methodological pathways for a collective approach to supervision supporting the teaching of complex notions such as musical style.

Bio: Stéphanie Moraly is a concert violinist, teacher, and musicologist specializing in French music. She holds a Premier Prix from Paris CNSMD, a Master of Music from Boston NEC (USA), and a PhD in Musicology from Paris-Sorbonne University (dissertation on the French Sonata for Violin and Piano). Her performance career encompasses appearances as a soloist with orchestra, as well as extensive activity in sonata repertoire (Moraly-David Duo), and chamber music (Syntonia Piano Quintet). Her recordings dedicated to Debussy, Koechlin, Tomasi, Louis Aubert, Olivier Greif, Claude Delvincourt, Tôn-Thât Tiêt, Brahms, Dohnányi, Szymanowski, and Respighi have been widely acclaimed. A passionate educator, she currently teaches violin at Paris CRR and violin pedagogy at Paris CNSMD. Her research has resulted in publications on French Violin and Piano Sonata; Violin in France (history, acoustics, performance and lutherie); French and Franco-Belgian schools of violin playing and their impact on composition; questions of typology, taste, and style; and the composers Louis Aubert, Halphen, and Tomasi.

Born in 1988, Fabre Guin studied at Sciences Po Paris and later at the CNSMDP, where he received six awards. As organist, he is the titular player of the CavalléColl grand organ at the SainteGeneviève Church in Paris. He performs in concert across Europe and worldwide, and has made several recordings. As a researcher in musical analysis and aesthetics, his work focuses on Ravel’s compositional techniques, the music of Rolande Falcinelli, the correspondence between Schönberg and Kandinsky, and the role of musical elements in the films of Alain RobbeGrillet. Holder of the French Certificat d’Aptitude since 2014, he has taught musical writing and analysis for instrumentalists at the CNSMDP since 2018, and at HSLU since 2026. He has also been a guest professor at the Wuhan Conservatory in China since 2019.

SESSION 2 INTERDISCIPLINARITY AND COLLABORATION IN SUPERVISION

Chair: **John Vinge**

14.30–14.50

The Role of Co-Supervisors in Artistic Doctoral Projects: Fostering Interdisciplinarity or Managing Uncertainty? A UAB Case Study

DEJAN SUBOTIC

(University of Arts in Belgrade)

Since the introduction of artistic doctoral studies at the Faculty of Music in Belgrade in 2007, approximately 150 doctoral projects have been defended at the Performing Arts Department. Although only about one tenth of these projects can be formally classified as interdisciplinary, nearly two thirds involved both a supervisor and a co-supervisor. In most cases, co-supervisors were drawn from scientific or closely related disciplines, such as musicology, and were invited to join the project by the artistic supervisors. This apparent discrepancy between formal interdisciplinarity and supervisory practice raises important questions about the actual role and function of co-supervision in artistic doctoral research.

This paper investigates whether co-supervisors were consistently engaged in research directly related to their disciplinary expertise, or whether their involvement was motivated primarily by their experience in academic writing, research methodology, and publication practices. The analysis suggests that co-supervisors were not always involved across all phases of the research process, nor necessarily in areas aligned with their specific fields. Instead, their presence often reflected structural insecurities rooted in the prior education of both artistic doctoral candidates and their supervisors, whose training was largely practice-oriented and centred on traditional instrumental or performance pedagogy.

The study draws on survey data collected from former artistic doctoral students and supervisors, complemented by the author's reflective analysis based on experience as a doctoral student and later as a supervisor on twenty artistic doctoral

projects. By comparing cases of more and less productive collaboration with scientific and artistic co-supervisors, the paper identifies patterns of dependency, confidence-building, and skill transfer.

This paper concludes by proposing a set of strategies aimed at strengthening the research confidence and academic competencies of both artistic supervisors and doctoral candidates. It argues for the reform of master-level artistic education to better prepare future artistic researchers for independent, critically grounded doctoral work. In addition, it highlights the need to expand institutional opportunities that encourage and support the research activities of artistic teachers, enabling them to move beyond traditional conservatory-based roles and more fully engage in academic research cultures.

Bio: Dejan Subotić teaches Chamber Music and Methods of Artistic Research at the Faculty of Music, University of Arts in Belgrade. He holds BAs and MAs in Piano and Early Music (Harpichord) and a PhD in Chamber Music, with additional training in Stockholm, Sweden. His research areas include the democratisation of music, piano duo transcriptions, early Italian harpsichord music, piano fantasies in German Romanticism, and more. He has supervised twenty doctoral artistic projects. As a member of a piano duo, Dejan has performed complete works by Debussy, Satie and Schumann, with a live recording broadcast on BBC Radio 3. He regularly performs contemporary music with the Singidunum Trio and the Ngbaka Trio and has recorded several CDs.

14.50–15.10

An Imaginative Collaboration within the Framework of a Structured Doctoral Program (SDP)

TING-CHIA WU

(mdw – University of Music and Performing Arts Vienna)

There is a fundamental difference between an individual PhD and an structured doctoral program (SDP): interdisciplinary collaboration is central to the entire doctoral process. Beyond one's own research project, candidates work alongside peers who are simultaneously engaging with the same thematic framework from different disciplinary perspectives. These individual proj-

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ects are bound together within a structured academic setting. As a result, one's research contributions are always in dialogue with other disciplines.

This characteristic distinguishes the SDP from the traditional one-to-one supervision model. Within an SDP, the research horizon extends beyond a single supervisor or a solitary engagement with one's preferred archive or library. Thinking and writing processes are shaped through multidimensional and transdisciplinary networks, requiring continuous negotiation between individual research trajectories and collective inquiry.

As a PhD candidate in the structured doctoral program *Performing Matters: Manifold Temporalities* at the University of Music and Performing Arts Vienna, I would like to reflect on our experience of transdisciplinary collaboration across philosophy, performance studies, gender studies, musicology, and film and media studies. I will also address how I imagine supervision within such a framework by focusing on three concrete questions:

- How can I strike a balance between dialogue with expertise in my own field (my supervisor) and perspectives from other researchers?
- What kinds of power relations can be fruitful, productive, and healthy under different circumstances?
- When and why should supervision take place outside the formal structure of the doctoral program?

Bio: Born in Taiwan, Ting Chia Wu (吳挺嘉) is an artist and researcher currently based between Berlin and Vienna. His work—both theoretical and practice-led—examines the politics of representation and the production of knowledge within time-based media. He holds a degree in Fine Arts from the National Taiwan University of Arts and a Master's in the Ecology of Art & Media from the University of Paris 8. He is currently a scholarship recipient and research member of the Structured Doctoral Program *Performing Matters: Manifold Temporalities* at the University of Music and Performing Arts Vienna. <https://t-c-w.net>

15.10–15.30

Challenges in Tutoring Artistic Research Across Conservatories and Universities: Lessons from Logistical and Epistemological Differences with Musicological Tradition

LUCA CHIANTORE

(Escola Superior de Música de Catalunya)

Drawing on decades of experience as a musician, musicologist, and tutor of advanced research projects, this paper reflects on how tutoring in Artistic Research (AR) unfolds in diverse and often transitional institutional contexts. My perspective is rooted in my position as a full professor at ESMUC since its foundation, and enriched by long-term collaborations with the University of Aveiro, the UNAM (Mexico), and the Escuela Superior de Música Reina Sofía, alongside supervisory and evaluative experience at leading universities in France, Finland, Latvia, Lithuania, and Spain. Across these settings, tutoring in Musicology and Artistic Research reveals significant differences that are not limited to epistemological frameworks, but are deeply shaped by practical and institutional conditions. These include the challenge of sustaining consistent research progress under complex and often uncertain circumstances—parallel artistic commitments, paid work to support their studies, limited funding, and frequently geographic or institutional constraints—as well as limited ongoing contact between tutors and students. In many cases, supervisors are asked to guide research without having been trained in AR themselves, while students begin advanced research projects without having encountered AR as a structured field of inquiry. Looking across these settings, I argue that traditional one-to-one supervision often falls short. The paper therefore explores alternative formats that I have found effective in practice: collective tutoring, periodical research seminars, intensive residencies, and research-oriented meetings that function as extended tutoring spaces. By approaching tutoring as a situated, hands-on activity rather than a purely methodological task, this contribution aims to support reflection among educators and institutions developing sustainable research and supervision cultures in AR.

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Bio: Luca Chiantore (www.chiantore.com) is a pianist, composer, and scholar, currently a professor of Musicology at ESMUC in Barcelona. PhD in Musicology, he has given lectures and masterclasses in more than 150 institutions in Europe, Asia, and the Americas, and has supervised and directed numerous master's and doctoral theses in Musicology and Artistic Research. His books and articles on the history and theory of musical performance are well known, particularly in the Ibero-American sphere. Luca's Artistic Research projects explore innovative models of interaction between performance and composition, including the Tropos Ensemble (with pianist, composer, and electronic music producer David Ortola), inVERSIONS (an unconventional musicology-based approach to classical music performance), and The Spherical Piano, a pioneering endeavor featuring 360° binaural and panoramic stereo experiences through layered solo piano recordings, developed in collaboration with audio engineer Ronald Ayala.

SESSION 3 AGENCY IN PHD SUPERVISION

Chair: **Ellen Stabell**

16.30–16.50

Collective Agency in a Fragmented Doctoral Landscape: The Formation of UADoRe at Uniarts Helsinki

LEENA JULIN

(The University of the Arts Helsinki)

Uniarts Helsinki presents a distinctive doctoral environment in which extensive artistic– research projects coexist with the absence of a fixed-length, fully funded doctoral programme. While this structure enables considerable intellectual and artistic autonomy, it simultaneously produces systemic fragmentation. On one hand, the absence of a strict programme framework offers significant freedoms: flexible time management, the possibility for research directions to evolve, and opportunities for interdisciplinary and inter-artistic collaboration across the university's three academies—the Academy of Fine Arts, the Sibelius Academy, and the Theatre Academy. On

the other hand, this openness brings substantial challenges. Institutional structures vary widely between units—and even between supervisors—resulting in inconsistent support, uneven guidance, and unclear procedures. The lack of systematic funding further delays completion and increases researcher workload and vulnerability. Although artistically productive, the divergence between academies reinforces structural fragmentation at the doctoral level. In response, doctoral researchers organised themselves as UADoRe (Uniarts Doctoral Researchers) in April 2025. Since its formation, UADoRe has initiated regular cross-academy discussions and has sought to ensure doctoral representation in university decision-making, the development of equitable practices, and a strengthened sense of community. A university-wide survey conducted by the new association further clarified disparities in supervision, support structures, and examination practices, providing concrete data for advocacy. This presentation discusses the motivations behind UADoRe's formation, examines the key findings from the survey, and considers how UADoRe's early activities illuminate the everyday realities of doctoral researchers within an institution marked by structural diversity.

Bio: Holding master's degrees in both music and theology, Leena Julin combines these areas of expertise in her work as a composer of investigatory music. She is particularly interested in using art to explore the human mind and experiences of religiousness. In recent years, she has expanded her work to encompass sound art and conceptual art. Approaching the completion of her multidisciplinary artistic research as a doctoral researcher at the Sibelius Academy of the University of the Arts Helsinki, Julin has encountered both the joys and the challenges inherent in a multi-academy art university.

Uniarts Cris page:

<https://uniarts.cris.fi/fi/persons/0a20e59b-fa34-4af6-8b7a-139204ff97cf>

Supervision as dialogue: nurturing open, democratic, and respectful relations in doctoral supervision

GAUTE STORSVE & RUT JORUN RØNNING

(The Norwegian Academy of Music, NMH)

The pursuit of theoretical sophistication and methodological adaptability has been a defining focus within Nordic music education research. This tradition places significant emphasis on PhD dissertations, which play a pivotal role in shaping and advancing theoretical discourse in the field. Through their doctoral work, researchers engage in critical analysis of institutional practices, explore innovative conceptual approaches, and contribute novel insights to the discipline. Central to this process is the dialogical guidance between supervisors and doctoral students, which is crucial for fostering critical thinking, refining ideas, and shaping theoretical contributions. This presentation explores how doctoral research goes beyond merely applying existing theories, focusing instead on its role in generating new theoretical insights, and how supervision based on dialogue can emphasize doctoral students' developing autonomous work. The presentation emphasizes the dissertation as a dynamic platform for theoretical innovation, strengthened through collaborative supervision, which fosters the growth of knowledge in music education and related disciplines. The empirical foundation of this presentation draws on the firsthand experiences of the two participants, offering a reflective account of how dialogical supervision enhances the dissertation process and contributes to knowledge development in the research field. Finally, the presentation will extend and further discuss thematic issues raised in a panel on *The Nordic PhD as a site for theoretical development in music education research* at NNRME 2026, using these discussions as a point of departure for critical reflection on supervision as a democratic and dialogical educational practice.

Bio: Gaute Storsve, PhD, is a researcher, guitarist, and composer working in the field of music education. His doctoral research at the Norwegian Academy of Music, "I can't bring the same fuck-you attitude to school": Collaborative music contexts, gender diversity, and deep learning in Norwegian upper secondary schools, explores how stu-

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18.00–18.20

dents experience collaborative music-making across formal, informal, and non-formal learning contexts. Storsve has extensive experience as a guitar teacher and educator in popular music. Alongside his academic work, he is an active musician and composer who has released several critically acclaimed albums and contributed to numerous recordings and theatre productions.

Bio: Rut Jorunn Rønning is a PhD candidate at the Norwegian Academy of Music, specializing in cultural sociology and the philosophy of arts education. Her doctoral research explores perspectives on arts and knowledge within music and art schools, and how this institution is legitimized among central actors. Rønning's professional background includes roles as a performing musician, teacher, and leader in music and art schools, as well as serving as an advisor at the Norwegian Council for Music and Art Schools. This multidimensional perspective enriches her understanding of the intersection of theory and practice in the research of education and cultural policy.

SESSION 4 PHD SUPERVISION, PATHS AND STRUCTURES

Chair: LISBETH WATHNE SVINØ

PhD Supervision at the University of Music and Performing Arts Vienna

HANNA BRINKMANN

(MDW – University of Music and Performing Arts Vienna)

This contribution reports on the current status quo of PhD supervision at University of Music and Performing Arts Vienna (mdw), an IN.TUNE alliance institution. Based on insights from the Office of the Dean of Research Programmes, it addresses both formats of scientific doctoral education at mdw: the regular Doctor of Philosophy (PhD) programme and the Structured Doctoral Programme (sdp).

The PhD programme at mdw is a full-time, attendance-based scientific study programme that aims to foster advanced disciplinary expertise alongside the development of independent research competencies. Supervision in the regular PhD programme is primarily organised through individual supervi-

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sory relationships. A special form of doctoral education at mdw is the sdp. The first sdp cycle, Music Matters. Materiality, Knowings and Practices in Performing Arts (2020–2024), serves as a case study for this practice-based report. It introduced a cohort-based supervisory model that combined group supervision, peer learning, and interdisciplinary training formats. Drawing on the practical experiences gained during the implementation and coordination of this programme, the contribution reflects on concrete challenges and lessons learned, particularly with regard to group supervision in a heterogeneous doctoral cohort. By juxtaposing these experiences with supervisory practices in the regular PhD programme, the paper provides an applied perspective on how different supervision models are embedded in curricula, aligned with institutional contexts, and supported by quality assurance structures at mdw. As a practice report, the contribution offers insights into supervision cultures and contributes to ongoing discussions on research education and sustainable doctoral training frameworks.

Bio: Hanna Brinkmann works in the field of doctoral education at mdw - University of Music and Performing Arts Vienna, where she is responsible for the Graduate Center within the Office of the Dean of Research Programmes. Her work focuses on strengthening supervision culture, developing support structures, and designing onboarding formats for early-career researchers. From 2019–2022 she was the academic coordinator and from 2022-2024 deputy head of the Structured Doctoral Programme „Music Matters. Materiality, Knowings and Practices in the Performing Arts“ mdw’s first structured doctoral programme. She is also a senior scientist in the field of museum studies at the University for Continuing Education in Krems and supervises master students.

Smooth Path from Master’s Studies to Doctoral Studies at an Art University?

SAMULI KORKALAINEN & TUULI TALVITIE
(The University of the Arts Helsinki)

A project to strengthen research dimension and research-based education has been underway at the Sibelius Academy of the Uniarts Helsinki since April 2024. The project aims to

inspire academic staff to discuss the topic and develop ideas for improving education to more research-oriented direction.

One of the project’s starting points was the observation of a gap in the transition from master’s studies to doctoral studies in some degree programmes. Many master’s graduates find it challenging to apply for further studies because they have not been taught sufficient research skills, or indeed any, as part of their degree. This issue is linked to the long-term development of many music education institutions shifting from conservatory to university status.

Traces of the conservatory phase remain strong, and many teachers, particularly in classical music, still strongly emphasise teaching practical skills and see little significance in research. Conversely, some have always adopted a research-oriented approach to their work, albeit without considering it in these terms. Consequently, regardless of their own research orientation, they have been unable to guide students towards developing research skills or pursuing third-cycle studies.

Project leaders Tuuli Talvitie (Vice Dean for Research) and Samuli Korkalainen (Senior Advisor for Doctoral Education) will present the results of their project so far and will also discuss with the audience how curriculum development, teaching research skills, and providing higher-quality supervision could make the path from master’s studies to doctoral studies more natural and equitable.

Bio: Tuuli Talvitie works as a Vice Dean for research and doctoral education at the Sibelius Academy of the University of the Arts Helsinki. She has a background in ethnomusicology, teaching, performing and in different leadership roles.

Bio: Samuli Korkalainen finished his Doctor of Music degree at the Sibelius Academy of the University of the Arts Helsinki, in May 2021. He also holds a master’s degree in theology. Korkalainen works as a Senior Advisor for doctoral education at Uniarts Helsinki.

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SESSION 5 SUPERVISION AT THE MASTER'S LEVEL

Chair: JOHN VINGE

Research-Integrated Education: Supervision of a Master's Project on Supervision

JOHN VINGE, ELLEN STABELL & STINE LINDSETH

(The Norwegian Academy of Music, NMH)

Since 2018, the master's program in Music Education at the Norwegian Academy of Music (NMH) has explored research-integrated teaching, where students actively participate in their teachers' research projects. This fosters a shared community of practice, enabling students to learn research skills and adopt the mindsets of the research community. A key example is the "Ål Project", which sends first-year bachelor Music Education students to Ål, a rural municipality in Norway, for a week-long immersive practicum. During their stay, students participate in a variety of activities in collaboration with the Ål Extracurricular School of Music and Performing Arts (ÅKS). The project aims to (1) develop and evaluate new vocational practices in music teacher education, (2) prepare students for the multifaceted role of music teachers in rural areas, and (3) strengthen connections between on-campus teaching and practical training. In 2024–25, a master student in Music Education joined the Ål Project as part of her research-integrated coursework. She assumed two roles: (1) as a legitimate, peripheral participant in the research project, and (2) as a master student supervised by NMH teachers. Observing areas for improvement in the practicum, she developed her thesis as an action research project focused on enhancing the supervision skills of ÅKS teachers. Supervision emerges as a central theme on multiple levels in this project, offering learning opportunities but also raising ethical challenges, particularly regarding dialogue and power dynamics in supervision. In this paper, the multilayered nature of supervision, its learning potential, and its ethical complexities will be explored.

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Bio: John Vinge is associate professor of Music Education and head of the Music Education and Music Therapy Department at the Norwegian Academy of Music. He has published articles on assessment in music education, music and children's mediated culture and musicians' working situations. Vinge is also a performing musician and a renowned composer of children's music and produced music for a variety of children's programmes for the Norwegian Broadcasting Corporation (NRK).

Bio: Ellen M. Stabell is Associate Professor of Music Education at the Norwegian Academy of Music, where she teaches music education, instrumental didactics and supervises students at both bachelor's and master's level. She is also coordinator of the Bachelor programme in music education at NMH. Her research interests include sustainable music careers, talent development on the pre-college level, and Sámi perspectives in music education. Stabell has a background as a pianist and extensive experience as a piano teacher.

Bio: Stine Lindseth is a practice coordinator and lecturer in didactics at the Norwegian Academy of Music. She is currently pursuing a master's degree in music education, with a thesis focusing on supervision in teacher training practice. Lindseth has experience as a performer and educator, specializing in electric guitar, band, and ukulele. She also works as a music teacher at the Oslo School of the Arts.

8.50–9.10

A Polyphony of Perspectives: Master research supervision within a three-part curriculum

ANDREW JONAS WRIGHT

(Royal Conservatoire of the Hague)

Master Research at the Royal Conservatoire is embedded in a tripartite Master Project comprising artistic development, research, and professional integration. While these domains complement each other, they also introduce a complex 'cast of characters' with differing expectations, including the main subject teacher, professional integration coach, research supervisor, and master circle leader. Within this polyphony of perspectives, the student is challenged to find their own voice, following a path that ignites their artistic passion and leads to professional growth. At the outset, a student's artistic goals are often still in 'peripheral vision' – intuitively felt but not yet clear. Exploring innovative research topics can involve vulnerability, particularly

when they lead students to challenge the implicit boundaries of 'good taste' traditionally overseen by the main subject teacher. The professional integration trajectory can pull students in yet another direction as they find an angle to enter the marketplace. This potential dissonance is compounded when a student cannot (yet) fully articulate the reasons for their artistic choices. This presentation examines the inherent tensions and synergies of this curriculum as they play out in the research domain, offering a comparison to the period before its implementation and to a contrasting model at Codarts (Rotterdam). Drawing on my experience as master research supervisor at both institutions, I reflect on how power dynamics and institutional guidelines impact artistic freedom, agency, and subjectivity. Finally, I share some simple practices that give students a sense of ownership in their master project, helping them transition from 'master student' to 'expert'.

Bio: Andrew Jonas Wright is a pianist fascinated with the intersection of performance, pedagogy, and research. He holds a PhD from Leiden University and currently serves as Master Research Supervisor at the Royal Conservatoire of The Hague and as a Research Coach at Codarts Rotterdam.

As a performer, he has won many prizes including at the Vienna International Piano Competition, and has performed with orchestras in several countries. A recent recording project of the complete solo works of Brahms on a historical instrument is due for release in 2026. Among many broadcasts, he has performed on National Public Radio (US), NPO Klassiek, and Podium Klassiek (NL).

As a piano teacher, Andrew integrates insights from his own research and traditional approaches in meeting the personality and needs of each individual student. He teaches a large class of private piano students in The Hague, many of whom have won competitions and gone on to professional training.

When Supervision Opens the Mind: Reflections from a Master's Programme in Applied Music Research

EVA MARKOVIĆ & ANA BLAGOJEVIĆ
(University of Arts Belgrade)

This presentation is developed from the perspective of a master's student in the Applied Music Research programme, a one-year, 60 ECTS programme that integrates music research with new technologies, entrepreneurship, and audience engagement in a broader social context. Drawing on our shared experiences as students, we reflect on supervision as an evolving dialogue and a process of continuous development.

The interdisciplinary structure of the programme positions supervision at the intersection of artistic research, critical thinking, and real-world project development. Through examples from our studies, we highlight moments in supervision that were particularly eye-opening—situations where open dialogue, carefully framed questions, and shared responsibility between supervisor and student enabled collaborative thinking. We emphasize how our professors and mentors encourage us to develop our own ideas and solutions by consistently providing materials and guidance that foster independent reflection. This support is crucial psychologically, as it builds trust in our work, motivates us to write, experiment, and develop our own creative voices.

We also address how power relations in supervision transform within a programme that promotes socially engaged and entrepreneurial approaches. Additionally, we consider how peer exchange and group discussions complement formal supervision and contribute to a more democratic learning environment.

Bio: Eva Marković (b. 2002, Niš, Serbia) is a Serbian musician, music educator and arts manager. She completed her primary and secondary music education in Niš, specializing in solo singing, piano and music theory, graduating as Student of the Generation with more than 20 national and international awards. In 2021, she enrolled at the Faculty of Music, University of Belgrade, Department of Music Pedagogy, graduating in 2025 with a GPA of 9.75. Since the beginning of her studies, she has been an active member and soloist of the Academic Choir Collegium

Musicum, performing over fifty concerts across Europe and Asia, and contributing to the choir's production team.

She has participated in Barcelona Arts Summer School and KotorArt Academy, and worked as Assistant Project Manager within the KotorArt Festival. Eva is a co-founder of the Balkan–China Stage Foundation, currently works as manager and PR of the VooDoo Piano Duo and teaches solfège at a private music school.

She is currently a Master's student in Applied Music Research at the Faculty of Music in Belgrade.

Bio: Ana Blagojević (b. 2000, Valjevo, Serbia) is currently a Master's student at the UNESCO Chair for Cultural Policy and Management (University of Arts in Belgrade) and in the Applied Music Research Programme (Faculty of Music, University of Arts in Belgrade). Ana holds a bachelor's degree in Music Theory from the Faculty of Music in Belgrade. She is an active member and soloist of the Academic choir Collegium Musicum and also a part of the choir's production team. In 2025, she worked as Assistant Project Manager at the KotorArt Festival and was a participant in the KotorArt Academy for Performing Arts. Her main focus is on artistic production and the enhancement of music education systems. Her professional experience includes music pedagogy in many different institutions, festival production, volunteering in numerous cultural events, collaboration in theatre productions and DJ-ing. She speaks English at C1 level and has strong organizational and interpersonal skills.

SESSION 6 SUPERVISION FOR PROFESSIONAL PRACTICE

Chair: **Ingeborg Nebelung**

8.30–8.50

Rethinking supervision. The case of the Practicum of Pedagogy in the Music Degree at ESMUC

VIKA KLEIMAN SCHEINBAUM

(Escola Superior de Música de Catalunya, ESMUC)

To discuss supervision strategies, I present the case of the Pedagogy Practicum at ESMUC. The Practicum for the specialization in Music Pedagogy at ESMUC proposes an approach to the professional reality of music education and at the same time to the development of research skills during the music degree, as

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a prelude to future research for undergraduate theses, master's, and PhDs.

The Practicum aims for a deep reflective experimentation in the development of professionalism, understanding that those responsible for education research must be the teacher-researchers themselves, not external agents, to generate a deep critical understanding and improvement of the educational reality.

Formative Practicum VS Work Placement. The practicum proposes a transversal process in two annual subjects of 4 credits each, which involve the transfer of the content and skills of the degree, and the approach to processes of research and educational intervention.

It includes an introduction to the use of research processes, strategies, and tools such as: observation, participant observation, document review, interviews, creation of a field journal, needs assessment, design, implementation and redesign of an educational program, design and application of evaluation tools for the design and implementation, and the creation of a report with documentation, description, reflection, and critical analysis of the process.

In this context, supervision is proposed as a diverse and complex configuration sustained by dialogue through individual tutoring (teacher-student), group tutoring (one teacher-several students), in-depth sessions (two teachers-group of students), collective sessions (practicum coordinator-students), collaborative support of teachers (practicum coordinator-teachers), peer work session (several teachers- group of students)

Bio: Professor in the Department of Education and Artistic Mediation at ESMUC since 2003. Professor in the Master's Program in Pedagogy for Musicians and Coordinator of the practicum for the pedagogy specialization of the music degree at ESMUC. Dancer and researcher specializing in somatic education applied to higher music education. Her work ranges from research, teaching and artistic creation.
<https://www.esmuc.cat/es/professorat/vika-kleiman/>

8.50–9.10

From Master to Critical Friend: Coaching and “Backstage” Logic as a Response to Power Imbalance in Supervision

LISBETH WATHNE SVINØ

(The Norwegian Academy of Music (NMH))

The traditional master-apprenticeship model in higher music education is often characterized by inherent dynamics of power. While effective for technical skill training, it can unintentionally create “structural passivity” where the student relies on the master's validation to act. To nurture an open, democratic, and respectful dialogue and strengthen student independence, supervisors must actively move from an instructing to a facilitating role. This practice paper introduces a supervision methodology rooted in professional coaching (ICF) and dramaturgical sociology (Goffman).

Based on 15 years of development with “The Livelihood Enterprise” (Sustainable Creative Practice) at the Norwegian Academy of Music, I will demonstrate how the distinction between “Backstage” and “Frontstage” can be used structurally in supervision. While “Frontstage” is the arena for professional performance, the supervision space is explicitly defined as “Backstage”—a psychologically safe zone free from “impression management.” Here, failure is destigmatized, and power relations are balanced by shifting the focus from assessment to exploration.

The presentation introduces tools to build student self-efficacy, such as the “Pull vs. Push” strategy, where the supervisor “pulls” solutions from the student rather than “pushing” advice. Furthermore, I present “coaching triads,” a form of peer supervision that democratizes the learning process and provides valuable “vicarious experience” (Bandura). These methods shift authority to the student's own resources (Sarasvathy's “Bird-in-hand”), transforming them from passive recipients into active entrepreneurs. This contribution addresses the supervisor's role as a “critical friend”—balancing care with demands to equip students for a sustainable career.

Bio: Lisbeth Wathne Svinø is an Assistant Professor of Entrepreneurship at NMH, where she has developed several courses in cultural and professional practice.

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Since 2011, she has been responsible for the design of Cultural Entrepreneurship – Self-Leadership, Communication and Project Work, one of NMH's continuing education programmes.

With a background as a classical percussionist, business executive and ICF-certified coach, she bridges artistic practice with the realities of working life. Her entrepreneurship teaching centres on The Livelihood Enterprise, a framework that helps students understand their artistry as a sustainable creative career requiring actionable competence.

Svinø integrates coaching methods into supervision to support autonomy and reduce traditional power imbalances in arts education.

She is part of the LifeLongLearning Working Group (WP6) in IN.TUNE coordinating the LifeLong Healthy Musician series in Spring 2026, and contributes to national development work as a supervisor for the Norwegian Council for Schools of Music and Performing Arts.

9.10–9.30

Finding one's place: Supervision as support in the development of professional identity

INGEBORG NEBELUNG

(The Norwegian Academy of Music (NMH))

The transition from education to working life is a demanding phase for many newly qualified professionals. For music therapists, who often work alone in their field at the workplace and without established supervision structures, this transition can be particularly challenging. This presentation shares experiences from a developmental project that explored how participation in a supervision group can support early-career music therapists in developing their professional identity.

Over the 2019–2020 academic year, I facilitated a supervision group with three newly qualified music therapists. The empirical material consists of my own reflective logs and email interviews with the participants. The challenges faced by the supervisees are illustrated through three narratives: Anna, who struggled to find a sense of security in her role; Beatrice who navigated multiple and conflicting role expectations; and Celia, who experienced isolation and powerlessness within her institution.

In this presentation, I discuss how supervision can function as a space for reflection, mastery, and the development of

professional identity. The findings indicate that the supervision group provided the participants with support to recognise and articulate their own resources, share experiences, and develop strategies for managing everyday work. I conclude with reflections on how supervision can support learning across contexts and contribute to strengthening both the individual practitioner and the profession as a whole.

The contribution is transferable to other professional fields and will be particularly relevant for supervisors working with newly qualified professionals in various occupations and contexts.

Bio: Ingeborg Nebelung, has been working full time as a music therapist for more than 20 years, mostly with children in schools and kindergartens. She is an assistant professor at the Norwegian Academy of Music in Oslo, where she teaches at the music and health program (bachelor), the music therapy master program, and is the Head of the supervisor training program for placement supervisors. She has recently submitted her PhD thesis, which focuses on expectations towards music therapy with children and adolescents in challenging life situations.

SESSION 7 INTERCULTURAL PERSPECTIVES ON SUPERVISION

Chair: **Ellen Stabell**

10.30–11.00

Intercultural Perspectives on Thesis Supervision in European Music and Arts Universities

FILIP BABIĆ

(The University of the Arts Helsinki)

The majority of European music and arts universities are built on the diverse cultural backgrounds of their students, yet supervisory frameworks often assume shared norms of communication, authority, and academic progression, with few policies or guidelines to manage differences. This presentation examines thesis supervision in higher education as an intercul-

tural process, addressing the question: How can intercultural dialogue be established in supervision in a way that supports both democratic principles and effective supervisory practice? The main component explores how culturally influenced understandings of authority, responsibility, and communication develop during supervision for both students and supervisors. International supervision can involve different expectations on hierarchy, autonomy, and participation, but these differences often become more visible as the supervisory relationship progresses. The focus is on the structured development of mutual understanding between supervisor and student. While there has been significant progress in intercultural competences within academic environment in general, supervision processes require clearer attention and defined institutional guidelines. This presentation approaches intercultural communication in supervision from an auto-ethnographic perspective. It draws on the author's experiences studying at multiple music universities across Central, Eastern, and Northern Europe, examining how this cultural diversity shapes the understanding of academic expectations, responsibilities, and supervisory norms. It also considers both performance-focused music studies and applied fields such as arts management. The presentation concludes by arguing for more explicit institutional frameworks, shared expectations, and targeted training to strengthen intercultural, democratic, and effective supervision practices in higher music and arts education.

Bio: Filip Babić is a classical guitarist and Master's student in Arts Management, Society and Creative Entrepreneurship at the Sibelius Academy in Helsinki. He has studied at several European institutions, including universities in Vienna, Munich, Bratislava, and Krakow, combining performance studies with applied arts management. His training includes masterclasses with internationally recognised guitarists and participation in multiple competitions, providing insight into diverse educational and artistic practices. Since 2018, he has been involved in organising cultural programs and events within the arts sector. His research and professional interests focus on European arts education, intercultural communication, and the development of sustainable practices in classical music institutions.

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