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**Date:** 5 February 2026

# External Evaluation Report (Programmatic within the framework of Departmental Evaluation)

- **Higher Education Institution:**  
Cyprus Institute of Technology (CUT)
- **Town:** Limassol
- **School/Faculty:** Fine and Applied Arts
- **Department:** Department of Fine Arts
- **Programme(s) of study**  
**In Greek:**  
Διδακτορικό Καλών Τεχνών  
**In English:**  
PhD in Fine Arts  
**Language(s) of instruction:** Greek and  
English

**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 2021 [L.136(I)/2015 – L.132(I)/2021].**

## **A. Introduction**

*The Department of Fine Art is operating in a growing sector, where Greek language and Cyprus-related research on and in art are still at the beginning and desirable by the many stakeholders. Art education was in its infancy (private and low academic level institutions were the norm) when the university and its programmes were established over a decade ago.*

*The visit was conducted in person on site. We were provided with substantial insights into the structure of the University, the School and the Department during a series of meetings with the relevant representatives.*

*We were facilitated in visiting the campus, saw the UG studios, the library, lecture theatres and other facilities, including the building site of the envisaged future building of the Department.*

*The on-site visit included a meeting with a group of current and just graduated MAs as well as one prospective and one current PhD student.*

*We spoke with the Art History teaching staff and met with the Fine Art staff, heads of Dpt, School and Vice-Rector of the University, explaining the structures to us.*

*Two stakeholders, one from an artists’ residency programme and an art / media space / research centre informed us on the broader ecosystem in which students and graduates operate.*

*We would recommend that the Department reconsider the current designation “PhD in Fine Arts.” The title has a somewhat antiquated ring and, more substantively, fails to reflect the character of the work actually being produced: it neither conveys the art-historical and theoretical rigour of scholarly dissertations nor acknowledges the distinctive methodological framework of practice-led or practice-based artistic research. Our recommendation would instead be: “PhD in Art History, Theory and Practice” or possibly PhD in “Art Research”.*

## B. External Evaluation Committee (EEC)

| <i>Name</i>                       | <i>Position</i>                                        | <i>University</i>                                    |
|-----------------------------------|--------------------------------------------------------|------------------------------------------------------|
| <b>Christa-Maria Lerm Hayes</b>   | Professor of Modern and Contemporary Art History       | University of Amsterdam (UvA)                        |
| <b>Alix Bovey</b>                 | Professor of Medieval Art History                      | The Courtauld Institute of Art, University of London |
| <b>Christian Berger</b>           | Professor of Art History (Modern and Contemporary Art) | Universität Siegen                                   |
| <b>Alkinoos Ioannis Ioannidis</b> | Undergraduate Student                                  | University of Cyprus                                 |

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

#### **Findings**

##### **1.1. Policy for quality assurance**

*The PhD in Fine Arts' policy for quality assurance has formal status and is available publicly. EEC is confident that the structures, regulations and processes that are in place are working effectively to support the teaching and administration of the programme. The use of plagiarism detection software via Moodle ensures that CUT and the department are alert to the dangers of academic fraud. The documentation, presentations, and student group meeting offered reassurance that the culture and practices of the programme is inclusive. External stakeholders collaborate with the department to the benefit of the students and the wider research and visual arts culture.*

*External evaluation of the University and its courses take place on all different levels.*

*The department's staff is vetted every 2-4 years for promotion and mechanisms exist to part with non-research-active staff.*

*Judging by existing staff, appointment procedures work well and result in highly visible, active and internationally trained colleagues.*

*Teaching is evaluated on a regular basis through detailed forms filled in by the students that are reviewed afterwards.*

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

*The EEC finds that the PhD in Fine Arts has appropriate learning outcomes that are in keeping with CUT's institutional strategy. The programme is responsive to student feedback and works with stakeholders; we feel that there is further potential in collaboration with the local stakeholder group, especially as this would help to ensure the sustainability and vibrancy of the local arts culture. The external speaker programme brings internationally recognised scholars to the department; should funding be available (or be enabled by further collaborations), an expansion of this programme would be beneficial for the students and for the faculty, who collectively represent an impressive international network.*

*Through the documentation and presentations, EEC was satisfied that the PhD programme is designed and delivered in a way that develops students' professional capabilities, noting that many have already established themselves in relevant professions before embarking on their studies. Students are empowered as researchers by the programme, especially through the dissertation component. The design of the programme is compliant with ECTS and the National Qualifications for Higher Education frameworks, and the management of programme approval processes is clearly well managed by CUT's administrative structures.*

*The decision to deliver the taught components of the programme (where applicable) in 'twilight hours' responds to the work and caring responsibilities that most of the cohort manage alongside their studies. Students seemed content that the workload, while challenging, is feasible, while faculty noted that they have adopted strategies for ensuring that critical reading is done before classes (e. g. by making the most important readings available in hard copy).*

*We were furnished with the previous / first external programme approval reports. Internal quality assurance is via student survey per module and internal quality reporting / target-setting and review. Stakeholders were asked in a larger review conducted by Dr. Efi Kyprianidou*

## **1.3.Public information**

*On the official institution's website, there is some information posted regarding the PhD programme in Fine Art, including an advertised position with fee waiver currently. Detailed information on the school, the department and the different programs of study can easily be obtained online.*

*For the wider public: Apart from the newsletter (see 1.4), there is also a well-maintained Instagram page of the Department.*

## **1.4. Information Management**

*Programme and module descriptions, learning outcomes, literature etc, as well as the library catalogue etc are available for students and faculty online and via the Moodle platform. There is an electronic newsletter of the Faculty of Fine and Applied Arts that can be subscribed online as a means of constant communication with alumni, the general public, artistic organizations, and other stakeholders.*

### **Strengths**

#### **1.1. Policy for quality assurance**

*At PhD level, quality assurance is embedded in the current process of supervision and monitoring, as well as, most importantly, by examining each PhD. The regulations are clear about the number and qualifications of examiners, as well as conflicts of interest etc. This is on par with PhD programmes elsewhere.*

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

*There is a rigorous periodic assessment, such as the one we have carried out. There is much resource expended, and the external and internal assessors / efforts of team members are considerable.*

#### **1.3. Public information**

*Well-structured and easy to obtain.*

*On an informal level, which is important in a small ecosystem such as Cyprus, we found that staff were well connected to local and (inter)national networks, providing and receiving information.*

*Students mentioned that they have learned about the profile of the department when looking for a suitable course of study within Cyprus and were particularly attracted by this particular Faculty's / Department's profile.*

#### **1.4. Information management**

*Apart from a well-suited communication infrastructure with the students, we noticed very positively the commitment to engage in a constant conversation with stakeholders and the wider public.*

### **Areas of improvement and recommendations**

#### **1.1. Policy for quality assurance**

*N/A*

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

*The Agency's forms are at times unnecessarily voluminous. Some information, such as Greek receipts and redundancies are not helpful for a swift and effective reviewing process.*

## 1.3. Public information

*There could be a direct link to the Department's Instagram page from the Faculty and/or Institute webpage. (We only found a link to CUT's general Instagram page.)*

## 1.4. Information management

*N/A*

Please select what is appropriate for each of the following sub-areas:

| 1. Study programme and study programme's design and development |                                                  | <i>Non-compliant/<br/>Partially Compliant/Compliant</i> |  |  |
|-----------------------------------------------------------------|--------------------------------------------------|---------------------------------------------------------|--|--|
| 1.1                                                             | Policy for quality assurance                     | Compliant                                               |  |  |
| 1.2                                                             | Design, approval, on-going monitoring and review | Compliant                                               |  |  |
| 1.3                                                             | Public information                               | Compliant                                               |  |  |
| 1.4                                                             | Information management                           | Compliant                                               |  |  |

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

### Findings

### 2.1 Process of teaching and learning and student-centred teaching methodology

*The PhD programme is designed with an understanding that students will be coming from a variety of backgrounds; some come from the CUT's MA in Fine Arts, and others come with backgrounds in fine art, art history, and other humanities degrees. The programme therefore has to bring some students 'up to speed', which happens through*

*attendance of (parts of) the MA offered. Thus, it is very successful in tailoring the curriculum and individualised support / offers of areas to research to meet these needs. Through the PhD dissertation in particular, students are able to formulate their own research projects and, with support from their supervisors, work independently. We were not presented with evidence of complaints or disciplinary issues relating to the PhD programme, but we are confident that the University's overall process and ethical regulations are comprehensive.*

*The current and prospective PhD researcher(s) we met are complimentary about the excellence of supervision in art practice (also from the Fine Art and Media side) and Art History. Methodologies differ and include options for practice-based / artistic research. The vocabulary used in this latter area differs slightly from that used in our own institutions. Some more dedicated specialism in these discourses would help the programme (see 3.2. below), but it is also advantageous to generate a local ecosystem in this field.*

## **2.2 Practical training**

*This PhD programme is engaged with art history and theory, as well as practice elements to the submissions. In conversation with staff, it was clear that on the theoretical and philosophical level, theorization and contextualization of a research question are demanded also from candidates pursuing projects with practice. This could be clearer in the documentation (i.e. it is not a matter of either or).*

*Practical training is offered university-wide and pertains e.g. to writing, which (as it is in Greek) was not possible for us to appreciate in depth.*

*Candidates may prepare an exhibition or other project, which will be good to show in the new building or elsewhere on the island. (This may need more funds than is the rule for other PhDs).*

## **2.3 Student assessment**

*PhD assessment is a matter of individual viva organization. The EEC is content that the University's regulations are followed.*

*We were not given any past PhD samples.*

## **Strengths**

### **2.1 Process of teaching and learning and student-centred teaching methodology**

*Observations on the MA apply. At PhD level, this is a matter of individual projects and will be diverse, i.e. hard to generalize for us (as we are not the examiners of these PhDs).*

## 2.2 Practical training

*Studio facilities are necessary for many if not most PhDs with a practice component. Sometimes the Media School's training and facilities can be helpful.*

## 2.3 Student assessment

*This is examined externally and internally for every PhD: both at "confirmation" stage and at the viva. This is international standard.*

### **Areas of improvement and recommendations**

## 2.1 Process of teaching and learning and student-centred teaching methodology

*Some (more) excursions could be attempted, despite the care duties, jobs and/or financial restrictions that students have (many are part-timers).*

## 2.2 Practical training

*We are confident that Fine Art and Media staff are willing and capable of training / supervising the practice elements of the PhDs (if applicable). There is adequate encouragement for staff to become engaged in PhD supervision (fee waiver).*

## 2.3 Student assessment

*We would have appreciated a list of current PhD topics and those examined previously (with names of supervisors and examiners).*

*Composition of theory / practice supervisory teams is possible, safeguarding artistic excellence also. While we find it desirable that art professors not holding a PhD themselves can be part of a PhD committee, we would strongly recommend that at least one member of both the supervision and the examination committees holds a PhD.*

**Please select what is appropriate for each of the following sub-areas:**

| <b>2. Student-centred learning, teaching and assessment</b> |                                                                           | <b><i>Non-compliant/<br/>Partially Compliant/Compliant</i></b> |  |  |
|-------------------------------------------------------------|---------------------------------------------------------------------------|----------------------------------------------------------------|--|--|
| <b>2.1</b>                                                  | Process of teaching and learning and student-centred teaching methodology | Compliant                                                      |  |  |

|            |                    |           |                        |  |
|------------|--------------------|-----------|------------------------|--|
| <b>2.2</b> | Practical training | Compliant |                        |  |
| <b>2.3</b> | Student assessment |           | Partially<br>Compliant |  |

### **3. Teaching staff (ESG 1.5)**

#### **Findings**

#### **3.1. Teaching staff recruitment and development**

*The existing faculty is of excellent quality, comprising scholars whose research profiles are well-defined and mutually complementary. We note with approval that the Department has already taken steps to expand its capacity in recent years, most notably through the appointment of an Assistant Professor in early modern art with a strong profile in transcultural perspectives—an addition that has enriched the programmes' chronological and methodological range. However, as outlined in the Departmental and MA documents, the next appointment should address the pressing need for expertise in contemporary art, artistic research discourse, social practice / ecological art and curatorial practice, so as to align with institutional vision statements, as well as local community needs and current, international art (research) practice.*

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

*The teaching team responsible for the PhD programme is small but highly committed, and its members' research and teaching profiles complement one another effectively. Notwithstanding these strengths, we identified a significant gap: the absence of a post with a dedicated focus on contemporary art, artistic research discourse and curatorial practice, specifically addressing the societal and context-related issues mentioned in the institutional vision and further enabling work in artistic research through its discourse. We therefore strongly recommend that the department appoints such a specialist, who would significantly strengthen the programmes' alignment with contemporary professional and scholarly demands and CUT's institutional vision.*

*With regard to the Faculty and the Department more broadly, our impression is that the existing staff profiles cover a commendable range of artistic and scholarly practices, and we observed productive synergies between the practising artists and the art history/theory faculty, which is particularly gratifying to see when looking at it with a view to PhD supervision and examination. We note that an additional post in painting is under consideration, which may well be justified in the context of the undergraduate programme. For the postgraduate / PhD programmes under review, however, we would*

*urge the Department to prioritise the recruitment of a contemporary art historian whose profile also encompasses curatorial theory and practice; social practice art and artistic research discourse. Such an appointment would address a conspicuous lacuna in the current provision and significantly strengthen the programmes' alignment with contemporary professional and scholarly demands.*

### **3.3.Synergies of teaching and research**

*Thesis supervision is firmly grounded in the faculty's active research interests, which ensures that students are exposed to methodological and theoretical developments at the forefront of the discipline(s).*

#### **Strengths**

#### **3.1.Teaching staff recruitment and development**

*Staff recruitment is a strength, judging by existing faculty's education and academic excellence (as above).*

*The existing art history and theory faculty offer well-established expertise in early modern and modern art, aesthetics and philosophy of art, as well as postcolonial and Mediterranean studies—areas that lend the programmes a distinctive and locally relevant intellectual identity.*

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

*See findings above: The teaching team responsible for the programmes under review, though modest in size, demonstrates a high level of commitment, and its members bring research and teaching profiles that are mutually reinforcing. At the level of the Faculty and Department more broadly, we found the existing staff profiles to represent a commendable breadth of artistic and scholarly practice, with evident synergies between the practising artists and those working in art history and theory. As stated, the number of staff should be enhanced also with a view to (co) supervision and examination: critical mass needs to exist here to avoid conflicts of interest and expertise at the same time.*

#### **3.3. Synergies of teaching and research**

*Throughout our visit, we gained a strong impression that the staff's highly active research engagement directly informs and enriches their teaching and supervising. Students spoke appreciatively of this close integration, which fosters an intellectually stimulating environment and allows them to engage with current scholarly debates at first hand.*

## **Areas of improvement and recommendations**

### **3.1. Teaching staff recruitment and development**

*A complementary post in contemporary art, curating / social practice / artistic research discourse (as argued above): These strengths of the existing faculty notwithstanding, we identified a conspicuous and consequential gap: no post is currently dedicated to contemporary art and curatorial practice, despite the prominence of societal and context-related concerns in the institutional vision. This is precisely the area most frequently cited by students—both in the written documentation and in our conversations during the site visit—as requiring greater curricular attention. Moreover, our discussions with external stakeholders from cultural organisations revealed considerable potential for collaboration and knowledge exchange in this field, potential that cannot be fully realised without dedicated in-house expertise. We therefore strongly urge the Department to address this deficiency as a matter of the highest priority.*

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

*There is a Professor in the Department, but not one in Art History. Possibly due to tenure processes and the age of the institution, there are quite a number of Associate Professors and fewer Assistant Professors and ordinary Lecturers. Over time, the distribution is likely to become more even.*

### **3.3. Synergies of teaching and research**

*If we had seen somewhat more clearly which funded research projects staff are involved in, the participation of PhD candidates in them – or the potential for this – would have been more evident to us. MA graduates could be guided to co-author research grant applications, so as to write PhD positions into them.*

*While the existing synergies between supervision and research are commendable, the appointment of a scholar combining art-historical and theoretical expertise with curatorial practice would further strengthen this integration. Such a post would create opportunities for practice-led research and allow students to engage with exhibition-making not merely as a career pathway but as a mode of critical inquiry in its own right. The integration of curatorial practice and research as well as artistic research discourse would be especially pertinent in a Department of Fine Arts, where the co-presence of art historians and practising artists creates unique conditions for bridging critical discourse and creative practice.*

*There are synergies with staff expertise in the Department of Media, as well as in other institutions on the island, particularly the University of Cyprus' Department of Architecture, and the Open University's art management and related specialisms.*

*Stronger collaboration across these institutions would particularly help (co)supervision of PhD projects, research collaboration and examining, thereby strengthening the art (history) ecosystem on the island. One could explore international collaboration further afield in the Eastern Mediterranean.*

| 3. Teaching staff |                                            | <b>Non-compliant/<br/>Partially Compliant/Compliant</b> |                     |  |
|-------------------|--------------------------------------------|---------------------------------------------------------|---------------------|--|
| 3.1               | Teaching staff recruitment and development | Compliant                                               |                     |  |
| 3.2               | Teaching staff number and status           |                                                         | Partially compliant |  |
| 3.3               | Synergies of teaching and research         | Compliant                                               |                     |  |

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

##### **Findings**

##### **4.1 Student admission, processes and criteria**

*Regulations regarding student admission are publicly available, alongside the relevant access policies, admission processes and criteria are implemented consistently and in a transparent manner.*

*Admission is handled professionally / PhDs are advertised publicly.*

##### **4.2 Student progression**

*Interest was expressed by many MA students / graduates in pursuing a PhD here.*

##### **4.3 Student recognition**

*Regulations regarding student qualifications, periods of study, exemptions from requirements due to experience, etc, are in place. We infer that there is compliance with the Lisbon Recognition Convention and/or cooperation with other institutions, quality assurance agencies and the national ENIC/NARIC centre, as degrees are recognized under the Bologna framework. The University is a member of a consortium of European Technical Universities. Erasmus t+ exchanges are utilized and greatly valued.*

*There are some prizes and (local) employment successes. The art history / art (education) sector was also presented to us as a professionalized field, where PhD graduates will have enhanced chances at employment. However, in fine art, the*

*standing of the respective practice is more important – as it should be. Artists often pursue PhD research to enhance their (researched) practice. Stakeholders have expressed care and attention for this Department's graduates and their contribution to the Cypriot art ecosystem.*

#### **4.4 Student certification**

*Regulations regarding student certification have been published. We saw no evidence to suggest that there are any issues regarding appropriate certification. Student certification is handled professionally.*

### **Strengths**

#### **4.1. Student admission, processes and criteria**

*The ambitions to grow the cohort(s) are well supported institutionally.*

#### **4.2 Student progression**

*Evidence of this exists (as above).*

#### **4.3 Student recognition**

*Evidence of this exists (as above).*

#### **4.4 Student certification**

*Student certification is handled professionally (see above).*

### **Areas of improvement and recommendations**

#### **4.1 Student admission, processes and criteria**

*There is admission from a broad spectrum of people, among them professionals in the art (and cognate) fields. This is a strength and also a challenge that staff are handling via set texts to bring the cohort to a comparable level (as no BA in Art History exists locally and in all of Cyprus).*

#### **4.2 Student progression**

*Evidence has been presented (as above)*

#### **4.3 Student recognition**

*Not enough alumni have as yet been generated to evidence employment on a larger scale or internationally.*

#### **4.4 Student certification**

*N/A*

| Sub-area   |                                           | <b><i>Non-compliant/<br/>Partially Compliant/Compliant</i></b> |                     |  |
|------------|-------------------------------------------|----------------------------------------------------------------|---------------------|--|
| <b>4.1</b> | Student admission, processes and criteria | Compliant                                                      |                     |  |
| <b>4.2</b> | Student progression                       | Compliant                                                      |                     |  |
| <b>4.3</b> | Student recognition                       |                                                                | Partially compliant |  |
| <b>4.4</b> | Student certification                     | Compliant                                                      |                     |  |

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

#### **Findings**

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

*Based on a review of the documentation, presentations from senior university officials, discussion with faculty and students, and a visit to the CUT Library, the EEC is content that students have access to a wide range of relevant teaching and learning resources, including books, ebooks, journals, and databases. We were impressed by the availability of materials in Greek and English, as well as other European languages. This reflects a highly polylingual academic culture.*

#### **5.2 Physical resources**

*The library provides printed and digital resources, as well as appealing study spaces for students. The library appears to be a very student-friendly space: on our visit, it was striking how many students were using the library as a space for study as well as for socialising (the chess board appears to be well-used). In addition, displays of historic photographs and a display dedicated to Vasilis Michaelides, after whom the library is named, convey a civic institutional character.*

*Inter-library loan is generously organized.*

*Funding of research travel (to conferences, archives, collections) up to 1000 Euro per student per year is an important resource.*

### **5.3 Human support resources**

*The EEC was presented with evidence through the documentation and a meeting with administrative staff that reassured us that student wellbeing and careers services are functioning effectively.*

*As far as PhD supervision is concerned, at least one supervisor evidenced participation in an excellent Europe-wide network of artistic research PhD supervisors. This is wonderful to see.*

### **5.4 Student support**

*The programme is designed to support students from a variety of backgrounds and with diverse needs. The student focus group gave us confidence that the faculty and administrative team offer personalised, appropriate support for the students.*

*The allocated sum of up to 1000 Euro for conference or research visits per student per year is a wonderful resource shrinking distance by enabling necessary travel. It seems essential to us that these funds can indeed be allocated to dedicated research travel—such as archival visits or study trips to collections—and are not restricted to conference participation, invited lectures or other activities primarily oriented towards public visibility and networking.*

## **Strengths**

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

*Please see above*

### **5.2 Physical resources**

*Please see above.*

*The two artist in residence and rural spaces that the School has are a great resource that can be advertised / used for PhDs. This can greatly enhance the attractiveness of the programme. Colocation with the Media Department provides further important resources.*

*We note that basic materials are provided for BA students in Fine Arts and assume that this provision extends to PhD students, not least when they undertake curatorial or other practice-based projects. A dedicated allocation of additional resources in this area*

would be desirable and would further support the development of the programmes under review.

### 5.3 Human support resources

Technicians (for the BA Fine Art programme's studios) are also available to the MAs / PhDs.

### 5.4 Student support

Please see above.

## **Areas of improvement and recommendations**

### 5.1. Teaching and Learning resources

The resources are appropriate.

### 5.2. Physical resources

The new building's completion is eagerly awaited.

It is, indeed, vital that the School as the only one educating professionals for the art ecosystem at this level in Cyprus has a gallery.

PhDs whose projects contain a practice element currently have access to a film editing suite and other provisions (in conjunction with the Media School) but should also as a matter of course have access to a studio space.

Student housing is a problem and we welcomed news that the university is building student accommodation.

### 5.3. Human support resources

Please see above.

### 5.4. Student support

Please see above concerning further staff resources for supervision and support needs. Clearer and timely information about the diversity of potential sources of PhD funding could be offered by the programme.

Please select what is appropriate for each of the following sub-areas:

| 5. Learning resources and student support |                                 | <b>Non-compliant/<br/>Partially Compliant/Compliant</b> |                     |  |
|-------------------------------------------|---------------------------------|---------------------------------------------------------|---------------------|--|
| 5.1                                       | Teaching and Learning resources | Compliant                                               |                     |  |
| 5.2                                       | Physical resources              |                                                         | Partially compliant |  |

| 5. Learning resources and student support |                                 | <i>Non-compliant/<br/>Partially Compliant/Compliant</i> |  |  |
|-------------------------------------------|---------------------------------|---------------------------------------------------------|--|--|
| 5.1                                       | Teaching and Learning resources | Compliant                                               |  |  |
| 5.3                                       | Human support resources         | Compliant                                               |  |  |
| 5.4                                       | Student support                 | Compliant                                               |  |  |

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

*N/A as this evaluation form is exclusively dedicated to the PhD program.*

## D. Conclusions and final remarks

*The establishment of a Cyprus-wide doctoral research school would be a desirable development, not least with respect to broadening the pool of potential dissertation supervisors and ensuring a more diverse composition of examination committees.*

## E. Signatures of the EEC

| Name                       | Signature |
|----------------------------|-----------|
| Christa-Maria Lerm Hayes   |           |
| Christian Berger           |           |
| Alix Bovey                 |           |
| Alkinoos Ioannis Ioannidis |           |

**Date:** 5 February 2026