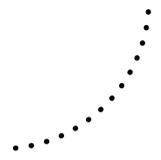




# inter}artes

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Tapping into the potential  
of Higher Arts  
Education in Europe



## Introduction

If you perform a scientific experiment, it only gets recognition, when anyone, under given, distinct, published conditions, can perform it as well as you. Otherwise it is not valid. If you perform a work of art, it only gets recognition, when you have succeeded in making it in some way unrepeatable: when there is a certain individual trait or quality, which cannot be reproduced. Otherwise it is trivial.

The unrepeatable can lie everywhere: in concept, in composition, in the mastery of the work, in the 'je ne sais quoi', as they used to say. This un-repeatability is not easy to locate (that is what art criticism is about): a situation which is contrary to the sciences, where even the most basic theory should be explainable and justifiable. These trivial juxtapositions show how the world of art differs from that of the sciences and how far we are now from the unified world of the liberal arts in a medieval university. The University has evolved for teaching and research in the sciences and it is difficult to put arts education into this academic framework. Art school teachers not only meet problems with gaining academic recognition for their efforts in defining standards, doctorates and competences. They are also not always sure whether they should recognize these academic demands or whether the standardization, which these demands involve, is not against the very nature of what they try to teach.

Education in art has always been an area of premeditated, well-guarded incompatibility; it is hardly explicable, local, tacit, embarrassed. Lateral. Not eloquent. It finds itself in a troubled position, especially in today's world of the advanced Bologna process, strengthening compatibility amongst the educational systems within Europe. This compatibility is being devised for universities, but for sciences, not for art. Art schools involved in this process find themselves twice as confused and that is why we started inter}artes. It was organised by art teachers to reflect on our position, to prepare ourselves for change, to gain greater self-awareness and to speak with our own voice within these changes. We worked in four intertwining Strands. Two of them dealt mostly with standards and frameworks. The third Strand went another way, tracing vanishing or forgotten practices, reviving what is unique. The fourth Strand focused on the effects of education on graduates entering professional life.

Our manifold output is reflected in the composition of this book. It is presented in several layers - from the quick and dry reference section of toolkits, to detailed case studies and informal narratives. To set this all up we have had three intensive, inspiring years together. We have been to many schools and countries, have been welcomed and sometimes caught-up between two parties in a local educational conflict. Once we witnessed deadly street riots through the windowpanes of our hotel lobby. Finally, we were a large group of people and I want to thank everyone who contributed to the findings and events described in this book: Steering Group; Project Team; Strand Working Group members; Participants of workshops and conferences; all teachers, students, researchers and officials whom we met and with whom we shared our ideas, experiences and hopes throughout the changing Europe of 2005 - 2007.

**Tomasz Kubikowski,**

Akademia Teatralna im. Aleksandra Zelwerowicza, Warsaw, Poland

Chair Steering Group inter}artes



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11 **Findings & Results**, summarises the outcomes of the project and provides reports on the results of each of the four strands, outlining the rationale, activities and findings/results of the strand activities. The 'tuning on our terms' text was originally written as a brochure for the Tuning Validation Conference, held in November 2007 in Brussels under the title *Tapping into the potential of higher arts education in Europe* and has been slightly shortened for this publication. The more complete version is available in English, French and German on the **inter}artes** DVD.

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33 **Reference Documents & Toolkits**, includes the four Tuning documents in Dance, Design, Fine Art and Theatre education. The translations of these documents into French and German are available on the DVD. It also includes the results of the Student Tracking Pilot and the e\*maPPa plan for a European master's programme for advanced professional practice in the arts developed by the Professional Practice strand.

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113 **Case Studies**, publishes the seven case studies developed by the Tradition of the New strand. The accompanying video compilations are available on the DVD.

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## 97 **Narratives**

Iskra Nikolova, Bulgaria

Mara Ratiu, Romania

Maren Schmohl, Germany

Tamiko O'Brien, UK

Jacques van Meel, Netherlands

Bob Baker, Ireland

Anna Daucikova, Slovakia

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**The DVD**, includes the video compilation of the seven *Tradition of the New* case studies; the short film *Training and tracking the student artist* reporting from the two October 2006 Ghent symposia on *professional practice*, main PowerPoint presentations and translations into French and German of the Tuning materials.

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The following summarises the experiences of the inter}artes network within the bigger picture of the *Bologna* reforms. It provides a concise overview of the outcomes of the network and briefly assesses the progress made in the implementation of *Bologna* in higher arts education, from 2000 to date. It concludes, that despite dramatic transformations, higher arts education is gaining a new self-confidence in both the local and the European context.

### Striking the right chord

Since the start of the *Bologna* process in 1999 Europe's higher arts education sector has been challenged to change in response to the requirements of this process and a variety of educational, technological, economic and political influences. As a consequence, art schools and universities have been going through an unprecedented period of change. Far more than a formal change in curriculum structure it has been a process of rethinking the objectives of arts education, learning and teaching and how to nurture artistic creativity, which always stays at the heart of the learning process in the arts. For many arts institutions a parallel process of merging into a larger educational constellation further complicated this process.

How did the inter}artes network intervene in these processes in the period 2004–2007? Within the previous Thematic Network (2000–2004) the approach had already shifted from a sceptical to a more pro-active, practical approach towards the *Bologna* process. In 2004–2007 the focus was not so much on analysing problems as on informing, training and supporting arts institutions to creatively utilise quality assurance and develop *student-centred learning*. This took place in all activities, but most concretely in the four regional workshops in Budapest (2006), Athens (2007), Stuttgart (2007) and Porto (2007) and at the 9th ELIA biennial conference in Ghent .

All evaluations, feedback from symposia, workshops and personal assessments of internal and external experts indicated that the themes and approach chosen by inter}artes struck the right chord. The Erasmus Thematic Network format allowed the development of an open approach, mindful of the local conditions, visions and the initial scepticism within arts institutions.

### Were there no instructions from the European Commission?

Yes, there were. We were strongly advised to associate with the *Tuning Educational Structures in Europe* project, which turned out to be a really productive collaboration, culminating in the Tuning Validation Conference in November 2007. We also were advised to develop activities on what was at that time called *disappearing skills as a result of the Bologna changes*, which we converted into the strand *Tradition of the New*. Looking at the wealth of material and insights the strand produced we can only thank the European Commission, in particular Martha Ferreira, who was Head of the Socrates Unit in 2004 and Ettore Deodato, Thematic Network Co-ordinator for the Erasmus Programme, for putting the network on this track.

## Core inter}artes outcomes: distilling experience into collective expertise

Inter}artes turned the *Bologna* process into an opportunity to create expertise, to train colleagues, to reflect in a European frame and support a large number of arts institutions in dealing with the challenges of moving to three cycles, outcomes based learning and the impact this had on curriculum reforms, as well as quality assurance and its relationship to European standards and procedures. Redeveloping programmes in terms of student-centred learning rather than teacher-led calls for a shift in thinking that entails training and reflection. Not surprisingly arts institutions often experience these issues as very demanding and challenging.

The majority of the inter}artes activities resulted in long lasting outcomes such as building up a collective expertise of the higher arts education sector in Europe, which will also be valuable in the post-*Bologna* period. Some examples illustrating this process are:

- **Panel of experts on quality assurance and enhancement**

The four quality assurance peer visits, each involving a different team of experts, resulted in a panel of experts, whose members are now frequently invited by individual arts institutions and national quality assurance agencies to undertake institutional quality assurance or programme reviews. Their quality assurance expertise as well as their deep understanding of the arts and arts education make them ideal 'critical friends'. During 2007–2010 this panel will be expanded through new training sessions for QA experts that have been arranged.

- **Tuning Reference Documents**

The *Validation* conference held in Brussels in November 2007, at the invitation of the *Tuning Educational Structures in Europe* project, showed that the expectations of the professional representatives attending are in line with the 2007 Tuning Documents; describing the required knowledge, skills and competences for each cycle in four arts disciplines. The reference documents are the result of hard work and a long-term consultation process within the arts disciplines and constitute for the first time shared visions and terminology on the learning outcomes arts graduates should acquire at each of the three cycles. The *Tuning Documents* help to make the unique range of skills transparent and can clarify where one's own institute is different at programme or institutional level. As well as forming a basis for a possible European qualifications framework in the arts, it is widely being used by arts institutions across Europe. In the coming period the *Tuning Documents* will be further developed.



- **Panel of experts representing Europe's artistic and cultural practice**

As part of the process of reviewing the *Tuning Documents* an international panel of representatives from museums, theatre, dance, and media companies was established. Arts students and recent graduates also formed an essential part of this panel. The panel's role is to shape the dialogue between the creative and cultural industries and the arts education sector in Europe and many of the experts have become partners within the network *artenet Europe*.

- **Case studies on innovation inspired by artistic traditions**

Using film and photography, seven case studies from different disciplines across Europe explore innovative models of learning and teaching in the arts, which build on traditional artistic skills and a powerful cultural heritage in the context of current developments in artistic practice, the cultural sector and the creative industries. The written case studies, documented in this handbook, are accompanied by a compilation DVD containing video recordings of these studies and by a booklet entitled *Innovation arts and culture '07*, produced with additional support from the European Cultural Foundation. The videos are currently being used in educational and cultural settings across Europe.

- **A joint master's concept focusing on the artist and creative practitioner in Europe**

The e\*maPPa initiative creates the potential for either a shared module or full Master's programme focusing on the creative practitioner in Europe. e\*maPPa develops meaningful exchanges between arts institutions and between arts and cultural practitioners from different European regions. Arts institutions can join the initiative that will be further developed within the framework of *artenet Europe*.

## Benefits from the *Bologna* reforms

From discussions during workshops and events in 2006 and 2007 it is clear that in most European countries curricula reforms are under way or have actually been completed. Some countries such as Greece that initially lagged behind have made rapid progress, but the picture across Europe is still quite diverse. In some countries higher arts education is still essentially provided at Bachelor level, creating new inequalities, especially with a view to joint curriculum development.

Most common is a 2 or 3 level cycle structure, with a 3 or 4 year Bachelor's and a 1, 1.5 or 2 year Master's degree. For some colleagues it has been a painful process of having to accept change in structures and programmes that have led to good results in the past. Others welcomed the chance to rethink curricula and to initiate new ways of learning and teaching. Frequent criticisms indicate that transformations had to be made within a relatively short time span – even 'at the speed of light' – and sometimes without much consideration for the quality of teaching or the expertise of educational staff. The lack of support from national education authorities was also often mentioned. Whatever the constraints may have been, the 3 cycle structure is now a reality and there is an overall recognition that it offers essential opportunities to further advance higher arts education; particularly in the fields of innovative Master's programmes and 3rd cycle trajectories, which in the last decade have become critically important within the European higher education area. For a large group of arts institutions the internal *Tuning process on our terms* has helped to lessen some of the concerns and tensions about the impact of the *Bologna* process and scepticism about the process itself.

- **Master's degrees and programmes**

In many parts of Europe higher arts education is only beginning to exploit the potential of Master's degrees and innovative Master's programmes as a way of offering graduates better prospects in their professional career and providing arts education at a more advanced level. Without implying that one single concept with one shared meaning is the preferred way forward, serious problems still have to be solved with regard to the international comparability of Master's degrees. Although in most countries Master's courses have become an obvious part of the curriculum, the variance in duration across Europe does not always help comparability and tends to create new obstacles to mobility.

- **3rd cycle degrees and programmes**

The inclusion of the 3rd cycle in the *Bologna* process is gathering momentum and research has become a priority in many countries and institutions. In many countries – with important exceptions – arts institutions are authorised to offer and/or award 3rd cycle degrees and to develop research programmes, independently or in collaboration with universities. Different modes of research are developing, sometimes challenging the dominance of scientific models. Research developments open new possibilities to contribute to the advancement of arts disciplines, the creative disciplines and the knowledge society. The potential of artistic research to produce new knowledge within or between disciplines can reach further maturity if explored within a European and collaborative context.



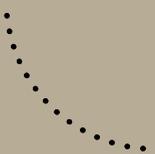
### **inter}artes: a catalyst for regaining self-confidence**

The *Bologna journey* began at a conference in Ghent in 2001 with the challenging title *Will Higher Arts Education Survive 2010?* Seven years later it is clear that higher arts education in a local as well as in a European context is not only surviving but gaining a new self-confidence. At the joint conference *Towards Strong Creative Disciplines in Europe* in Tallinn, April 2007 the Thematic Networks in Architecture, Arts and Music expressed their shared belief in the values and strength of higher arts education in which creating, designing, making and performing forms the heart of the learning process. Arts institutions can now deliver complex high-quality courses in line with the demands of contemporary society, equipping artists with artistic, professional and personal skills. They realise the potential of Europe's most talented creative people and prepare them for careers in the commercial creative industries, industry at large, the non-commercial cultural sector and the autonomous arts sector. More and more local and national authorities realise that art school buildings, activities and students are vital features of neighbourhoods and cities and form a vibrant part of national and local cultural life. This role of the arts institutions, in keeping cultures in Europe alive, is also increasingly recognised at the European level.

### **inter}artes: a community of practice**

What made the network? - Was it the urgency of *Bologna*? - The bottom-up approach? - The themes and outcomes? First of all it was the colleagues/partners that really made it work: committed, amicable, critical and productive, operating from their own local expertise and arts discipline, increasingly connected with a European perspective and with an eye for the variety of visions, conditions, traditions and innovations across Europe. While working on different emphases, **inter}artes** built up a spirit of team working that produced valuable practical results. Over the three years it created an environment where all individual partners have learned and grown enormously. The expertise, gained both individually and collectively, will further develop, transform and become more sustainable in the coming years through the *artenet Europe* network. While we believe we have accomplished a lot, we will enjoy receiving feedback on this handbook and the outcomes.

**Lars Ebert and Truus Ophuysen,**  
Project Co-ordinators **inter}artes**, ELIA, Amsterdam



Findings & Results **1.**



## Testing and developing a methodology for the arts

The principle aim for the *inter}artes Quality Assurance and Enhancement Strand* was to look at self-evaluation as an institutional responsibility to enhance the student learning experience and the quality and standards in arts institutions. The approach was both subject-based and institutional, looking at self-evaluation as a tool to enhance the quality in arts institutions, rather than focusing on the bureaucratic and controlling aspects of quality assurance. We hope this activity will develop into an independent institutional evaluation programme in the coming period.

The Strand Working Group *Quality Assurance & Enhancement* comprised of seven *inter}artes* members from seven European countries: Germany, Ireland, Italy, Portugal, Romania, Sweden and the UK. Our objective was to support institutions to better understand self-evaluation as an effective way to assess quality and how self-evaluation relates to external standards and procedures. The aims were set within the objectives of the *Bologna Declaration*, but even more within the priorities of the *Berlin Communiqué*. In addressing these issues it was essential the Strand Working Group worked in close collaboration with the *Qualifications Frameworks Working Group*, as it was against the work this group was doing on *level descriptors and learning outcomes* for the arts sector (*Tuning*) that we were *quality testing* the levels and standards of the institutions and disciplines. In developing and implementing the European qualifications framework it is also necessary to ensure that institutions are delivering courses and offering qualifications that meet these self-defined, agreed standards. Whilst a qualifications framework ensures students attain comparable achievements linked to specific awards at the same levels, quality assurance sets out to ensure the arts institutions' are able to deliver and meet these standards and effectively enable students to achieve their maximum potential.

After meetings and discussions the Working Group set out a work plan to concretely support arts institutions (including students, teachers, managers and administrators) in gaining expertise on self-evaluation as an institutional responsibility, linking internal quality issues with external requirements. The focus on institutions in the new member states and candidate countries was clear from the beginning. The working group found it important to further develop a shared body of knowledge within the European higher arts education community on quality issues through regional workshops and through a panel of experts that would be trained, gain expertise and expand throughout the *inter}artes* period. The process demanded we also made close connections with professional organisations, the cultural field and the cultural industries

### The overarching aims of the Working Group were:

- to support all arts institutions in Europe (including students, teachers, managers and administrators) in gaining expertise on self-evaluation as an institutional responsibility, linking internal quality issues with external requirements with a special focus on institutions in the new member states and candidate countries;
- to consolidate and further develop a shared body of knowledge within the European higher arts education community on quality issues, that could lead to an independent European quality assurance network as a voluntary partnership for higher arts education;
- to contribute to the ongoing process of convergence and transparency in higher arts education by establishing European reference points for the first, second and third cycles, for recruitment, learning, teaching and assessment;
- to capitalise on, and transfer good professional practice by linking higher arts education institutes with local and regional communities and businesses and cultural and professional organisations;
- to value and preserve cultural, artistic, and pedagogical diversity;
- to ensure a co-ordinated, bottom-up approach to all implications of the *Bologna* process for the arts.

Methodologies for a set of common and shared principles for quality assurance are emerging, necessary for underpinning quality assurance irrespective of the various national approaches, which must, if they are to be effective, reflect local context and practice in the detail of their application. The Working Group developed these shared principles for quality assurance and enhancement slightly in advance of, and then in parallel with, the *standards, procedures, and guidelines* being developed by the *European Network for Quality Assurance in Higher Education (ENQA)*, and with the *EUA, EURASHE and ESIB* under the mandate from the national Ministers for Education in their *Bergen Communiqué*.<sup>1</sup> From the outset the Working Group was investigating and comparing existing national quality assurance and enhancement processes (notably in Ireland, the Scandinavian countries and the UK) and identifying good practice, which informed and aided the development of the principles and guidelines developed for our adopted process for institutional reviews.

These principles include:

1. Based on peer review.
2. Strong student participation at all levels of the exercise.
3. Participation of professional bodies and/or employers.
4. Emphasis on the development and use of transparent explicit criteria and processes.
5. Process is open to external scrutiny.
6. Transparency of procedures through the inclusion of a range of external and international reference points.
7. Need for *comparability* – (European framework).
8. Formal status and publicly available outcomes.
9. A major emphasis on enhancement.

1. 'A framework for qualifications of the European Higher Education Area'  
<http://www.bologna-bergen2005.no/>



## Working method

In the second phase the **inter}artes** institutions were invited by the Working Group to nominate experienced review *experts*, from which an international group of ten teachers and managers from eight European countries were selected to be trained in quality assurance and enhancement according to the principles and methodologies developed. It is also important to note that during the training period the group, through extensive discussions and testing the methodology, made some changes in the language/terminology and the processes to be used. It was important to facilitate this as it was the first time a group from different countries, arts disciplines and professions had come together to develop such a process. This trained group formed the review *Evaluation Team*<sup>2</sup> (ET) that tested the developed model for higher arts education in four selected institutions: (University of Art and Design (UAD) Cluj-Napoca, Romania - Faculty of Fine Art; National Academy of Theatre, Film and Television, Sofia, Bulgaria - Faculty of Theatre; Lithuanian Academy of Music and Theatre, Vilnius - Faculty of Theatre and Film; Faculty of Fine Arts, Brno University of Technology, Czech Republic - Studios for Painting and Sculpture), who all wished to learn from the experience and invited the teams to review their institutions.



The role of the Evaluation Team (ET) was to act as *critical friends*<sup>2</sup>, to analyse the institution's existing and intended quality management and enhancement capacity and procedures, to make recommendations to the institution on how to improve quality management and enhancement (QME) capacity and procedures and to identify good practice. To carry out these tasks the ET acted as: *representatives* to reflect current good practices in quality management and enhancement; *evaluators* to analyse the institutions existing quality management and enhancement practices and *advisors* to make recommendations to develop these practices. All team members shared equal responsibility for and contributed fully to the process. Each made notes, chaired meetings, discussed findings and contributed to the final report.

Prior to the first visit by the ET the host institution was requested to provide an *Institutional Self Evaluation Report (SER)*, a critical, objective self-evaluation, comprising of qualitative and quantitative data on how the institution ensures the quality and standards of the students learning experience and the courses they study on. Our experience over the four visits showed that institutions do not give this document their fullest attention, paying more attention to detail than evaluation; and are reluctant to be too self critical and feel vulnerable if they admit to omissions and weaknesses in their policies and strategies. This is a real pity as it makes it harder for the ET to gain a true picture and help the institution address their weaknesses, which would be found out in a more 'hostile' review by national or international panels.

2. The term 'critical friends' was coined by the experts during their training session, to best reflect their role, responsibilities and relationship to the host institution.

The main objectives of the first *Preliminary* visit is for the ET to have a clearer understanding of the specific national, regional and local contexts impacting on the institution (its autonomy) and to gain a clearer understanding of the existing management operations of the institution. For the second *Main* visit the ET's principle objective is to arrive at a well substantiated view of the strategic management of quality management and enhancement in the institution at both institutional and subject discipline level. Where the preliminary visit focus was on understanding what is specific about that institution, the main visit is about finding out whether, how and with what results the institution's strategic and internal quality policies and procedures are implemented throughout all levels of the institution. The institutional Self-evaluation Report (SER) and the Discipline Self-evaluation Report<sup>3</sup>, produced before the Main visit, both help inform the ET and form the context and information by which the institution can be tested.

Through this extensive process of two three-day visits involving four peers, chosen from the trained *experts*, representing management and teaching staff from appropriate disciplines engaging with all key stake-holders<sup>4</sup>, a detailed report was produced and presented to the institution. The report aims to identify good practice and give guidance on how to develop and improve the institution's own internal quality management policies, processes and practices appropriate to European and local demands. The report is and remains private to the institution and can be used by it as it sees fit.

These review visits were each followed by regional workshops in 2006 and 2007: in Budapest Hungary, Athens Greece, Stuttgart Germany and Porto Portugal to disseminate these experiences and address 'local' issues. In October 2006 a symposium was held in Ghent, Belgium in which the working group reported on the work done and breakout sessions have been organised in different languages. A representative from the *European Network for Quality Assurance* (ENQA), the *Swedish Quality Assurance Agency* and an American quality assurance expert reflected on our activities and approach. In developing and testing the principles and methodologies appropriate to higher arts education we will shortly commence a comprehensive evaluation of our process and recognise the ongoing need to:

- Extend the *testing* of quality management to other European regions.
- Capitalise on and transfer good practice by linking higher arts education institutes with local and regional communities, professional practice, and cultural and professional organisations.
- Develop and expand the register of trained *experts* in the fields of qualifications frameworks and quality assurance/enhancement.
- Value and preserve cultural, artistic, and pedagogical diversity.
- Ensure a co-ordinated, bottom-up approach to all implications of the *Bologna* process for the arts.

3. Is an objective, critical self-evaluation of the course/programme by the course/programme team including programme specification and addressing course philosophy, learning and teaching, student admission and progression, resources, QA&E policy and processes.
4. Meetings were held with students, teaching and technical staff, senior management, senior administrators, employers and professional representatives.



## Key considerations in preparing and carrying out a quality assurance review

1. The quality of an external evaluation is directly dependent on the preparation and implementation of a continuous rigorous internal evaluation process and the institution's willingness for open, honest critical self evaluation - this will be reflected through the critical self-evaluation found in the documentation and through discussions with the visiting *Evaluation Team*.
2. Although students are central to the exercise, all levels from the Director to the artist/academic, technical and administrative sectors of the institution's staff must be informed, committed and engaged in the process.
3. The institution must have a clearly stated definition of *quality* to enable a shared and widely owned concept of quality becoming widely established to underpin, evaluate and assure all of the academy's activities.
4. A QAE policy and management system, with terms of reference, outlining devolved responsibility for monitoring and developing the policy and implementing the strategy should be clearly articulated and set out in a document that is shared and widely understood within the institution.
5. The institution must ensure that its QAE systems, aligned to this policy, are effective and robust in the gathering, evaluation and dissemination of good practices across the full range of its academic provision.
6. The institution works to promote a fuller understanding of learning outcomes as a means of both shaping and assessing the student learning experience, ensuring that an appropriate value is placed on the process of student learning.
7. Valuable informal systems should be continued, but augmented with formalised and auditable systems which are periodically reviewed.
8. The development of a research policy to clarify the ways in which the range of staff research activities is planned, supported and managed.
9. The institution must develop a comprehensive staff development programme to help all staff understand and embed complex QAE processes, including:
  - to address changes in learning and teaching
  - to support and embed the introduction of a QAE framework and new procedures
  - to increase awareness of new developments in European higher education
10. The institution must produce a *Student Handbook*, which contains information and guidance on course content; learning, teaching and assessment; student academic and pastoral support; learning resources etc.



## Impact on the higher arts education community in Europe

Through evaluation of the four peer institutional review visits and the regional workshops **inter}artes** found:

1. An increasingly shared understanding of the value and meaning of the three cycles in higher arts education in Europe is developing.
2. The development of a common language and terminology.
3. Higher arts education institutes in the new member states are able to realise self-evaluation as an institutional responsibility.
4. Students have a key central role in the planning, review and approval of the institutions academic programmes.
5. The higher arts education community at large feels informed about relevant *Bologna* developments and that fears about European standardisation and uniformity have substantially diminished.
6. The enhancement of respect and good reputation among other faculties of the institution, and the creation of stronger integration tendencies within the institution.
7. A more thorough focus on the graduate profile, the inter-connection of the learning process and the practical professional activities, and collaboration with potential employers and other institutions and organisations.

### Professor John Butler

On behalf of strand 1 *Quality Assurance & Enhancement*

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### Strand working group and panel of experts

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**Maren Schmohl**, Merz Akademie, Hochschule für Gestaltung Stuttgart, Germany

**Bob Baker**, Limerick Institute of Technology, School of Art and Design, Ireland

**Nicky Saunders**, National College of Art and Design, Dublin, Ireland

**Paula Crabtree**, Kunsthøgskolen i Bergen, Norway

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**Radu Pulbere**, Universitatea de Arta si Design Cluj-Napoca, Romania

**Milan Rasla**, Vysoká škola múzických umení, Bratislava, Slovak Republic

**Magnus Kirchhoff**, Teaterhögskolan i Stockholm, Sweden

**Anthony Dean**, University College Winchester, School of Community and Performing Arts, United Kingdom



## Introduction

This chapter reflects on developments in learning and teaching and artistic research and reports on the *Tuning* activities in the context of the current *Bologna* reforms. Since this text has been written as an introduction to the *Tuning Documents* in dance, design, fine art and theatre education it should be understood in conjunction with these documents. A longer – version, entitled *Tapping into the potential of higher arts education in Europe* has been published as a part of the *Tuning Validation brochure* with a view to the Tuning Validation Conference in November 2007, where documents from different arts disciplines (also including architecture and music) have been reviewed by representatives from professional fields.

Europe increasingly recognises artistic/creative production and culture as essential to our societies' functioning and quality of life. The *Dance Tuning Document* calls dance a *barometer for social change* and can be said to be true of all arts subjects. The arts, artists and creative practitioners often challenge our values and attitudes; add to our understanding and appreciation of culture and influence political, cultural and social change. As arts educators we like to think of our society as one where creativity and knowledge are equally valued. We believe that artists and creative practitioners are essential agents in advancing the concept of a European *knowledge society* in this wide sense.

There are nearly one thousand institutions of Fine Art, Design, Theatre, Music<sup>1</sup>, New Media, Dance, Film and other arts disciplines across Europe, which enable students to realise their own creative potential. Arts institutions equip students with a wide range of artistic, professional and personal skills and also increasingly need to deliver complex, high-level curricula in order to meet the demands of contemporary society. Art graduates in all disciplines are expected to be able to think both generatively and critically, as well as solve problems, work effectively in cross-disciplinary teams and be capable of constantly updating their own skills and knowledge in response to changing requirements. Graduates are increasingly entrepreneurial, developing *portfolio* careers, in which achievements and skills acquired need to be clearly documented.

High-level education for professional artists and creative professionals is a key factor in the development and maintenance of vibrant cultures in Europe. It nurtures and releases the potential of Europe's most talented creative young and mature people, spanning a wide spectrum, for example; from advertising and broadcasting through cultural heritage, visual and performing arts to architecture, writing and publishing.

1. Three joint position papers by the thematic networks in the arts and music have been published on the *Bologna* process with a view to the ministerial summits in Berlin 2003, Bergen 2005 and in London 2007. In Vienna, 2003 and in Tallinn, 2007 joint *Bologna* conferences have been held.
2. Hartley, J., *The Creative Industries*, 2005
3. Study on the Economy of Culture in Europe by KEA European Affairs, 2006  
[http://ec.europa.eu/culture/eac/sources\\_info/studies/economy\\_en.html](http://ec.europa.eu/culture/eac/sources_info/studies/economy_en.html)



## Teaching and learning in the arts

Arts educators constantly have to respond to transformations in society, digital technology and the creative professions that directly influence learning and teaching in the arts. In response to the *Bologna* reforms, arts institutions have had to rethink the way that arts subjects are taught and how to face new challenges posed by political change. Because of these developments, it is clear that learning and teaching in the arts is becoming more complex than ever, demanding an open approach by teachers towards tradition, innovation and change as well as continuing to provide a firm grounding in artistic practices and disciplines.

Learning and teaching in the arts is both practically and conceptually based, utilising modes of learning that promotes creativity, innovation and critical reflection, and often the ability to question orthodoxies. The majority of arts students feel a heightened personal connection with their education and, through projects and programmes, reflect on, and connect with, their experience and ambitions, building confidence in their own creative identity. Teaching in the arts is primarily student-oriented rather than focused on the delivery of set curricula. Most of the programmes and courses in higher arts education centre around problem-based and experiential learning, which are underpinned through critique and discourse by practitioners. Practice-based learning and experimentation is principally organised within a dedicated studio environment with appropriate technical facilities. Programme delivery is normally conducted through a combination of studio practice, workshops, lectures, seminars, critiques, tutorials and work placements. Individual and collective projects/ assignments form part of the curriculum from the start and become even more important later in the studies.

## Creative industries pose new challenges

Many of the new learning, teaching and research developments respond to new demands and expectations from the professional world. These changes converge in the term 'creative industries'. In the words of long standing author, researcher and commentator John Hartley: *"A new term, creative industries, has emerged...that exploits the fuzziness of the boundaries between 'creative arts' and 'cultural industries', freedom and comfort, public and private, state-owned and commercial, citizen and consumer, the political and the personal... The core of culture [is] still creativity, but creativity [is] produced, deployed, consumed and enjoyed quite differently in post-industrial societies from the way it used to be..."*<sup>2</sup>

The creative industries and its potential for creating wealth and jobs has also gained a new importance on the European political agenda, in particular by the EU *Lisbon Agenda* as well as the now ratified *UNESCO Convention on Cultural Diversity*. The sector can be characterised by three overlapping 'circles': a core area of artists/cultural production and a surrounding area comprising the public, the intermediate (non-profit) and the private (market-oriented) sub-sectors. While the first two areas belong to the field of non-profit oriented culture, the third sub-sector is profit-oriented or commercial. The whole of the cultural/ creative industries builds on the creativity potential of the public and the not-for-profit cultural sectors. One of the characteristics of the sector is its openness. The strength of free-lance practitioners and small enterprises lies in their ability to absorb trends and react quickly to market changes, and this is of fundamental importance for the creative industries. Although the creative industries represent a significant economic force, they remain a high-risk sector within a variable market.<sup>3</sup>



Higher arts education has traditionally fostered a strong and effective interface between the student learning experience and the relevant fields of professional practice, for example, many professional practitioners in the arts contribute significantly to the teaching of their subject. While a strong professional focus exists, higher arts education is never simply about preparing students for the pre-defined requirements of a specific profession. Although many of us have mixed feelings about the *creative industries*, most arts institutions actively seek ways to develop new models of curriculum design and implementation and in building new interfaces between education and the professions. One example of a new approach involves subject-focused ‘learning in arts labs’, designed to focus learning and teaching on the professional field. Other initiatives aim to bridge the gap between school through incubator units and work placements. All of these initiatives should make it easier for graduates to enter their chosen profession with a portfolio of skills and projects, shaped, developed and assessed in the context of the marketplace. Arts institutions are also involved in supporting company start-ups, during or following the students’ studies. Career services help to identify which skills graduates need in order to apply for work or further study and provide advice on opportunities in the chosen field. In spite of these initiatives, the majority of arts institutions across Europe are only beginning to explore the impact of these developments. The Erasmus network *artesnet Europe* invests in a strategic debate on the long-term consequences for higher arts education.

### **Research and innovation a priority for arts institutions**

The 2004-2005 survey *re:search in and through the arts*<sup>4</sup> showed that artistic research and 3rd cycle degrees are defined differently within higher arts education and within professional arts sectors across Europe. Although the pace of change and the level of expertise vary from country to country, higher arts education institutes are fully aware of the importance of research in and through the arts. Artists are increasingly equipped to shape new knowledge in their fields, creating and extending knowledge and embedding this into both academic and public domains. Artistic research is understood as part of complex artistic practice and builds upon the changing role of the arts in society. Arts disciplines are developing their own research methodologies, befitting to the specific needs of their disciplines or between disciplines.

The inclusion of the third cycle in the *Bologna* process since the *Bergen Communiqué* in 2005 is just beginning to impact on the majority of higher arts education across Europe and the conditions for developing research cultures. In most countries – but with important exceptions – arts institutions are authorised to offer/award 3rd cycle degrees or develop 3rd cycle programmes, independently or in collaboration with universities. However, established scientific concepts of research sometimes inhibit the development of new concepts of research and innovation, emerging within the arts. Arts institutions across Europe are currently developing strategies that often challenge the dominance of the scientific model of research. These developments also seek to open possibilities for the development and funding of artistic research in a European context. Therefore, the *European Research Area*, gradually creating free circulation of researchers in Europe in all scientific fields has great significance for artistic research.

4. *Re:search in and through the arts*, published by ELIA and Universität der Künste Berlin, 2005. See [www.elia-artschools.org](http://www.elia-artschools.org)

## The context of the *Bologna* reforms

The overall picture of higher arts education in Europe shows that a large variety of universities, professional training institutions and independent academies, deliver higher arts education leading to similar levels of qualifications, regardless whether it is delivered in a professional or academic institution. Most institutions providing higher arts education have now implemented a 2 or 3 cycle structure, with a 3 or 4 year Bachelor' degree and a 1, 1.5 or 2 year Master's degree. This does not necessarily mean that the clarity and comparability has increased.

In some countries as well as in some arts disciplines, such as Dance, higher arts education is not (yet) entitled to deliver Master's programmes and/or third cycle programmes, which leads to persisting problems of mobility and comparability of qualifications. Some arts institutions, delivering similar qualifications to other institutes, have no higher education status and in some countries arts institutes are accountable to their Ministry of Culture, rather than to their Ministry of Education, which leads to very different structures and regulations. Although arts institutions have taken significant steps, the full implementation of the 3-cycle system by these institutions in the *Bologna* signatory countries has yet to be fully realised.

## *Tuning on our terms in dance, design, fine art and theatre*

Strand 2 concentrated on the preparation of the *Tuning Documents* with the objectives of:

- Clarifying that higher arts education provides a complete and rounded education at the same level as other forms of higher education.
- Gaining a better understanding of national, disciplinary and pedagogical differences.
- Distilling experience of educators directly involved in these evolving educational processes into collective, well-documented expertise.
- Exploring the feasibility of a sectoral *qualifications framework* for the arts.

Without earlier explorative actions it would not have been possible to draft, discuss and agree on the *Tuning Documents* published in this handbook. A first set of documents in dance, fine art and theatre education had already been drafted and working conferences in 2004 agreed for the first time on a common understanding of their educational objectives. The Cluj-Napoca, Romania *Brilliant* meeting in Fine Art education in 2004 was also the starting point for their newly formed network *PARADOX*. The theatre education discipline network *PROSPERO* had followed a somewhat different route by developing a list of subject-specific competences for theatre education, conducting interviews and drawing on existing national documentation. Committed partners within *inter}artes* were then keen to take the work forward.



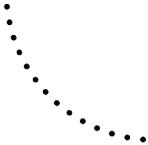
Strand 2 quickly concluded that devising a sectoral *qualifications framework* for the 1st, 2nd and 3rd levels/cycles required a wide range of input from the main discipline areas. In order to give a coherent structure to this data the strand 2 working group decided to use the well-established *Tuning Template*, following the agreement with the *Tuning Educational Structures in Europe Project*. The advantage was that competences, as defined in the *Tuning* methodology, are not meant to, and do not define the academic content, they define the skills and attributes students should achieve if they meet the aims of the particular course or programme. This approach made it easier for the involved colleagues to reach a common understanding without waiving *differences* aside. The further advantage of using the *Tuning Template* was that the different disciplines could be characterised according to a series of common headings: definition of the subject, relationships with other subjects, relationships with key stakeholders and most importantly how the subject at 1st, 2nd and 3rd cycle is characterised in terms of key subject competences and key generic competences.



Using the extensive network of the *European League of Institutes of the Arts* and related networks, *inter}artes* invited its partner institutions from the discipline networks to join the *inter}artes* strand 2 working group and liaise with their respective discipline networks in the preparation of the *Tuning Documents*. The *PARADOX* fine art network developed the *Fine Art Tuning document* and a draft was finalised at a network meeting in Utrecht in March 2006. *The Design Tuning Document* was further developed at the CUMULUS conference in Nantes, June 2006. The *PROSPERO Theatre Tuning Document* and the *ELIA Dance Section Dance Tuning Document* were prepared within a series of meetings throughout 2006. All documents went through various stages of consultation and feedback.

During the workshop on *Quality Assurance and Tuning* in Stuttgart, Germany, June 2007 authors of the four *Tuning Documents* were interviewed about their motivations. These ranged from *we prefer to do it ourselves, before others do it for us* to the need to build up a shared language in the discipline, to overcoming scepticism about such processes and the fact that many of the colleagues in the arts institutions previously went through similar processes in their own country. The authors also reported that they were surprised by the direct and significant impact of the drafting process, the consultations and the documents. They noted that thinking in terms of competences helps students to have a better understanding of their own learning process and helps educators to reflect continually on their own practice and to rethink programmes and assessment. It also clarifies where one's own institute differs at a programme or institutional level. Colleagues in different countries are already using the documents as a tool to construct their institutional or national sets of competences and to explain to non-European partner schools about European education in their arts disciplines.

An overall conclusion is that the writing of, and agreement on, such a key document for the discipline is necessarily a collaborative effort of colleagues deeply involved in teaching. It has helped the development of a well-informed group of European 'pioneers', committed to taking the issue further within the arts education community in Europe. For a larger group of arts institutions '*Tuning on our terms*' has helped to lessen some of the concerns and tensions about the impact of *Bologna* and the scepticism about the process itself.



All *Tuning* activities culminated in the *Tuning Validation Conference for the Arts* held in Brussels in November 2007, organised by the *Tuning Project*. Sixteen representatives, from professional fields across Europe, located in either a Performing Arts or a Visual Arts panel commented on the *Tuning* materials related to their disciplines. The members of the two panels represented museums, theatres, companies in the performing arts, design, fine art and media, quality assurance agencies, young graduates and independent artists. The positive comments showed that the expectations of professional representatives are in line with the 2007 *Tuning Documents*. Similar panels discussed the documents prepared by the Thematic Networks in Architecture and in Music.

### **On the way to a qualifications framework for the arts**

A next step was the construction of a grid as another building block for a sectoral *qualifications framework* for the arts. The idea for this started in 2005, when the European Commission invited interested parties, including sectoral groups, to comment on the proposed *European Qualifications Framework for Lifelong Learning (EQF)*. The core element of the EQF is a set of eight reference levels, which act as a common reference point for education and training authorities at national and sectoral levels. Each of the eight reference levels is based on learning outcomes, which are understood in the EQF as statements of what a learner knows, understands and is able to do on completion of a learning process. **Inter}artes** decided to construct a grid, which would allow straightforward comparisons to be made between different national qualifications frameworks and a sectoral qualifications framework. One of the problems we experienced was the terminological overlap and mismatch between the core concepts of knowledge, skills and competences of the *Dublin-descriptors* used by the EQF and the concept of key subject specific competences and key generic competences. Specifically, the term competences in the *Tuning Template* cover what is meant by skills and competences within the EQF structure.

The level descriptions of the 1st, 2nd and 3rd cycles from the fine art, design, theatre and dance *Tuning documents* served as a basis for developing the grid. The discipline descriptions in these documents resulted in a series of columns for each of the disciplines. Each extra box in the grid described 1st, 2nd and 3rd level cycles for each of these disciplines. The main challenge was to characterise general arts degrees in the 1st, 2nd and 3rd cycle in terms of knowledge, skills and competences. These were assigned a separate set of boxes describing the cycles in terms of knowledge, skills and competences. The descriptions in each box are an amalgamation of the descriptions of individual disciplines. See the annex *On the way to the Qualifications Framework for the Arts*. This work will be continued within the framework of *artenet Europe*.

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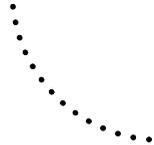
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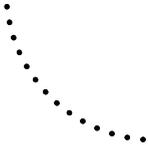
Tradition of the New:

## Traditional art disciplines at the threshold of transforming

As a theatre professional, I became engaged in developing a case study to relate to our investigations in strand 3. The project stimulated me to realise a long nurtured desire. Through the research module, students of acting from the National Academy of Theatre and Film Arts in Sofia and a team of researchers and artists set up a professional platform to build upon the research of Prof. Alexander Fol. His work on *Thracian Orphism* had provoked my personal admiration towards an engagement with the immeasurable potential for human creativity. The legacy of non-literary Thracian Orphism is a cultural space of early European communities, influential on broad territories in Europe between the Carpathian Mountains and the Aegean Sea, and reaching Asia Minor. The aesthetic styles of what we now call Thracian art and thinking were known for their abstraction and have influenced not only art but also sciences, in particular mathematics. The technique of *intellectual immortality* Fol investigated in Thracian cultural heritage was our tool to open up the transfer of knowledge in arts practice and cultural memory between generations and professionals.

The colleagues who prepared the seven case studies, although researching different subjects, had similar motivations and experiences. The unique case studies, video materials and the *Innovation Arts and Culture* publication that are the result of the *inter}artes* strand 3 working group – see the enclosed DVD - all disclose the advantages of research and inter-sectoral partnerships. The case studies were designed to identify and document contacts between the traditions of excellence in arts training embodying distinct European artistic knowledge, skills and approaches that are precursors of the development of the arts education sector in Europe. As far as we know, no previous attempt had been made to create an overview on a European level and across art disciplines. The examples demonstrate specific and concrete pedagogical approaches, research and programmes that have gradually grown over the last decade.

The *Tradition of the New* partners, representing six main art disciplines and different European regions looked at the concrete contexts of arts learning within their institutions and within partner networks. They identified the main features that shape new artistic and professional competences through innovative learning methods and arts practice scenarios. The case studies show examples of the synergy between professional arts education and the cultural sector. In general in the fourth year of a higher education degree, students are ready to exploit the creative challenge and artistic possibilities of innovation projects. As a result of the case studies, we have been able to note obvious similarities in the tendencies that drive the outlook on the future of higher arts education. *Traditional* art disciplines are at the threshold of transforming their pedagogical approaches, building bridges between the cultural legacy of Europe and the creativity in techniques and skills of today's arts professionals.



Informal innovation networks originate with the need to bring arts students and researchers close to the professional field. The practice-based learning method of *live arts* practice requires a cultural context. It is particularly suitable in the context of short, international, intensive training programmes. Good examples of these intensive programmes are shown in the case studies, for instance on the Erasmus Intensive Programmes courses organised by the Ancient Greek Drama Network, the Lithuanian Summer Media Studio and the *Nordplus Programme* supported *Dance and Media Arts* project. The concrete and visible inter-sectoral projects of innovation in the arts go beyond practical collaboration in the direction of sustainable partnerships.

### **Linking artistic traditions with new challenges**

Linking the essence of artistic traditions in Europe with new challenges was the primary focus of our work. We needed to create a space for personal interaction between professionals engaged in arts learning and arts practice in Europe. At first, our research objective seemed very broad as innovation appears to be a big and ambitious topic. While working on the project, we discovered that real experience of arts students, even in a time of virtual connections, remains largely dependent on the interaction between people and cultures. Shifting knowledge and practice into new dimensions remains a risk for the stakeholders of arts education.

New technologies and media present new territories for the development of art disciplines. It does not make arts learning easier, but perhaps more mobile and diverse. While new art forms combine the artistic power of different artistic traditions, each requires a professional approach and relevant experience.

### **Knowledge transfer and strategic alliances**

Innovation affects educational and cultural policies, artistic and cultural practices, traditions and new knowledge transfer. The partners pointed out the need for transparent alliances between educational institutions and the professional organisations, between education and cultural policies. The *Innovation Arts and Culture* symposium, that took place in Florence, Italy (February 2007) in collaboration with the European Cultural Foundation, presented examples of knowledge transfer and strategic alliances. These examples guarantee transparent communication between funding bodies, participating teams, products and the wider public. Armed with this analysis, professionals, decision-makers and policy-makers can decide whether intervention needs to be at regional, national or European level. Higher arts education and cultural sector experts, reflecting on innovation in a European context, emphasised the following actions:

- Adequate professional skills development for the arts and culture.
- Diversified knowledge and innovation partnerships for culture and arts production.
- Promotion and targeted marketing for alliances within the creative sector.
- Inclusive policies for arts education for Europeans of diverse social and ethnic backgrounds.



An *integrated* mode of arts learning will provide possibilities for the diverse cultures of Europe to communicate and to learn from each other's artistic creativity. European higher arts education institutions face the cultural needs of a post-industrial Europe and provide professional competences and access to intangible and tangible human exchange.

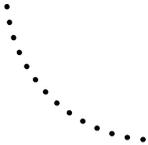
The *Innovation Arts and Culture* conference, which expanded the work of the *Tradition of the New* strand did not seek to offer tools assessing the indirect and largely unquantifiable impact of arts and culture innovation on economies and communities. It did not answer the 'EU creativity scoreboard' demand, but offered a platform to initiate dialogue around this European objective for instruments to measure innovation in the creative industries. The process started with *marking territories for development, building partnerships and updating the learning focus*. Possible routes to develop a body of expertise have been mapped out in each of the activity reports and these have been shared with the wide network of arts education institutes and related culture and industry partners.



The ambitions of the *Tradition of the New inter}artes* strand and the related *Innovation Arts and Culture* conference were to stir debate and provoke thought for further action. Within the span of three years the partners discovered that the link between artistic traditions and innovation is increasingly on the agenda of culture, arts and arts education professionals in Europe. The partners' involvement served to raise demands and accelerate expectations for improved debate and knowledge-transfer. The outcomes have provoked interest but admittedly they are the products of limited project possibilities. Any serious effort to explore the themes of integrated learning partnerships, new pedagogical methods, cultural and education policy strategic alliances and knowledge transfer for innovation would demand specific and substantial development.

The video materials are now widely used within Europe by *inter}artes* partner schools within their programmes with students and in cultural organisations; from whom we would appreciate any feedback on the materials or on issues of tradition and innovation. I would like to thank all partners for their commitment and open spirit of collaboration through all phases of work towards the project outcomes and for their new initiatives and ideas. The positive attitude of the rich cultural exchanges was strongly supported by larger networks of arts institutions, cultural associations, individual researchers and arts and culture professionals. It is not possible to mention them individually but I would like to credit those who started the process; representing all regions of Europe, the European Union, new member and new candidate countries.

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The *Professional Practice* strand 4 of *inter}artes* focused on the complex relationship between higher arts education and professional practice. This meant asking ourselves some challenging but exciting questions. Firstly we needed to discover whether we had a shared understanding of the term ‘professional practice’. Then we looked at what relationship, if any, there should be between that practice and what is taught at our art schools/universities.

These questions are not new; there is an inevitable tension between the rapidly changing landscape of employment and working patterns of contemporary artists and what is being taught in art schools and arts universities. Ideas about this relationship generally fall into two camps: those who believe that the art schools are basically there to develop artists and teach related skills and those who want to engage more actively with the realities of their graduates’ working lives.

We were not seeking to give definitive answers to these questions. What we were looking for were pragmatic and realistic interventions that could bring us nearer to understanding the actualities of the world into which we are sending our graduates. This is a world where students are much more likely to have to survive as cultural entrepreneurs than be funded to make art in their own studios or perform on the main stage.

But we also wanted to recognise that this is a world full of widening opportunities for students to make a creative response - whether this is directly within what we call the creative industries/creative economy<sup>1</sup>, including the burgeoning field of new media, or in the rapidly growing social economy which can involve working in partnership with other sectors such as health, community, prisons or education. In acknowledging this emergent landscape our debate widened and changed. We realised that, if we wanted to take these new realities into account, then we might have to ask some careful questions.

There are clearly inherent risks in attempting to link the teaching and training of young artists directly to the demands of the constantly shifting creative industries. At the University of Brisbane in Australia the faculty of Creative Industries has already replaced the faculty of Fine Art whilst in China 300 new campuses have been set up to encourage creative design. But it is much more than a simple question of supply and demand. We are not suggesting that the art schools and arts universities should engage themselves in trying to predict the needs of the employment market; many of the skills that make emerging artists attractive graduates in the creative economy are in fact those that come from engaging fully with their art form.

If we are to make sense of the fact that many of our students will need to be more entrepreneurial, more flexible and able to assess their transferable skills then we need to consider whether we are preparing them adequately.

1. The UK Government’s Department for Culture, Media and Sport (DCMS) define the Creative Industries as: “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”



Between higher arts education and professional practice:  
a complex relationship

- As Strand 4 we began to focus our enquiry in four particular areas:
- What kind of knowledge do we, as arts schools, need to connect our students with the world of professional practice?
  - When and how should we begin to prepare our students for this engagement - at under-graduate/bachelor's level or at master's/post-graduate level?
  - Can we identify examples of effective practice where teaching and training are directly connected with professional practice?
  - What difficulties might we encounter in trying to develop such links in a trans-national context?

We divided our research into two areas *Knowledge* and *Means*.

### **Knowledge**

Within 'Knowledge' there were two main aims, firstly to develop a panel of expert advisors who would extend the wide-ranging knowledge and expertise of the Strand 4 team itself; secondly to establish an effective and relevant graduate tracking scheme.

The *Advisory Panel* was to be made up of:

- Individuals who wished to offer their expertise on general matters, such as information on the progress of the *Bologna Process* and its consequences for Higher Arts Education or particular knowledge of cultural policy in different EU member states and how art schools/universities might work to anticipate different European developments.
- Individuals who wished to offer their expertise on developments in professional practice, the creative industries and/or the social economy and could speak about the different competences necessary to enter these areas of employment.
- Individuals with the ability to contribute to the debate from the very specific viewpoint of the different disciplines/art forms.

The initial panel of expert advisors, selected in 2006/2007, have already proved to be extremely valuable. Invited by the European Commission, most of the experts took part in the *Tuning Validation* conference in Brussels in November 2007 where the four *inter}artes Tuning documents* were assessed and validated and the expert advisors also became 'external partners' in the new network *artesnet Europe*. Thanks to the work of Strand 4, building a meaningful dialogue with professionals from the broad cultural and creative industries in Europe has now become a priority.

The *Graduate Tracking Scheme* was built on experiences learned from a pilot programme run by the Royal Scottish College of Music and Drama. Drawing on their knowledge of recent graduates maintaining close contact with the college, they set up a series of interviews between current students and recent graduates. It not only provided the college with a much clearer snapshot of graduate employment patterns but also offered students a realistic picture of the opportunities open to them.

The resulting questionnaire and the student led interview model were then piloted successfully by a number of other partner institutions across Europe.



## Means

For the *Means* part of our research we wanted to look at the role that post-graduate and Master's programmes could play in offering working artists an opportunity to reflect on and develop their professional practice. This eventually led us to e\*maPPa, which is the acronym for what we are currently referring to as the *European Masters in Professional Practice*; a tentative exploration of the possibilities that a joint European Master's programme might offer us.

Although it is important for undergraduate courses to keep students aware of employment questions it seemed to us that it might be much more valuable to engage with these issues at Master's level. The co-operation between art schools/universities across Europe is becoming increasingly important and such a Master's programmes would offer emerging artists the exciting prospect of working in cross-disciplinary as well as trans-national contexts.

But the challenges involved in setting up such a programme are far from resolved. Many EU countries are just beginning to develop a working distinction between Bachelor's and Master's degrees and the process is not as simple as it might at first appear. In this part of our research we have therefore been concentrating on exploring practical ways in which to develop a possible model for such a co-operation. We have looked at one example of effective practice: the Master's in *Cross-sectoral and Community Arts* at Goldsmiths College, London UK. The results of our enquiries are presented in the *Reference Documents and Toolkits* section of this handbook. We hope that the questions asked and the findings made will make a valuable contribution to the current debate, not only in the art schools/universities themselves but in the wider milieu of the European creative and cultural industries.

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on behalf of *Strand 4 Professional Practice*.

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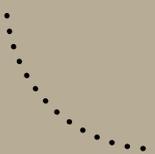
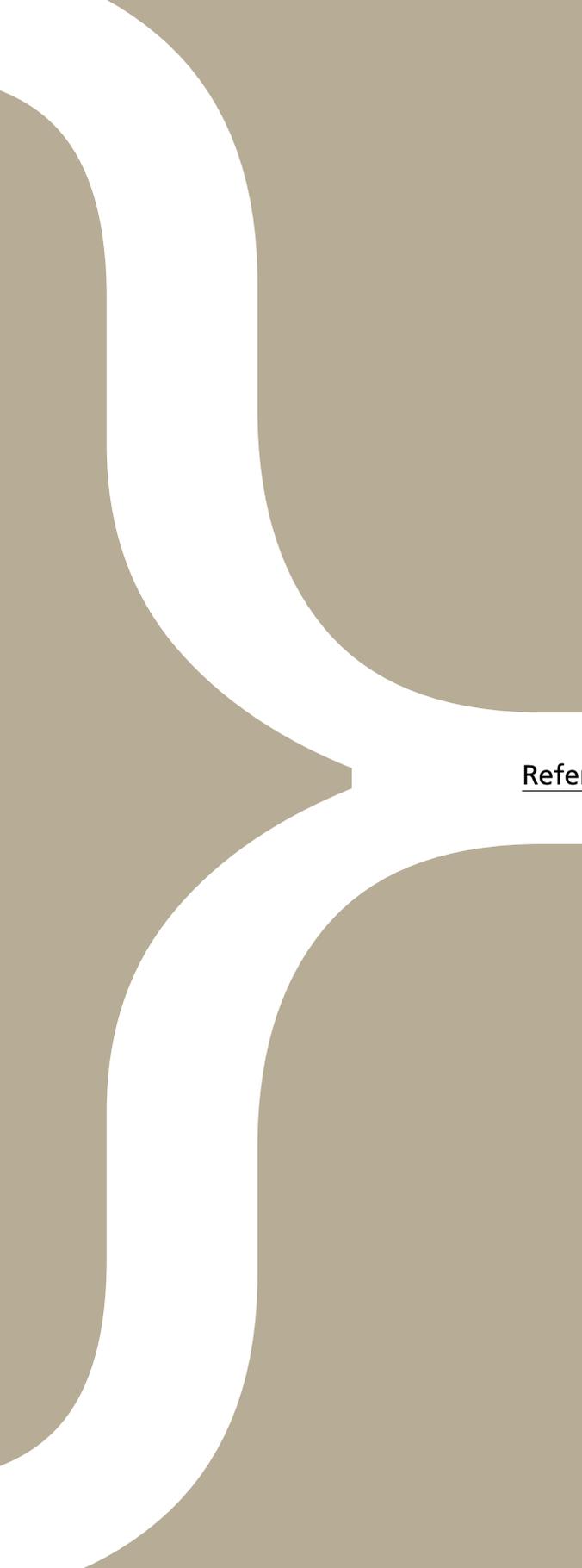
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Reference Documents & Toolkits **2.**

This tuning document has been developed and produced by the *ELIA Dance Section (EDS)* within the framework of the *inter}artes* Thematic Network, Strand 2.

### Introduction to the subject area

Dance is the physical language of the human experience celebrating the core experiences that have motivated people to participate in Dance across all ages and cultures.

Before one can summarise the subject area of Dance it is essential to recognise that Dance is a diverse and often a multi disciplinary art form that embraces a range of subsidiary disciplines (e.g. performance, choreography, teaching, scenography, research, writing, and criticism). Although possible, few of these areas are studied individually with most being taught as part of a broad spectrum of classes in a multi-disciplinary environment. Dance requires a knowledge and understanding of all the arts it embraces.

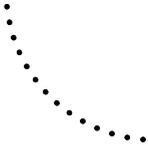
Dance education in Europe is provided by a range of institutions including: universities, specialist academies and colleges of higher or further education. The manifold approaches to Dance education mirror the variety of the art form. The variety in teaching of Dance runs from the traditional vocational model with its emphasis on intensive practical training, tutor directed learning, high teacher and student contact, an emphasis on the acquisition of technical skills to the academic tradition that implies student led study, tutor/student contact and with an emphasis on individual self-expression and creativity (e.g. coaching and monitoring). The key of all the different learning & teaching models is fostering creativity, which requires a great deal of investment of the student as well as from the educator. Along this continuum there exist many approaches that combine the two methods in a variety of ways.

Dance can be seen as a barometer of social change. Of all art forms Dance is most responsive to changes in social conditions, the street dances of one decade are likely to be absorbed into the art Dance of another. Dance programmes play an active role in providing the necessary creative human capital.

While Dance has a long history and is in many cases built on practical, philosophical, theoretical and cultural traditions, it is not based in an ossified body of knowledge and skills but is characterised by changing social, political and artistic values and practices. It is the dynamic nature of these practices and their frequently contested nature that sustains the vitality of Dance. Taking into account the variety and dynamism of the subject, it is vital that any definition does not constrain or restrict future innovation. The continuation of well established methodologies and engagement with traditional subject matter should not be endangered.

Dance education involves a holistic approach to training the body: technique; choreography, composition; making; performing; improvisation; professional work placement; teaching methods; technical support (sound, site, lighting and costume); critique (articulating critical views and ideas);multimedia (film and video) and Dance theory. Further it includes skills to apply Dance knowledge, skills and understanding in different contexts. It is usual for Dance programmes to develop a specific and integrated approach to craft (non-gender specific language), aesthetic thinking, critical reflection, making and public manifestation. There are different traditions of teaching Dance and there are different traditions of teaching but the role of the *artist-teacher* is essential to all Dance programmes.





Career paths following the study of Dance include: Dancer/performer; choreographer; teacher; community Dance artist; Dance historian, therapist; critic, scholar. The transferable skills that students acquire during their studies (e.g. communication, ability to work effectively as a member of a team, risk-taking) are also relevant and valued in a range of other working contexts in particular creative and entrepreneurial contexts and in managerial contexts.

Dance is studied as both a practical and theoretical subject and most programmes of study will seek to provide a blend of these modes according to the declared aims and outcomes of the specific programme. Programmes of study are taught in a range of institutions of higher education that have quite discrete missions and objectives for learning and teaching.

### Degrees profiles

As diversity is a characteristic and a value of Dance education across Europe, it is important that Dance programmes continue to set their own programme philosophies. Defining study programmes and content of Dance education is necessarily the responsibility of the individual institutions.

In Dance there are no countries represented within the subject group where the *Bologna* process is not being discussed with a view to implementation. A range of practices is currently seen in Dance programmes with regard to the *Bologna* three-cycle model. While some countries adopted a three-cycle system model many years ago, others are at different stages of development. Dance education comes from a situation where two educational systems exist next to each other. In a vocational system, education pupils start at a relatively early age and finish when they are 18/19 years old. In a higher education system students start when they are around 17/18 years old and are being educated in a three or four years bachelor's system. As a result significant differences in qualifications and recognition of diplomas and degrees still exist between Higher Education and vocational schools. Although gradually solutions will be found to bridge the gap between these two types of education it makes it difficult to present a coherent picture of Dance education in Europe.

Master's programmes are in development in some European countries, not yet in all *Bologna* countries. These programmes focus on specialised areas in the field of Dance and on a synthesis of practice and theory. Some countries accept Dancers into Master's programmes, or even distinctly focus on dancers with a long standing professional working experience. In other countries, notably Germany this is still a problem, even though there is a definite need for such programmes as identified by the professional field.

It has been a tradition in Dance education to offer post-graduate programmes focusing on personal deepening of practice and/or theory as well as specialised courses (e.g. repertoire, choreography, and teaching). Some of these post-graduate programmes have already been developed into Master's programmes.

Third cycle programmes in Dance hardly exist at the moment. Some Dance practitioners/teachers have acquired an influential doctoral degree but these have been awarded by other disciplines (e.g. philosophy). Development of third cycle degrees is seen as important for the further recognition of Dance as an independent art form and for the further advancement of the sector.



## Typical degrees offered in Dance

### First Cycle

Given the variety of ways that the subject area is described in the titles of programmes (for example Dance, Choreography, Urban Dance, Community Dance) it is difficult to identify a 'typical' first degree cycle in the area of Dance. There are a wide range of institutions that offer programmes, courses or pathways that specialise in, or emphasise certain aspects of Dance. However, typical elements of the degree at this level include: practical studio work; staff/student directed productions; the theory and history of Dance; research and professional practice.

### Second Cycle

The typical degree at second cycle would also be Dance with a number of similar subject specific courses as described for the first cycle. MA-Dance level: a wide range of specialist programmes of continuing professional development, supported by practical and/or theoretical research.

In many European countries MA programmes are still in development

### Third Cycle

Typical degrees at third cycle are Dance PhD level: A self initiated and directed programme of research and practice with a rigorous evaluation.

In many European countries PhD programmes are still in development



## Typical occupations of the graduate in Dance

Typical occupations include:

Dancer, teacher, choreographer, artist-in-residence, ballet mistress/master, costume designer, dance notator, dance therapist, critic, leisure & recreation instructor, artistic coordinator, accounting assistant, fundraiser, journalist, advertising agent, arts council director, public relations manager, rehearsal director, editor, event planner, stage manager, college professor, financial manager, studio owner, Pilates/ conditioning instructor.

The study of Dance provides students with a broad range of skills applicable to the performing arts and beyond. A study of Dance develops her/his skills in presenting, ability to perform in public, and control of the body. These competences allied with creativity, making skills, and analytical and critical reflection skills, acquired and enhanced during the study that makes them highly employable in relation to the application skills. Dancing also helps students to learn concentrate intensely, listen, observe, solve problems creatively, think critically, work under pressure, meet deadlines, and process constructive feedback. The transferable skills that students acquire during their studies are also relevant and valued in a range of other working contexts in particular creative and entrepreneurial contexts and in managerial contexts.

### First Cycle

By the end of this cycle students are equipped for professional practice or further professional development as Dance artists and will have acquired numerous transferable skills that equip them for employment.

Dancer/performer, choreographer, teacher.

It also leads to further study on a postgraduate Dance programme, teaching qualifications or other subject areas.

### Second Cycle

The students develop specialisation and depth, selecting from the core competencies mentioned above.

Dancer/performer, choreographer, teacher, scholar

It also leads to further study on a PhD in Dance or other subject areas.

### Third Cycle

The students undertake further research in order to enhance and deepen their knowledge and may aid career development.

Academic career or artistic career.

## Role of the subject area in other degree programmes

Dance may be taken as a subcomponent in other degrees programmes such as Performance Studies, Cultural Studies, Education, Sport, Health Sciences, Fine Arts, Film Studies or combined with another area in subject degree Programmes.

## Learning outcome and competences – level descriptions

### 1st cycle learning outcomes and competences

#### Technical/Artistic Skills

##### Skills in the specific area

By the end of their studies, the students should be able:

- to accomplish, both intellectually, technically and creatively, the different challenges that the techniques, knowledge, research places at their disposal in realising his/her expression within the context of a Dance production or his/her field of specialisation.
- to collaborate in the interpretation of the ideas and/or intentions expressed within an existing Dance production or newly created performance bringing these to an actual physical realisation in a production.
- to respond creatively to the professional opportunities that Dance and other related expressive forms provide them.
- to demonstrate their awareness of the value of research, the rehearsal process and experience of performance and/or production as form of individual and collective development.

##### Group Skills

By the end of their studies the students should be able to:

- contribute to the effective realisation of a performance or project.
- work securely within a commonly understood professional vocabulary
- comprehend Dance in the widest sense, where the forms and techniques of expression and creativity are realised in production.

##### Preparation and Rehearsal Skills

By the end of their studies, the students should be able to:

- manage their personal tasks, of establishing recognised goals, and to define and achieve collective objectives.
- demonstrate an awareness of the techniques of rehearsal and production which can lead to performance.
- evidence that they have engaged with the making of and presentation of Dance work.

##### Oral Skills

By the end of their studies students should be able to:

- know how to use the vocabulary of Dance as a form of communication between the strands of the Dance medium.
- express themselves in an intelligent way in relation to the dances they have worked in/studied.



## Theoretical Outcomes

### Knowledge and Understanding of the Language of Dance

By the end of their studies students should be able to:

- understand the basic elements of the Dance language, and to be able to utilise these in analysis.
- make links between theory and practice within Dance.

### Contextual Knowledge and Understanding

Dance works within different historical, ethno-social and artistic contexts.

- identify and recognise the work and thought of the key personalities of his/her specific area of intended practice, and of Dance in general. They should be able to contextualise the different theoretical currents and aesthetics they represent.
- evidence that they possess a sound understanding of the technology appropriate to their discipline and how it can serve the theatre.
- understand the value of technological progress and its potential to optimise production procedures and processes, and potentially open new approaches and developments within their field of intended practice.
- demonstrate artistic administration skills that enable them to successfully develop a professional activity.
- evidence their awareness of the ethical considerations and implications that are appropriate to their intended field of practice.
- demonstrate an awareness of the need to continually develop and deepen their theoretical knowledge and understanding in order to support their continued development.
- demonstrate the ability to be reflective practitioners.

## Generic Outcomes

### Independence

By the end of their studies students should be able to:

- collect, analyse and synthesise the information in the pursuit of an investigative attitude.
- engage in critical self-reflection, develop ideas and construct reasoned arguments.
- be autonomous, self-motivated and be able to self-manage, also within the interest of a performance/production/project.

### Psychological Understanding

By the end of their studies, students should be able to make effective use of:

- their capacity to think and solve problems that are presented by production and/or performance challenges and opportunities.
- their emotional awareness, sensibility, imaginative and expressive capacities.

### Critical Awareness

By the end of their studies, the students should:

- be critically self-aware.
- be able to apply their critical capabilities to the work of others.
- have developed a broad social and civic awareness.

### Communication Skills

By the end of their studies, the students should possess effective communication and social skills, including the ability to:

- work effectively and in harmony with others on projects and/or activities.
- demonstrate skills in teamwork, the discussion of ideas, the organisation of tasks and in their respect for established deadlines.
- present work in a clear and accessible way.
- demonstrate the appropriate information and communication technology skills.

### Technical /Artistic Skills

#### Skills in Technical/Artistic Expression

By the end of their studies, the students must have acquired the capacity to:

- intervene in the multiple contexts of a theatrical production revealing themselves as creative professionals, demonstrating a technical maturity and artistic awareness adapted to the expression and realisation of their own expressive concepts.
- demonstrate an attentive, critical and creative commitment – during the production process – as a means of assisting in the development of a consistent and credible performance.
- recognise research as a form of accumulated knowledge and reflection, using the references found as the spur to new ideas and aesthetics.

#### Skills in Technical/Artistic Autonomy

By the end of their studies the students must have:

- acquired the capacity to lead others, developing leadership abilities in an expressive and creative way, necessary to the accomplishment of all new projects.
- the ability to organise and administer their own projects, managing both human and material resources appropriately while also meeting the required deadlines for the successful execution of a project in its different stages.

#### Oral Skills

By the end of their studies the students should:

- be able to debate and reflect upon their own artistic projects in an articulate way.
- have the personal resources for presenting creative solutions, in their specific area, as an integral element of the whole production.

#### Pedagogic Skills

By the end of their studies, students whose preferred option is the application of their Dance education to broader contexts (such as education, community and social contexts) should have additionally acquired:

- the capacity to intervene in educational and artistic contexts as Dance animators and they should reveal particular artistic and pedagogic maturity in this domain.
- secure and developed methodological competences and a mastery of a didactic knowledge in order to elaborate and apply programmes structured for artistic educational contexts.



## Theoretical Outcomes

### Analytical Competences

By the end of their studies the students should have:

- consolidated the methodological and auto-reflexive competences developed in the 1st cycle, and they should be able to autonomously apply analytical tools to produce critical analysis.

### Contextual Knowledge and Understanding

By the end of their studies, the students must have:

- deepened their knowledge and understanding of several genres and styles of Dance.
- appreciating them in their historical and socio-cultural contexts as well as recognising the essential bibliographical references.
- the capacity to interrelate the theory and the practice in Dance.
- a demonstrable understanding of, and intelligent involvement with, cognate interdisciplinary elements, as well as to be able to apply knowledge, practices, concepts and abilities of other disciplines or artistic/scientific areas in an effective way.

## Generic Outcomes

### Independence

By the end of their studies the students must be able to demonstrate:

- an advanced capacity to work with a professional level of autonomy.
- critical reflection and originality in their creations through the collection, analysis and synthesis of information, and the generative development of ideas and concepts.

### Self-Knowledge

By the end of their studies, the students must have:

- advanced their capacity to make effective use of their imagination, knowledge and emotional understanding to work creatively towards the resolution of problems.

### Critical Awareness

By the end of their studies, the students should be able to:

- demonstrate a fully structured critical and self-critical awareness.
- recognise their individuality as an original contributor within the work of the group.

### Communication Skills

By the end of their studies the students must have deepened their social and communication skills so as to be able to:

- coordinate projects or collective activities.
- direct teams and assume the direction of collective processes where necessary, assuring the organisation and transmission of the information.
- present projects in an articulate and original way.
- collaborate effectively with other individuals in a variety of cultural contexts.

There is not yet sufficient knowledge and experience within the sector to describe learning outcomes and competences for the 3rd cycle with some authority.



## Consultation process with stakeholders

The *Tuning* process initially involved an **inter}artes** working group from the ELIA Dance Section. The steering group consulted the following documents and papers: *On the move- sharing experience on the Bologna Process*; *The Dublin-Descriptors*; *Milestone document 2004 – The distinctiveness of Dance education in Europe* and the UK Subject Benchmark Statements.

## Workload and ECTS

In the milestone document, *On the Way to a European Higher Education Area in the Arts*, North and West Europe are identified as the most advanced in implementing ECTS or equivalent and compatible credit systems with the exception of some countries where there remain concerns about the 3-cycle system and the relevance of credits. In other countries progress was being made to convert to ECTS.

### First Cycle

3 to 4 years 180 to 240 ECTS

### Second Cycle

1 to 2 years 60 to 120 ECTS

### Third Cycle

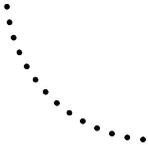
2 to 5 years

## Trends and differences within the European Higher Education Area in Dance

As already outlined in the introduction, diversity is both a characteristic and core value of Dance education and programmes may have distinctive characteristics related to national traditions and the nature of contemporary Dance. A number of trends have been identified:

- Dance practice is dynamic and constantly evolving. Greater opportunities for Dance artists now exist and there is an increased awareness of professional practice in Dance programmes.
- There is a trend towards the study of critical theory as integrated and directly related to students' own developing Dance practice. The relationship between and proportion of theory and practice may be negotiated.
- Developments in technology have impacted on the way students learn. How exactly Dance programmes deal with this needs more research.
- Exchanges have become a feature of the curriculum. The universality of body language enables the student to participate in the programmes in other countries. International dance worlds now provide the context for their practice.
- Developments in Dance are reflected in the curriculum with courses offering projects or modules e.g. distance-learning.





A number of differences have been identified:

- Some institutions consider that traditional subject disciplines provide students with useful contexts from which they can focus their studies. Others have established courses/ modules where students can engage in multidisciplinary forms of practice.
- There is a diversity of programme lengths. Many countries are moving from a system in which the three-cycle structure did not exist.
- Part-time study is offered in a number of countries in a range of formats and over a different numbers of years. Part-time students may swap between part time and full time modes or vice versa as their circumstances change. This has increased participation by *non- traditional* learners.

### **Learning, teaching and assessment**

Dance curricula and teaching and learning practices have developed in response to the wider cultural, ethnic and social context and associated changes in the nature of contemporary Dance practice. In order for students to be prepared for and engage in professional Dance practice, innovations in curriculum development have been required. At the same time many educations have preserved and deepened longstanding traditions in Dance training, protecting and revitalising cultural heritage.

Students will usually be involved in a wide range of learning activities such as: independent artistic work; attending lectures and seminars; classes in technical skills; body conditioning; music; design; lighting; discussions on their own and others' performances; collective processes; producing their own and others' work and critical and self reflective writing about their own and others artistic work. Although Dance more than Fine Art or Theatre does rely heavily on traditional teacher student transmission, particularly so the classical techniques of ballet or the long established traditions of contemporary Dance, different teaching styles and approaches in response to different learning outcomes or student-centred approach, tutor as facilitator are being used and further developed. Students in Dance institutions are, to an increasing extent, expected to take responsibility for their own learning and artistic development. Assessment methods that stimulate active and independent learning are used with growing frequency, for instance via progress file/personal development planning and the use of a virtual learning environment (where appropriate).



## Quality assurance

The practical and ephemeral nature of Dance makes it difficult to create transparency in the field. Dance demands a wide range of tacit knowledge and is derived from an oral tradition. On the other hand, after overcoming the first obstacles, the formulation of written quality criteria has for most parts become a welcomed knowledge developing and deepening process.

In most Dance departments, part time staff with ongoing artistic careers is mixed with full time teaching staff. This merge of contemporary artistic experience and educational teaching stability creates a foundation for a challenging and inspiring, yet stable and secure learning environment for students.

Teachers in Dance institutions are in different ways regularly encouraged to develop their educational as well as artistic skills and knowledge. This ongoing professional and personal development combined with the vitality and topicality of staff involvement is directly reflected in the quality, relevance and vitality of the learning and teaching available to students.

A wide range of monitoring and evaluation procedures provided by the institution are fed into open systems where implications for improvement are discussed, such as student satisfaction questionnaires; student and external representatives discussion and focus groups, staff views, reviews of student assessment.

Annual programme reviews that include students as well as the teaching team and non-judgmental peer observation may occur. In some countries are involved in the process and seen as an essential part of the curriculum.

In some countries regular monitoring by an internal panel of external experts from Higher Education or related professional agencies appointed by the faculty/department or institution are invited to scrutinise and to assess performance, quality maintenance and enhancement processes of programmes, faculties/departments and institutions. This process is usually based on the analysis of a self-study (evaluated) report and accumulated results, annual reports and documentation covering the period in retrospect and plans for future development.

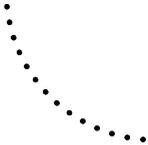
Processes of quality enhancement vary considerably across Europe. A variety of tools and participants is required. Students are increasingly involved in quality assurance and improvement processes as part of their development as reflective professionals.

External evaluations by national and international quality assurance agencies are playing an increasingly important role. These processes are usually developed on a consultative basis and utilise a self-study/analyses process that provides a focus for faculty/departmental and personal reflection and improvement.

### Examples:

#### Self-managed projects

These projects are initiated to give students a greater understanding of the entire production process leading to performance and to gain a strong sense of responsibility for their own artistic statements. Early in their studies students are told to start working on their own performance that will be presented during the final year of their Dance programme. With supervision they then have to develop a personal performance to be presented to a public audience. They are free to base their work on whatever stimulus is interesting to them. The result as well as the process is thereafter evaluated and documented.



### **Public performances with peer production teams**

Students from different areas of theatre; music, lighting, make up and mask, production, set design, etc are grouped together to produce a joint performance from a given theme under the supervision of tutors. This allows students to know and work with colleagues from the same generation, learning from each other and overcoming professional boundaries. Students are learning about and strengthening the understanding of their different skills and thereby deepening the respect for each others' professional knowledge. This is also a way of developing a common aesthetic ground with future professional colleagues.

### **Public performances with professional production teams**

Students take part in productions with fully professional production staff brought into the educational institutions. This way, students get to learn about professional standards, expectations, qualifications etc, giving them a chance to understand the demands for future employability. Students are also provided with a chance to start building a professional network, crucial for their future career. By bringing the professionals into the teaching institution environment, students' integrity and educational development is protected.

This tuning document has been produced by the *CUMULUS International Association of Universities and Colleges of Art, Design and Media* within the framework of the *inter}artes Thematic Network, Strand 2*.

## Introduction to the subject area

For the purpose of this document, the term Design covers the following fields: industrial, furniture, interior, ceramics, glass, fashion, textile and graphic Design – and to some extent also new media. Quite a number of national variations exist in what is considered Design. In certain countries Design education may be described in other tuning documents, for example fine art or architecture.

Design approaches production of objects and services from different perspectives: aesthetics, functionality, usability, production/manufacturing technology, sustainability and ethics. The emphasis may vary between different fields of Design, countries and universities. This document also covers Design management and leadership oriented programmes.

## Degree profiles

### First Cycle

*Typical degree:* Bachelor of Arts, Bachelor of Science, Bachelor of Engineering.

*Subject area:* Design in one of the fields described above

*Typical graduate occupations:* Designer, different occupations within commerce, publishing, handicrafts.

### Second Cycle

*Typical degree:* Master of Arts, Master of Science, Master of Engineering.

*Subject area:* Design in one of the fields described above

*Typical graduate occupations:* Designer, different occupations within commerce, publishing, handicrafts, design entrepreneur.

### Third Cycle

*Typical degree:* Doctor of Philosophy, Doctor of Arts, Doctor of Engineering.

*Subject area:* Design in one of the fields described above

*Typical graduate occupations:* researcher, designer, teacher, administration, different occupations within commerce and publication.

## Role of the subject area in other degree programmes

Certain fields of Design are partly covered by architecture (furniture, interior), fine art (textile, ceramics), engineering (industrial design), art history (design history and theory), handicrafts (ceramics, textiles, and furniture), stage design/scenography or media studies. Furthermore, students of engineering and business may have a number of more general Design courses/ studies connected with their own specialisations.



## Learning outcomes and competences – level description

The terms used in the following tables have been developed for the purpose of this document and are not necessarily synonymous with those used in all countries.

### 1st Cycle learning outcomes and competences

#### Key Subject Specific Competences

##### Fine Design Skills

Command of basic general and discipline specific Design skills.  
Command of basic techniques and technology relevant to the Design discipline.  
Basic knowledge of relevant Design methodologies.

##### General Knowledge

Understanding of historical and theoretical underpinnings of Design in general and own Design discipline in particular.  
Awareness of the position of Design in social, cultural/artistic, political, ecological, economical and ethical contexts.

##### Theoretical Skills

Basic knowledge of theoretical concepts related to Design and how they have been applied in the past.

##### Conceptualisation Skills

Basic skills in formulating and evaluating Design concepts.

##### Ideation Skills

Ability to adapt general ideation principles to Design specific problems.

##### Creative Skills

Basic understanding of creativity in Design and how to develop it in oneself.

##### Processual Skills

Understanding of different stages in the Design process and how these are being realised in own Design work.  
Ability to plan and manage small scale Design projects  
Ability to be responsible for smaller parts of large scale Design projects as a member of the Design team.

##### Learning Skills

Basic understanding of different ways of learning related to Design studies and how they apply to own studies, including the concept of lifelong learning.

#### Key Generic Competences

##### General Knowledge

Awareness of basic contents and general principles of some (according to focus of the programme) Design related fields (e.g. business, culture, future studies, ecology or technology).  
In education focusing on artistic aspects of Design, basic command of relevant branches of art (e.g. sculpturing, painting, drawing) and their techniques.

##### Theoretical Skills

Basic understanding of analytical and critical thinking.

##### Conceptualisation Skills

##### Ideation Skills

Command of basic idea production, evaluation, development and selection methods.

##### Creative Skills

Basic understanding of what creativity is and how it can be developed.

##### Processual Skills

Basic understanding of project management.

##### Learning Skills

Basic understanding of different ways of learning.

### Key Subject Specific Competences

#### Communication Skills

Ability to communicate own ideas and Design processes to audience of peers and Design related professionals.  
Ability to evaluate and discuss Design related subjects with fellow designers.  
Ability to bring out Design point of views in multidisciplinary teams.

### Key Generic Competences

#### Communication Skills

Basic understanding of efficient communication in written, oral and visual forms, and, depending on national regulations and traditions, including one or more foreign languages.  
Basic knowledge of rhetorical skills.  
Ability to explain basic principles of own discipline to others outside the discipline.

#### Entrepreneurial Skills

Basic understanding of how to run your own business (legal, financial & commercial. issues).

## 2nd Cycle learning outcomes and competencies

### Key Subject Specific Competences

#### Fine Design Skills

Command of the main general and specific Design skills, and basic expert skills in own specialisation within the discipline.  
Command of the most important techniques and technologies relevant to the Design discipline including techniques and technologies specific to own specialisation.  
Basic ability to adapt and develop Design skills, techniques and technologies to new types of problems and recognise problems that can be solved by Design.

#### General Knowledge

Ability to ground own work into the theoretical and historical framework of Design.  
Ability to participate in the discussion about the position of Design in social, cultural (incl. artistic), political, ecological and economical contexts.

### Key Generic Competences

#### Fine Design Skills

#### General Knowledge

Deeper understanding of basic contents and general principles of some (according to focus of the programme) Design related fields (e.g. business, culture, future studies, ecology or technology) and ability to use this knowledge to ground the student's own work.  
In education focusing on artistic aspects of Design, advanced command of relevant branches of art (e.g. sculpturing, painting, drawing) and their techniques, as well as familiarity with the contemporary art world.



## Key Subject Specific Competences

### Theoretical Skills

Ability to discuss and expand theoretical concepts related to own Design work.  
Understanding of philosophy of Design.

### Conceptualisation Skills

Command of formulating and evaluating Design concepts.

### Creative Skills

Advanced understanding of creativity in Design, ability to direct and develop own creativity.

### Ideation Skills

Ability to analyse and develop ideation principles and practices to better fit own ways of working.

### Processual Skills

Ability to analyse and develop own Design process.  
Ability to plan and manage medium scale Design projects.  
Ability to be responsible for major parts in large scale Design projects / R&D projects as a member of a Design team.

### Learning Skills

Advanced understanding of own weaknesses and strengths in learning, and how lifelong learning can be beneficial for further learning needs.

### Communication Skills

Ability to communicate own ideas and Design processes to clients and general audience.

AND/OR

### Teaching Skills

Basic competence and preparedness to teach Design and/or Design related techniques and technologies to Design students, or those interested in Design, including supervision of graduation projects.

AND/OR

### Entrepreneurial Skills

## Key Generic Competences

### Theoretical Skills

Familiarity with analytical and critical thinking in general.  
Basic understanding of philosophy of art, science and technology depending on the focus of the programme.

### Conceptualisation Skills

Ability to relate Design concepts to comparable tools in Design related disciplines.

### Creative Skills

Advanced understanding of what creativity is and how to apply creative skills learned in Design to other types of problems.

### Processual Skills

Advanced understanding of project management.

### Communication Skills

Command of efficient communication in written, oral and visual forms, including in one or more foreign languages, depending on national regulations and traditions.

### Entrepreneurial Skills

Advanced understanding of how to run your own business (legal, financial and commercial issues).

## 3rd Cycle learning outcomes and competences

Within the doctoral cycle the competences are directed by the subject of the studies far more than in the previous cycles.

### Key Subject Specific Competences

#### Fine Design Skills

Expertise in own specialisation of Design including techniques and technologies involved.  
Full command of adapting and developing Design skills, methods, techniques and technologies in new types of problems.

#### AND/OR

#### General Knowledge

Ability to contribute to and restructure the theoretical and historical framework of Design.  
Ability to initiate and lead the discussion on the position of Design in the social, cultural/artistic, political, ecological and economical contexts.

#### AND/OR

#### Theoretical Skills

Ability to create and develop theoretical concepts related to own Design work and Design in general.  
Contribute to the further advancement of Design philosophy.

#### Creative Skills

Fully-fledged understanding of creativity in Design, ability to direct and develop creativity in other fields.

#### Processual Skills

Ability to develop the general Design process.  
Ability to plan and manage large scale Design / Design research /R&D projects.

#### AND/OR

#### Learning Skills

Ability to develop learning theories and methods in Design.

### Key Generic Competences

#### General Knowledge

Ability to participate in the academic debates in related fields (e.g. economics, culture, technology, art) from the Design / Design research /Design theory perspective.

#### Theoretical Skills

Ability to contribute to general theoretical discussions with ideas and theories developed in Design and understanding their potential for other fields.

#### Conceptualisation Skills

Ability to formulate and evaluate concept-type tools in general.

#### Ideation Skills

Ability to analyse and develop general ideation philosophy, principles and practices.

#### Creative Skills

#### Processual Skills

Ability to develop general project management concepts and methods based on experience in Design.

#### Learning Skills



### Key Subject Specific Competences

#### Communication Skills

Ability to communicate own ideas and Design processes to academic audiences.

#### Teaching Skills

Ability to teach Design and/or Design related techniques and technologies to Design students in all levels, including supervision of doctoral projects.

### Key Generic Competences

#### Communication Skills

Ability to develop new modes of communication in written, oral and visual forms, including in one or more foreign languages.

#### Teaching Skills

Ability to lecture/teach Design to students of other academic disciplines.

### Consultation process with stakeholders

The Design *Tuning* exercise has been carried out within the *CUMULUS* network (for more information [www.cumulusassociation.org](http://www.cumulusassociation.org)). Three meetings have been organised, in Stockholm April 2006, Nantes June 2006 and Warsaw October 2006, where subject-specific and general competences have been discussed in groups consisting of teachers, deans/managers and students. Between these meetings three drafts have circulated among the participants of those meetings and among the *CUMULUS* members in general, also including the board of the organisation. This drafting process has been coordinated by **inter}artes** partner University of Art and Design Helsinki (TAIK) in particular Hanna Karkku and the version preceding the final one has been open for comments on the *CUMULUS* website in Spring 2007.

### Workload and ECTS

#### First Cycle

180 to 240 ECTS

#### Second Cycle

60-90-120 ECTS

#### Third Cycle

120-180-240 ECTS



## Trends and differences within the European Higher Education area in Design

Different universities have different emphases in contextualising Design education: traditionally Design has been connected with fine art or handicrafts, and in the case of industrial Design, with engineering. Increasingly, Design studies also develop connections with business studies, sociology, cultural studies or future studies. This development is considered as desirable and makes it possible to educate designers who are able to tackle a wide variety of problems in different contexts. This also makes it possible to develop exchange and projects, taking into account similarities and differences as a necessary condition for successful development and implementation of ideas.

Current specialisations, such as sustainable Design, management and leadership oriented Design, development of Design related research and service Design, are undergoing the fastest development.

### Learning, teaching and assessment



Pedagogical/didactic approaches vary depending of the historical association of Design and Design studies with other fields (e.g. fine art, handicrafts, and engineering) and more recent developments emphasising Design management or leadership orientation. Typically, studies form a mix of some of the following: fine art (drawing, painting, sculpturing), historical subjects (e.g. history of art, Design or architecture), theoretical subjects (e.g. Design theory, Design philosophy), technical subjects (e.g. physics, electronics, material sciences), supporting studies (e.g. psychology, anthropology, business), communication (e.g. presentation and critique of Design projects, marketing) and finally, the Design skills themselves.

Learning and teaching methods include for example independent Design work, interdisciplinary and cross disciplinary team work, lectures, seminars, essays, Fine Art studio work and project cooperation with companies, institutions and private clients. Usually methods vary depending of the general emphasis of the Design programme (e.g. artistic, technical, or theoretical). The degree of students' self-directness in their studies also varies according to the academic tradition and emphasis of the programme.

Assessment methods vary, again according to the academic tradition and the emphasis. In some institutions (and countries) the guidelines for assessment are clear and unequivocal, in some institutions (and countries) hardly any guidelines exist.

### Examples:

#### Interdisciplinary projects

In their professional life Designers will have to solve problems interfacing technology, business, aesthetics, ecology etc. In interdisciplinary projects the students get a taste of working with professionals or future professionals in other fields, their expectations, language and culture. Furthermore, these projects give the students the possibility to start building interdisciplinary networks that will help them in their professional life.

### Cooperation with companies/other 'real' clients

Study projects carried out with *real* clients provide students with the possibility to practice skills needed in their professional life and to acquire hands-on experience on the development and implementation of a project. Projects also bring students into contact with possible future employers or clients. This type of cooperation demands a firm prioritising of educational goals. Students should not be put in the position of competing under unfair conditions with practicing professionals.

### Use of established Design professionals as part-time teachers

Established designers act as role models, mentors and sources of inspiration for students, who get to know specific ways of solving Design problems and philosophical approaches to questions related to Design. Students also have the possibility to build professional networks and openings for employment and internships.

### Diploma Shows:

many institutions have a tradition of annual diploma work / graduation shows presenting student work. These shows introduce students to fellow Designers and to the public with flair and confidence and bring students into contact with possible employers and clients.

### Quality assurance and enhancement

The *Tuning* documents can support quality enhancement in Design education for example in the following ways:

- Helping institutions in conceptualisation of teaching/learning contents, especially where institutions develop a *Bologna* compatible curriculum, introduce new programmes in different fields of Design or suffer from *uneven development* on certain programmes, practices or fields of Design.
- Helping institutions in gaining better self-understanding and sharpening their educational profiles. This facilitates mobility among similar and/or different institutions and partners search for international projects.
- *Division of labour* rising from sharpening profiles supports the idea and practice of doing successive degrees at different universities, which increases students' access to European labour markets, their networking possibilities and social/cultural cohesion.

This *Tuning* document has been developed, discussed and agreed by *PARADOX*, the *Fine Art European Forum*, within the framework of the *inter}artes* Thematic Network, Strand 2.

## Introduction to the subject area

To describe the characteristics of the subject area Fine Art<sup>1</sup> it is necessary first to consider contemporary art practice and its context in Europe. Art is a creative and intellectual endeavour that involves artists and other arts practitioners in a reflexive process where the nature and function of art is questioned and challenged through the production of new art. Contemporary art is a broad and dynamic field encompassing a wide range of approaches, technologies, contexts, theories, traditions and social functions. Artists work in a range of contexts, media and materials and are continuously questioning and expanding the range of approaches that they employ. They may operate from within a gallery or museum or work to commission to produce public art, working independently or collaboratively to make interventions in the virtual or public sphere. These activities come into being via a wide variety of specific, multi and interdisciplinary media and forms of presentation, including: painting; sculpture; installation; drawing; film and video; photography; web-based projects; performance and text based works. Developments in contemporary art practice are reflected in the Fine Art curriculum with courses offering projects or modules in, for example: socially engaged art practice and site based or site specific art practice. Knowledge and reflection are embodied in artistic practices and processes. Specific to art is an aesthetic approach to questioning and exploration, opening up new ways of understanding and producing meaning and knowledge.

Fine Art higher education involves an integrated approach to production, theory, critical reflection professional practice<sup>2</sup>, technical development and public manifestation. Diversity is a characteristic of Fine Art higher education in Europe. It is important that Fine Art programmes continue to define their own specific qualities, weighting and approaches to their curricula.

Fine Art education enables students to become creative arts practitioners. Students learn to develop the necessary imaginative, intellectual, theoretical and practical skills to equip them for continuing personal development and professional practice within the arts. Students are required to actively participate in their own education and to define their own area of practice, theory and research and the relevant professional skills that their practice requires. Fine Art education involves modes of study that lay stress on creativity, improvisation and the questioning of orthodoxies.

Art is vital for the functioning of the whole of society and Fine Art programmes play an active role in providing the necessary creative human capital. Career paths following the study of Fine Art include: working as an artist; as a teacher of art; as a curator or arts administrator; as a critic or in some other role in the field of culture. The transferable skills that students acquire during their studies are also relevant and valued in a range of other working contexts, in particular creative and entrepreneurial contexts and management.

In the course of their studies students are given the opportunity to develop an individual practice and perspective and are provided with the intellectual and physical space and technical resources where the transformation from a passive mode to an active form of learning can take place. This approach to learning enables students to become self managing reflexive practitioners.

2. Professional Practice for arts practitioners includes both practical and conceptual considerations. Through the development of projects and exhibitions and through lectures and seminars run by artists and arts professionals, students acquire knowledge and skills to enable them to develop their future careers including project management; negotiation and teamwork; documentation and presentation and an approach to writing applications and proposals.

1. For the purposes of this document Fine Art refers to all Higher Education programmes that specialise in a combination of Art practice with related theory.



The Fine Art studio is a crucial space in which ideas can take form. The studio is both a dedicated workspace for individual students and a discursive space shared by a group of students and tutors who negotiate its use. The studio is a *laboratory* environment where students can experiment and test out ideas and approaches, making discoveries and *mistakes*. Second and third cycle students may organise and establish studio space independently based on the specific requirements of their practice.

For those involved in studying and teaching Fine Art there is a shared commitment to improving and contributing to the quality and vitality of cultural experiences. The role of the *artist-teacher* is essential to all Fine Art programmes<sup>3</sup>. Curators, researchers, theorists and other arts professionals should also be involved in the delivery of the programme. Art practice is an activity shared by both students and their tutors, in this way discussions about the dilemmas and issues raised are both practical and theoretical and are based on case studies and direct experience. There are opportunities for students and staff to work alongside each other on exhibitions and projects and to share the process of installation and the evaluation of the event.

A feature of Fine Art programmes is the exhibition or project presentation as a defining assessment point in the first and second cycles. Exhibitions play a role in offering students targets and deadlines throughout their studies. Public exhibitions or presentations offer students an opportunity to bring a body of work to a conclusion, to develop a conceptual and aesthetic awareness and an understanding of the relationship between audience and artwork.

The Fine Art programme plays a role within wider communities through active engagements, residencies, exhibitions, open seminars and workshop. Graduates, professional artists and cultural practitioners use second and third cycle Fine Art programmes to develop and upgrade their competences. This experience deepens their understanding and knowledge of the context and critical discourses related to their work, developing their practice and career paths.

The wider Fine Art community of education is also a context for study and exchange. Projects that involve a number of institutions in different countries play a key role within curricula offering students a broader perspective on their own practice.

## Degree profiles

While some countries have already adopted a three cycle system, others are at different stages of development with regard to the *Bologna* process.

### Typical degrees offered in Fine Art

#### First Cycle

The typical first cycle degree in the subject area is entitled Fine Art. A number of institutions offer programmes, courses or pathways that emphasise aspects of the subject area for example: *Painting, Sculpture, Printmaking, Fine Art Critical Practice, Art and Visual Culture, Art in a Social Context and Curatorial Practice*. Typical elements of the degree at this level include:

Studio practice, self directed art projects, theory and art history, research and professional practice.

3. In Europe there are different traditions of teaching Fine Art and there may be an academy/atelier system or a tutorial based system in place. In all cases the necessity for tutors to be practising artists engaged in and aware of the current discourses in contemporary art is valued.



## Second Cycle

The typical degree at second cycle is also called *Fine Art*. There are a number of subject specific courses as described for the first cycle including: Gallery management and Curation.

Typical elements of the degree at this level include: Studio practice, self initiated and self directed art projects and exhibitions, theory and art history, professional practice through the development of projects and public exhibitions.

## Third Cycle

Typical degrees at third cycle in *Fine Art* are PhD level

Typical elements of a Fine Art degree at this level include: A self initiated and self directed programme of mapped and evaluated research and practice with a rigorous assessment. PhD level degrees in Fine Art vary considerably in the weighting of written to practical work.

## Typical occupations of the graduate in Fine Art



The study of Fine Art enables students to develop a range of competencies including: creative thinking; critical reflection; research skills; project management; presentation skills; communication and negotiation skills and technical competence related to their art practice. Such competences acquired and enhanced during the course of study results in highly employable graduates.

## First Cycle

By the end of this cycle graduates are equipped for professional practice or further professional development as artists or arts administrators and will have acquired numerous transferable skills that prepare them for other employment.

Completion of study may also lead to further study on a postgraduate Fine Art programme, teaching qualifications or other subject areas.

## Second Cycle

By the end of the second cycle graduates will be fully equipped to function as artists or professionals in fields of culture.

They may also go on to teach Art at various levels or to practice in creative industries.

## Third Cycle

By the end of the third cycle graduates are further equipped for an academic career and have developed their profiles as professional artists. They will be at the forefront of their particular field of research, able to contribute and disseminate results to the wider community.

## Role of subject area in other degree programmes

Fine Art may be taken as a component of a combined Degree programme along with subjects such as Education, Restoration, Art History and Performance Studies. There are also courses that have a greater weighting towards theory in which Fine Art practice is in a smaller or equal proportion to related theoretical study.

### 1st Cycle learning outcomes and competences

#### Key Subject Specific Competences

An ability to:

- explore and acquire familiarity with the language, materials and tools of Fine Art.
- develop a knowledge, awareness and understanding of contemporary and historical Fine Art practices, theories and the wider cultural and social context.
- develop a professional working basis in processes, theories, technical skills and organisation/communication skills relevant to art practice.
- critically reflect on and evaluate their own work and the work of others.
- communicate and articulate ideas visually, verbally and in writing as appropriate.
- develop an art practice that includes the production and presentation of a body of work.
- generate creative ideas, experimental methods, concepts, proposals and solutions.
- negotiate or develop an argument independently and/or collaboratively in response to self initiated activity.
- demonstrate a conceptual and aesthetic awareness and an understanding of the relationship between audience and artwork.
- develop an awareness of the contexts in which their work may develop.
- develop a knowledge of how to operate within the professional field.

#### Key Generic Competences

An ability to:

- develop basic research skills in order to gather and select, analyse, synthesise, summarise and critically judge information.
- develop knowledge and understanding of theories, concepts and methods pertaining to a field (or fields) of learning.
- exercise appropriate judgement in a number of complex situations or contexts.
- act effectively within a team led by experts in the field of study.
- act in variable and unfamiliar contexts.
- manage learning tasks and workloads independently, professionally and ethically.
- develop presentation skills and an ability to interact effectively with audiences.
- work and practice effectively with a knowledge of ethical, economic and health and safety implications.

## 2nd Cycle learning outcome and competences

### Key Subject Specific Competences

An ability to:

- further develop and evaluate working processes appropriate to individual creative practices.
- acquire independent research skills and utilise them effectively.
- display evidence of professional competencies required for individual creative practice.
- evolve further strategies and utilise expertise, imagination and creativity in appropriate media.
- develop own criteria for evaluating and directing work: question and contextualise individual practice and that of others.
- articulate an informed position in the fields of art and culture.
- create, sustain, manage, administer and present an art practice professionally.
- articulate intentions, values and meanings of works produced to relevant audiences as well as non specialised audiences.
- consider and evaluate available relevant pathways to progress.

### Key Generic Competences

An ability to:

- develop a systematic understanding of knowledge informed by the fields of learning.
- cultivate an enhanced critical awareness of current developments and/or insights, informed by the forefront of the fields of learning.
- demonstrate a range of standard and specialised research or equivalent skills and techniques to a high level.
- negotiate and interact effectively with others to initiate activity.
- foresee and adapt to changing contexts.
- self-evaluate and take responsibility for continuing academic/professional development.

## 3rd Cycle learning outcomes and competences

### Key Subject Specific Competences

An ability to:

- possess a comprehensive knowledge and understanding of recent advances in contemporary Fine Art practices, theoretical discourses and art contexts.
- demonstrate skills acquired through research training and the development of experimentation/innovative research and working processes relevant to artistic projects.
- Self-direct a research project, based on a focused and well-founded research proposal.
- position the individual research project in relation to peer review and published, exhibited and other public outcomes.

### Key Generic Competences

An ability to:

- acquire a systematic understanding of a substantial body of knowledge which is at the forefront of the field of learning.
- prioritise research activities and set achievable intermediate goals appropriate to a project of advanced research.
- employ insight into the development of working processes and critical analysis during the research process.
- demonstrate a significant range of the principal skills, techniques, tools, practices and/or materials which are associated with the field of learning.

### Key Subject Specific Competences

- make a public presentation of the research outcomes, that displays a significant level of understanding of audience interaction and reception.
- make a contribution at the forefront of developments in contemporary art and the wider cultural context.

### Key Generic Competences

- develop new skills, techniques, tools, practices and/or materials.
- document, report on and critically reflect on research findings to specialist and non-specialist audiences.
- create and interpret new knowledge, through original research and advanced scholarship.
- exercise responsibility and a significant level of perception and accountability in contexts that are unforeseen and ethically complex.

## Consultation process with stakeholders

The *Tuning* process initially involved a steering group from *PARADOX, the Fine Art European Forum* comprised of: Bob Baker, Head of Fine Art, School of Art & Design, Limerick Institute of Technology, Ireland; Paula Crabtree, Dean Department of Fine Art, Bergen National Academy of Arts, Norway; Tamiko O'Brien, Course Leader Fine Art: Sculpture, Wimbledon College of Art, University of the Arts London; Simeon Saiz Ruiz, Dean of Fine Art, Universidad de Castilla La Mancha, Cuenca, Spain. A first draft was revised following consultation with colleagues at the *PARADOX* working conference in Utrecht March 2006. The second draft has been disseminated at *inter}artes* and ELIA events including the biennial conference in Gent, October 2006 and *inter}artes* working conferences in Budapest September 2006; Athens January 2007; Tallinn April 2007; Stuttgart June 2007; Porto September 2007. Comments have also been invited through the *PARADOX* and *inter}artes* websites.

The steering group consulted a range of documents and papers including: *On the way to a shared set of core values in Fine Art education* (Cluj-Napoca Romania 2004); *The Dublin-Descriptors*; *Libro Blanco para diseno de la Titulacion de grado en Bellas Artes en Espana*; HETAC (Ireland) *Standards for Art and Design*; Subject Benchmark Statements UK; *National Actions to implement Lifelong Learning in Europe*, Eurydice; *Several Lifelong Learning* documents from the European Commission.

## Workload and ECTS

### First Cycle

3 to 4 years 180 to 240 ECTS

### Second Cycle

1 to 2 years 60 to 120 ECTS

### Third Cycle

3 to 4 years 180 to 240 ECTS

## Trends and differences within the European higher education area in Fine Art

As already outlined in the introduction diversity is both a characteristic and core value of Fine Art education and programmes may have distinctive characteristics related to local traditions and the nature of contemporary Art practice in their locality. Institutions also vary in scale and economy.

### A number of trends have been identified.

- Public interest and demand for Art in general has increased, visitor numbers to major art museums and galleries have risen. It is recognised that cultural and creative industries contribute significantly to national and international economies<sup>4</sup>.
- Fine Art practice is dynamic and constantly evolving. Greater opportunities for artists now exist and there is an increased awareness of professional practice in Fine Art programmes. Whereas the acquisition of professional practice skills was usually implicit and embedded within the Fine Art curricula, there is a move towards a more explicit recognition of the roles and relevance of professional practice for Fine Art. Some programmes feature professional practice as an identified and specific element of the course. Increasingly this involves collaborations with partners in cultural institutions.
- There is a trend towards the study of critical theory as integrated and directly related to students' own developing art practice. The relationship between and proportion of theory and practice may be negotiated with individual students when considering their programme of work.
- Practice based research degrees are a recent development. There are a range of approaches to the practice based Fine Art PhD and the proportion of written work to practice differs across Europe. The number of artists who have completed the 3rd cycle has increased.
- Developments in learning, teaching and assessment have included the use of *Learning Outcomes* and assessment used as a positive learning tool that involves students in peer review. There is a general move towards a more accountable and transparent approach to teaching that is *student-centred* and focused on learning.
- Developments in technology have impacted on the way students learn. The internet has greatly expanded the opportunities for research in current international practices. In some institutions a *Virtual Learning Environment* (VLE) provides the opportunity for students and staff to access programme documentation and information. The VLE also provides a context for students to access each other's work and can be used as a tool for students involved in organising and negotiating group work.
- Exchanges have become a feature of the curriculum. They are appropriate for Fine Art students because of the emphasis on negotiated self directed study. The nature of international contemporary art facilitates participation in programmes in other countries.
- Artists are constantly renewing and refreshing their knowledge of the field of Fine Art. As a result Fine Art students can be from a wide age range. Fine Art is a key subject area in which lifelong learning and widening participation are viable.

4. The UK Department for Culture, Media and Sport reports 1998, 2001; Arts Council of Ireland 'Arts Plan' 2002-2006; Dutch Ministry for Education, Science and Culture: 'De markt voor beeldende kunst en de financiële positie van beeldend kunstenaars', 2004





5. Admissions may be based on: exam results; drawing/aptitude tests; a week long project based competence test; portfolio interviews or group critique and group interview. Students may be selected by an individual professor that works with them for the duration of the programme. In other institutions teams of staff select students for the programme.

A number of differences have been identified:

- Some institutions consider that traditional subject disciplines provide students with useful contexts from which they can focus their studies. Others have established broad based courses where students can engage in multidisciplinary forms of practice.
- Models of teaching are diverse in Europe. There is a tradition of the academy/atelier system where students work with one tutor or professor for a number of years and develop a dialogue with that artist and their practice. In other countries students may work with a number of different tutors and visiting artists during their period of study.
- Admissions procedures vary across the sector. In some countries students are required to have completed a diagnostic *Foundation* or *Access* course of varying lengths. Others recruit students directly from second level education<sup>5</sup>.
- Currently there is a diversity of programme lengths. Many countries are moving towards a 3-cycle structure.
- Part time study is offered in a number of countries in a range of formats and over a different numbers of years. Part-time students may swap between part-time and full-time modes or vice versa as their circumstances change.
- Fine Art education in Europe is provided by a range of institutions including: universities, specialist academies and colleges of higher or further education. While the standard of the programmes and students' achievements are comparable there may be differences between the resources available and the level to which academic staff are supported to undertake their own research.
- Different structures are employed by institutions in delivering the curriculum. Some programmes are modularised or unitised where students can choose components that involve study in subjects other than Fine Art. Many programmes are specifically holistic in approach, where the different components of the curriculum are imbedded rather than explicit.

**Learning, teaching and assessment**

Fine Art curricula and learning and teaching practices have developed in response to changes in the nature of contemporary art practice and the wider cultural and social context. Innovations and curriculum development have been required in order for students to be prepared for and engage in contemporary art practice.

Students are involved in a wide range of learning activities<sup>6</sup>. Assessment is employed as a learning tool and students are expected to play an active role in the assessment of work. This may be through assessment by group critique, by writing critical evaluation reports on their own progress and /or peer evaluation.

6. Examples of learning activities include: art practice; lectures and seminars; independent research; documentation; tutorials and group critiques; gallery and museum visits; organising and curating exhibitions; working to a brief or context; giving visual and verbal presentations; work experience; residencies; exchanges; and critical and reflective writing about these and related topics.



### Examples:

#### **Work or project placements/ residencies**

These projects may initially involve students in seeking out and negotiating their placement and considering the practical, social, ethical and health and safety implications. The placement is discussed with tutors and approaches to the relevant individuals and institutions are made. Students gain first hand experience of the issues and good practices associated with their placement. Students document their experiences and are assessed on a presentation of their evaluation of the project made to their peers and tutors. In this way the student group gains valuable information and insight from their peers' experiences as well as developing their own presentation skills.

#### **Peer Evaluation and student participation in assessment**

This form of assessment involves students in analysis, evaluation and debate with their peers. It is devised to make assessment criteria and processes more transparent and in this way enables students to take more responsibility for their own learning. Students work in teams to discuss the criteria and their own and others performance in relation to learning outcomes. They may write a progress report and compare results with that of other teams and tutors' evaluation. Peer evaluation provides students with a substantial and rigorous learning experience that enables them to consider future directions and effectively evaluate areas for development. This process encourages students to gain insight into their own and other's work and ideas.

#### **A student presentation**

Making presentations enables students to acquire confidence in communicating to a group and provides them with the opportunity to test out and develop presentation skills. The peer learning involved in observing and discussing each others' presentations is valuable and enables students to develop their critical awareness and capacity for reflection.

Students are required to give a visual and verbal presentation on their own work considering it in relation to other historical or contemporary examples and placing it in a critical and theoretical context. Other forms of presentation involve students evaluating and discussing an exhibition or art project or debating a particular art related issue. In both cases students will be expected to employ diverse methods of visual presentation. Presentations require students to employ individual and collaborative research skills and to understand theory as an integral part of their studies.



## Quality assurance and enhancement

Processes of quality enhancement vary considerably across Europe. A number of countries are at various stages of development. Stakeholders<sup>7</sup> are increasingly involved in quality assurance and improvement processes. Students gain educational benefit as it can play an important part in their development as reflective professionals. The evidence based nature of Fine Art assessment is a transparent process that forms an integral part of the learning and quality enhancement processes. Assessment displays and exhibitions provide a continuous focus for student, faculty/departmental/ and personal reflection and improvement.

In most Fine Art Faculties and Departments teaching staff combine practice as artists and researchers with teaching duties. In some institutions exemplary practice as an artist or researcher is a prerequisite of appointment and continued career development. This ongoing professional and personal development enhances the vitality and topicality of staff involvement and is directly reflected in the quality, relevance and vitality of the learning and teaching available to students.

As with other disciplines Fine Art programmes in Europe are subject to validation processes and approval before they commence. The processes employed are essentially the same as all other disciplines. The programme development team writes a proposal that contains such material as: rationale for the programme; learning, teaching and assessment context; learning outcomes; curriculum; programme specifications, content and design; syllabi; stakeholder endorsement; learner profiles; physical resources required/available; stakeholder feedback and Q&E processes; CV's of academic staff. The proposal is subject to scrutiny by a panel of institutional and/or external experts. This panel of experts is selected from related professional agencies and Higher Education and appointed by the faculty/department or institution. The panel may decide to approve the programme, not approve or approve it subject to amendments both mandatory and recommended.

In some countries periodic (i.e. 5 yearly) regular monitoring reviews by a panel of institutional and/or external experts are conducted either at the request of individual institutions or by national or international agencies. The panel of experts is selected from Higher Education or related professional agencies appointed by the faculty/department, institution or agency to scrutinize and assess performance, quality and enhancement processes. This can be at programme, faculty/department and/or institutional level. This process is usually based on an analysis contained in a self-evaluation report.

Institutions employ a wide range of monitoring procedures to gauge the strengths and weaknesses of programmes and services on offer, such as student satisfaction questionnaires; reports of student and stakeholder representatives discussion and focus groups; staff views and reviews of student assessment. These and other feedback mechanisms are used to accumulate the information that forms the basis for improvement and development of programmes and services. Annual programme reviews and reports that include students teaching team records, progression and other related statistics may form part of the quality assurance processes. In some countries (e.g. UK, Ireland, Scandinavia, France) external examiners at all degree levels are involved in this feedback process.

7. Stakeholders are considered to be groups that impact on the activity and performance of the institution. Internally: students, academic staff, administrative ancillary and technical staff. Externally: external professional agencies, employers, arts & culture agencies and organisations.

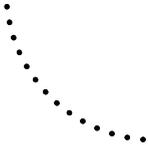
### Introduction to the subject area

In many contexts the term *Theatre* is interchangeable with, or can be substituted by, the terms *Drama*, *Performance* or *Dance Theatre* as well as other variants. In this statement the term *Theatre* will be used to describe the totality of this broad and diverse subject. To summarise and outline the characteristics of the subject area of Theatre it is necessary to recognise that it is a multifaceted and multidisciplinary art form that embraces a wide range of subsidiary disciplines (e.g., acting, directing, scenography, technical theatre skills), which may be studied individually but that will normally be learned and/or applied within a multidisciplinary context. Theatre is the only art form which articulates all the other arts, and which demands a knowledge and understanding of all the arts it contains. Theatre is a complex art form that presents students with a complex profile of learning opportunities and challenges. It should also be emphasised that the set of competences and understandings particular to training and education in this discipline area are also usefully applied beyond the arts and applied arts fields. Theatre programmes, therefore, play an active role in providing the necessary creative human capital required to meet a wide array of needs in our changing society.

Diverse approaches to Theatre education replicate the diversity of the art form itself. This spectrum of approaches runs from the many vocational traditions – that imply intensive training with a high level of tutor-supervised study and a focus on training in skills and methodology within a tradition of craftsmanship – to the academic tradition, one that implies student-managed study with an emphasis on the development of intellectual skills and/or individual self-expression. Between these two poles lie a plethora of approaches that in different ways combine the two traditions. Diversity is vital both to practice and to training and education in the subject of Theatre. The diversity of the Theatre sector is balanced by its great capacity to create communities – essential in this most social and sociable of art forms. Fundamental to Theatre is the ability to unify disparate disciplines, and to manage the multitude of creative and relationship opportunities that arise through the process of production. If there is a single core competency required of all theatre-makers, it is the ability to collaborate and negotiate through this process.

The practice and conceptual bases of the range of Theatre Arts within the subject area are discrete, diverse and inter-related. They do not represent a stable or fixed body of knowledge and skills but are continually re-shaped and re-defined by changing social, political and artistic values and practices; it is the dynamic nature of these cultural practices and their frequently contested nature that sustains the vitality of the subject area. Given the diversity and dynamism of the subject domain it is vital that any definition of the subject does not constrain future innovation, nor should the continuation of well-established methodologies and engagement with traditional subject matter be threatened.





Theatre is studied as both a theoretical and practical subject and most programmes of study will seek to provide a blend of these modes according to the stated aims and outcomes of the specific programme. Theatre can be studied as an adjunct to literature (drama) or as a creative and expressive art form (performance), it can be studied as a means of developing a research career or for the purpose of entering the arena of professional Theatre practice, or for the attainment of a specific range knowledge, understanding and skills that can be effectively transferred into other fields of activity. For example, there are academies and conservatoires of performance and production where the focus is on nurturing and training the professional practitioner. There are also institutions where practice and theory are taught in varying proportions and with varying purposes and where the pursuit of scholarship and research, including practice as research, has a greater emphasis. This statement considers programmes of study that are taught in a range of institutions of higher education that have quite discrete missions and objectives for learning and teaching.

Theatre, and the study of Theatre, has well established roots and practices which are reflective of the diverse and specific Theatre traditions that co-exist and have cross-pollinated over both time and across geographical borders. For example, in recent years pan-European experiments in mime, physical Theatre and dance Theatre have helped to develop an agenda of inter-disciplinarity and have helped to promote a tangible understanding of Theatre as a '*universal language*'. Such advances are now beginning to challenge the privileging of the spoken text in many European Theatre traditions that has, at times, inhibited the mobility of students – particularly at undergraduate level. However, the centrality of spoken language and/or culturally specific contexts within the art form continues to present particular challenges as far as student mobility is concerned and, in other ways, also inhibits the dissemination of practice-based knowledge and research.

Contemporary Theatre practices retain a nature which is dynamic and mutable and, therefore, the subject is characterised by both traditional and contemporary conceptions of Theatre and by new categories such as performance art, live art and installation work. All countries within the *Bologna* Higher Education Area have long-established Theatre traditions that, over time, have mutually influenced each other and shaped each others practices. Due to the fact that Theatre has traditionally drawn together, or drawn from, other art forms (e.g., music, literature, fine arts and dance) it is often difficult to demarcate a clear boundary for the subject. The range and diversity of both provision across higher education and within the diverse range of Theatre traditions and practices that exist across the *Bologna* area is extremely broad and it is the intention of this statement to encompass this range whilst also seeking to provide a clear indication of the kinds of creativity, knowledge, understanding, skills and methods of learning that are appropriate to the field of study.



## Nature and scope of the project

The subject domain of Theatre comprises a range of related methods, practices, disciplines and fields of study. In many instances the learning and teaching methodologies utilised in the study of Theatre share common characteristics with those used within other subject domains. In order to be useful to its purpose, therefore, this statement seeks to identify the range of approaches and methodologies that can be considered to define the particular needs of this subject within higher education settings. Broadly, the field of study includes:

- practical work experienced in the performance, creation, design and presentation of drama, theatre, performance, and production, and related areas, such as film, television and radio study, both in terms of process and product;
- theoretical studies (analytic, historical, critical, contextual) appropriate to the context of the award in drama, theatre, performance, and production, and related multi-disciplinary and inter-disciplinary areas;
- performance and production in relation to technologies (film, TV, video, digital sound and imaging) and
- preparation for vocational destinations, including entrepreneurial skills.

The area embraces the study of the Theatre traditions of non-western cultures and the cultural pluralism that informs historical and contemporary performance practice. New conceptual frameworks have arisen to challenge traditional ways of theorising practice such as, post-colonial and gender perspectives.

This field is characterised by the following range of common features:

- knowledge and understanding of the ways in which *performance* originates, is constructed, circulated and received.
- *embodied knowledge* and *practice as research*.
- the acquisition of knowledge, skills and understanding through processes of research, action, reflection and evaluation.
- practical, workshop-based learning is normally a feature of all Theatre programmes. Practical learning involves active participation in the process and/or production and/or performance and/or technical construction and management.
- reflecting the public and community nature of Theatre practice, particular emphasis may be placed on collaborative learning and heuristic principles, on '*learning by doing*' in group contexts. Such an approach fosters a range and high level of communication and ensemble skills.
- study may embrace analysis of theory and of theatre texts, which may be written or notated. Equally, emphasis may be placed upon the study of the design and creation of performance as an event or process.
- research - practical and/or theoretical - is seen as a necessary requirement for engagement with all facets of performance and production practice and theory.
- the location of practice within an appropriate framework of informing ideas, history and skills.
- taking responsibility for presenting ideas and beliefs in the context of social and civic awareness.



Studies in Theatre are further informed by concepts and methods drawn from other disciplines such as anthropology, art and design, cultural studies, ethnography, history, literature, media studies, music, philosophy, politics, social policy and sociology. In turn Theatre offers its own distinct theories and practices to other fields of study such as, education, gender studies, business studies, social and health studies.

### **Degree profiles**

A range of practice is currently seen in Theatre programmes with regard to the '*Bologna*' model of three cycles. While some countries adopted a three-cycle system model many years ago (e.g. UK & Ireland) others are at different stages of development, but in Theatre higher education there are no countries represented within the subject group where the *Bologna* process is not being discussed with a view to implementation.

### **Typical degrees offered in Theatre**

#### **First Cycle**

The focus of study at this level is on the acquisition and testing of established skills, competences and knowledge. Typical elements of this cycle include: practical studio work, staff/student directed productions, the study of the theory and history of Theatre, critical analysis, self-reflection, research and professional practice.

#### **Second Cycle**

Study at this level is informed by advanced self-critical thinking, critical theory and/or practice. Typical elements of this cycle include: practical studio work, self-initiated and/or self-directed performance or production projects, advanced study of the theory and history of Theatre or specific aspects of professional practice through the development of experimental production projects and public performances.

#### **Third Cycle**

The outcome of study at this level is expected to make a significant contribution to the knowledge and/or practice of the subject. Typical elements of this cycle include: a self-initiated and self-directed programme of research and practice with a rigorous critical self-evaluation. PhDs in Theatre vary considerably in the weighting of written to practical work, in some cases the PhD is based significantly on the Theatre practice in other cases it may be in the form of a written dissertation.



## Typical occupations of the graduate

Different skills and knowledge are called for in the different destinations of graduates in this area. Common destinations include the professional theatre arts, the broader entertainment industries, the media industries, applied theatre arts, community work, education and scholarship. The particular quality of the graduate in this domain cannot be defined in the singular but will involve a range of both subject specific and general skills. The transferable skills of graduates in this domain are those much sought after in other environments such as business and commerce. These skills include those of communication (written, oral and performance), of research and analysis, presentation, the ability to work independently, interpersonally and in groups, to deadlines and under pressure, with flexibility, imagination, self-motivation and organisation.

### First Cycle

By the completion of this cycle, students are equipped to enter some form of professional practice. Depending on vocational level and/or degree of specialism undertaken within their programme of study, they are prepared to enter the arena of professional Theatre employment or a related field of employment for which the specific and transferable knowledge and skills they have acquired will have equipped them (e.g. arts administration, teaching and marketing). Completion of this cycle also leads to further study on postgraduate Theatre programmes, teaching qualifications or cognate subjects.

### Second Cycle

By the completion of the second cycle (again depending on the specific focus of the programme) students will normally be fully equipped to enter practical and/or critical practice in the arena of professional Theatre. Sometimes students follow a particular role or area of Theatre (directing, dramaturgy, design, etc) in order to gain particular expertise required for highly skilled and demanding roles within the professional arena of Theatre.

### Third Cycle

By the end of the third cycle, the student will have applied many of the competences realised at the second cycle towards the realisation of creative/theoretical work that makes a significant contribution to the development of the discipline. At this stage candidates may already be established in a career path and undertake further study in order to enhance and deepen their knowledge and research skills. A PhD in the area of Theatre arts primarily equips students for an academic career but may also help them to develop their profile as a professional artist.

## Role of the subject in the other degree programmes

There are traditional intersections between Theatre and other subject domains, and whose continuation acknowledges a general interdisciplinary focus in the arts and humanities. For example, dramatic texts and their context of production may be studied in departments of literature and in departments of drama. The study and practice of film, video, television and radio may be considered to be a fundamental component of some Theatre programmes, whilst also being available in programmes devoted to the study of communications and media. Theatre programmes often encourage this cross-fertilisation of subjects and believe that it contributes to a considerable enrichment of the students' learning experience.



### 1st Cycle learning outcomes and competences

#### Technical/Artistic Skills

##### Skills in the specific area

By the end of their studies, the students should be able to:

- accomplish, both technically and creatively, the different challenges that the techniques, knowledge, research and (where appropriate) technical equipment places at their disposal in realising his/her expression within the context of a theatrical production.
- collaborate in the interpretation of the ideas and/or intentions expressed within a dramatic text or devised performance scenario bringing these to a concrete realisation in a production.
- respond creatively to the professional opportunities that theatre, film and other related expressive forms provide them.
- demonstrate their awareness of the value of research, the rehearsal process and experience of performance and/or production as a form of individual and collective development.

##### Skills of Ensemble

By the end of their studies the students should be able to:

- contribute effectively to the collective accomplishment of a production and/or performance.
- operate effectively through a common professional *vocabulary* while also being aware of the specificity of that vocabulary and the ways in which this enables the transdisciplinarity of the individual disciplines involved.
- understand theatre, in a broad sense, as a transcendent reality where the techniques, expressions and individual creativity, are revealed within a production.

##### Preparatory and rehearsal Skills

By the end of their studies, the students should be able to:

- manage their personal tasks, of accomplishing pre-established goals, and also to define and set out collective objectives.
- demonstrate their awareness of the techniques of rehearsal and production. methodologies, adapted to the creation and accomplishment of the performances.
- evidence that they have participated in the construction and public presentation of different theatrical creations.

##### Oral Skills

By the end of their studies, the students should be able to:

- know how to use the specific vocabulary, as form of privileged communication among the several specialists intervening on a production.
- speak and write in an intelligible way about the concept and the intentions of the productions in which they have participated.

##### Professional Competencies

By the end of their studies, the students should be capable of:

- mastering the techniques, materials and necessary technical equipment to the accomplishment of a production within his/her specific area.
- effective communication of his/her creative and artistic performance/ production role to an audience.



## Theoretical (Knowledge-based) Outcomes

### Knowledge and Understanding of the Theatrical Language

By the end of their studies, the students should be:

- capable of understanding the fundamental elements of the theatrical language, and be able to contextualise these within the process of transition from *page to stage* through the analysis of texts, scripts or other blueprints for performance.
- able to interrelate theory and the practice within his/her specific area of study.

### Contextual Knowledge and Understanding

By the end of their studies, the students should be able to:

- understand the major reference points of theatre history and dramatic literature as it applies to their intended field of practice.
- place dramatic literature within different historical, ethno-social and artistic contexts.
- identify and recognise the work and thought of the key personalities of his/her specific area of intended practice, and of the theatre in general. They should be able to contextualise the different theoretical currents and aesthetics they represent.
- evidence that they possess a wide understanding of the technology appropriate to their discipline and how it can serve the theatre.
- understand the value of technological progress and its potential to optimise production procedures and processes, and potentially open new approaches and developments within their field of intended practice.
- demonstrate basic artistic administration skills that enables them to successfully develop a professional activity.
- evidence their awareness of the ethical considerations and implications that are appropriate to their intended field of practice.
- demonstrate an awareness of the need to continually develop and deepen their theoretical knowledge and understanding in order to support their continued development as reflective practitioners.



## Generic Outcomes

### Independence

By the end of their studies, the students should be able to:

- collecting, analysing and synthesising the information in the pursuit of an investigative attitude.
- engage in critical self-reflection, develop ideas and construct reasoned arguments.
- be autonomous, self-motivated and be able to self-manage while also supporting the interest of the performance/production as a whole.

### Psychological Understanding

By the end of the studies, students should be able to make effective use of:

- their capacity to think and solve problems that are presented by production and/or performance challenges and opportunities.
- their emotional awareness, sensibility, imaginative and expressive capacities.

### Critical Awareness

By the end of the studies of 1st cycle, the students should:

- be critically self-aware.
- be able to apply their critical capabilities to the work of others.
- have developed a broad social and civic awareness.

### Communication Skills

By the end of the studies, the students should possess effective communication and social skills, including the ability to:

- work harmoniously and effectively with others on projects and/or activities.
- demonstrate skills in teamwork, the discussion of ideas, the organisation of tasks and in their respect for established deadlines.
- present work in a clear and accessible way.
- demonstrate the appropriate skills in the use of information and communication technology.

## 2nd Cycle learning outcomes and competences

### Technical/Artistic Skills

#### Skills in Technical/Artistic Expression

By the end of their studies, the students must have acquired the capacity to:

- intervene in the multiple contexts of a theatrical production as: actors, designers (set, costume, lighting and/or sound), technicians, producers, etc, revealing themselves as creative professionals, demonstrating a technical maturity and artistic awareness adapted to the expression and realisation of their own expressive concepts.
- demonstrate an attentive, critical and creative commitment – during the production process – as a means of assisting in the development of a solid and consistent performance.
- recognise research as a form of accumulated knowledge and reflection, using the references found as the propellers of new ideas and aesthetics.

#### Skills in Technical/Artistic Autonomy

By the end of their studies the students must have:

- acquired the capacity to lead others, developing leadership abilities in an expressive and creative way, necessary to the accomplishment of all new projects.
- the ability to organise and administer their own projects, managing both human and material resources appropriately while also meeting the required deadlines for the successful execution of a project in its different stages.



### Oral Skills

By the end of their studies the students should:

- be able to debate and reflect upon their own artistic projects in an articulate way.
- have the personal resources for presenting creative solutions, in their specific area, as an integral element of the whole production.

### Pedagogic Skills

By the end of their studies, students whose preferred option is the application of their Theatre education to broader contexts (such as, education, community and social contexts) should have additionally acquired:

- the capacity to intervene in educational and artistic contexts as theatre/drama animators and they should reveal particular artistic and pedagogic maturity in this domain.
- secure and developed methodological competences and a mastery of a didactic knowledge in order to elaborate and apply programs structured for artistic-educational contexts.

## Theoretical (Knowledge-based) Outcomes

### Analytical Competencies

By the end of their studies the students should have:

- consolidated the methodological and auto-reflexive competencies developed in the 1st cycle, and they should be able to autonomously apply analytical tools to produce critical analysis.

### Contextual Knowledge and Understanding

By the end of the 2nd cycle, the students must have:

- deepened their knowledge and understanding of several genres and styles of Theatre, appreciating them in their historical and socio-cultural contexts as well as recognising the essential bibliographical references.
- the capacity to interrelate the theory and the practice in their specific area of study;
- a demonstrable understanding of, and intelligent involvement with, cognate inter-disciplinary elements, as well as to be able to apply knowledge, practices, concepts and abilities of other disciplines or artistic/scientific areas in an effective way.



## Generic Outcomes

### Independence

By the end of their studies the students must be able to demonstrate:

- an advanced capacity to work with a professional level of autonomy.
- critical reflection and originality in their creations through the collection, analysis and synthesis of information, and the generative development of ideas and concepts.

### Self-Knowledge

By the end of the 2nd cycle, the students must have:

- advance their capacity to make effective use of their imagination, knowledge and emotional understanding to work creatively towards the resolution of problems.

### Critical Awareness

By the end of the 2nd cycle, the students should be able to:

- demonstrate a critical and self-critical awareness fully structured.
- recognise their individuality as an original contributor within the work of the group.

### Communication Skills

By the end of their studies the student must have deepened their social and communication skills so as to be able to:

- coordinate projects or collective activities.
- direct teams and assume the direction of collective processes where necessary, assuring the organisation and transmission of the information.
- present projects in an articulate and original way.
- collaborate effectively with other individuals in a variety of cultural contexts.
- demonstrate an ability to utilise Information and Communication Technology and the appropriate communication skills needed for the success of their projects and activities.

## 3rd cycle learning outcomes and competences

### Key Subject Specific Competences

By the end of their studies the student should be able to demonstrate:

- original, independent and critical thinking, and the ability to develop theoretical and/or practical concepts in the field of Theatre study or practice.
- a knowledge of recent advances in their own field of study and in related areas.
- the ability to self-direct a significant research project, based upon a clearly focused and well-founded research proposal.
- a mastery and understanding of relevant research methodologies, techniques and generative strategies and their appropriate application within the field of theatre research and/or practice.
- a broad understanding of the wider context in which their research takes place and the ability to position the outcome of their research in relation to peer review and published, performed and other public outcomes.
- an ability to make a contribution which is at the forefront of developments in contemporary theatre practice or the contemporary study of theatre and/or its development, as well as within the wider cultural context.

### Key Generic Competences

By the end of their studies the student should be able to demonstrate an ability to:

- recognise and validate problems.
- critically analyse and evaluate their own findings/outcomes and those of others.
- apply effective project management through the setting of research goals and intermediate milestones and the prioritisation of activities.
- design and employ systems for the acquisition and collation of information and insight through the effective use of appropriate resources and equipment.
- identify and access appropriate bibliographical resources, archives, and other sources of relevant information.
- be creative, innovative and original in their approach to research, demonstrating flexibility and open-mindedness while recognising boundaries and drawing upon/utilising sources of support appropriately.
- constructively defend research outcomes, construct coherent arguments and articulate ideas clearly to a range of audiences, formally and informally through a variety of techniques.
- develop and maintain co-operative networks and working relationships with supervisors, collaborators, colleagues and peers, within the institution and in the wider communities of research and practice.



## Consultation process with stakeholders

The document was prepared by Professor Anthony Dean (Dean of Faculty of Arts, University of Winchester, UK), Magnus Kirchhoff (Manager of Development, National Academy of Mime and Acting, Stockholm, Sweden), Professor Francisco Beja (Director, School of Music and Performing Arts, Porto, Portugal). Drafts were disseminated as consultative documents across the membership of the *PROSPERO* network and at the *PROSPERO* session at the ELIA biennial conference in Ghent, October 2006. Feedback received through this formative process has been used to shape this final document. In addition to consultation with the wider membership of *PROSPERO*, *ELIA* and others, the steering group consulted the following documents and papers:

- Towards a European Space for Higher Arts Education – Position paper AEC/ELIA
- Milestone Document 2004 – *Towards a common framework for learning outcomes and levels of award in higher Theatre education and teaching*
- *On The Move 2003* – Theatre Bolognese?
- Implementação do Processo de Bolonha – Artes do Espectáculo – MCTES, Portugal;
- Sector das Actividades Artísticas, Culturais e do Espectáculo – Instituto para a Qualidade na Formação – MSST, Portugal
- Subject Benchmark Statements – Dance, Drama and Performance - UK
- Subject Overview Report – Quality Assessment of Drama, Dance and Cinematics 1996/1998 – QAA, UK
- Standards for Art and Design – HETAC, Ireland
- The *Dublin-descriptors*
- The pilot **inter}artes** questionnaire on general competencies of which findings of this were also used to compile a draft set of *Learning Outcomes*.

After an initial draft of this document was obtained, a consultation process with colleagues started at subject specific meetings and international conferences.

## Workload and ECTS

In the milestone document *On the Way to a European Higher Education Area in the Arts* (2004) Northern and Western Europe are identified as the most advanced in implementing ECTS or equivalent and compatible credit systems, with the exception of some countries where there remain concerns about the 3 cycle system and the relevance of a credit tariff. In the last years other countries have made considerable progress to convert to ECTS.

### First Cycle

3 to 4 years 180 TO 240 ECTS

### Second Cycle

1 to 2 years 60 TO 120 ECTS

### Third Cycle

2 to 5 years?



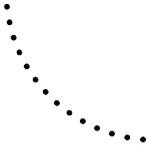
## Trends and differences within the European Higher Education Area in the field of Theatre

Programmes may have distinctive characteristics that are related to local traditions and the nature of contemporary Theatre practice in their locality. Institutions also vary a great deal in scale, the number of years that they have existed and in the way they are funded and/or managed within their national political context.

A number of trends have been identified.

- Theatre plays a major role as part of the cultural and creative industries in most European countries. The different areas where acting skills are demanded are constantly increasing with the growing media industry; film; TV; commercials; events etc. This has set new challenges for Theatre educators, creating a healthy demand for new development and a questioning of traditional practice leading to a process of constant change. It has also caused many programmes to more explicitly recognise the value of entrepreneurship and the diverse and increasingly specialised roles represented within professional practice.
- The role of place of theoretical studies differs greatly between Theatre programmes across various countries. Whereas a combination of the study of theory and practice is, for example, established in the UK and Portugal it is not the norm in the Scandinavian countries where critical theory is more commonly taught within the Theatre Studies departments of universities. As the notion of research in (and through) the arts becomes more prevalent, partly as a result of the *Bologna* process, theoretical studies are a growing and increasingly relevant part of the Theatre curricula in many countries.
- Practice-based research degrees in the area of Theatre are a relatively recent development. There are a range of approaches to the practice-based Theatre PhD and the proportion of written work to practice differs across Europe. There are still no arts-based PhD degrees available in most countries.
- Developments in learning, teaching and assessment have included the increasing use of *Learning Outcomes* and assessment methodologies used as positive learning tools that sometimes involve students in peer review. There is a general move towards a more accountable and transparent approach to teaching that is student-centred and learning-oriented. With the use of *Learning Outcomes* students are clearer about what is expected of them at different stages in their studies and the assessment process can become more explicit and transparent. Coming out of a strong oral tradition, Theatre educators are facing a double challenge in the formulation of written *Learning Outcomes*.
- The central value of the oral language in the art of acting creates particular challenges and difficulties for students and teachers with regard to mobility across national borders. In particular in minor language areas. In Scandinavia, for example, the number of exchange acting students, incoming as well as outgoing, though increasing, is currently minimal.
- Since short-term contracts are a common practice in professional in most European countries, higher education institutions play a central role in the process of lifelong learning for professionals





in the field. This will become even more common as a result of the implementation of the three-cycle process, as many students will go into the field of work on completion of the first cycle and may return after a few years to undertake the second and third cycles.

- Admissions procedures vary across the sector but most are based on some kind of audition/interview system. These are normally very time and resource intensive for the institutions. To ensure a reasonable degree of objectivity in the selection process, the selection of students is normally undertaken by teams of staff, sometimes including representation from the relevant field of professional practice.
- Some programmes of study in the discipline are significantly shaped by post-structuralist critical and cultural thinking and encourage the breaking down of distinctions between established performance and production traditions, promoting broader definitions of what constitutes Theatre that, in themselves, demand different skill sets.
- Public interest in, and demand for, the creative performing arts – such as theatre, film and media - in general has increased and it is recognised that creative industries make a significant contribution to national and international economies. Theatre education has increased in popularity accordingly leading to a wide range of career opportunities (Portuguese Report '*O Sector das Actividades Artísticas, Culturais e do Espectáculo*' 2006).

A number of differences have been identified:

- Some institutions consider that traditional subject disciplines provide students with useful base from which they can create a platform for the development of their own artistic expression. Others have established more contemporary, experimental Theatre courses where students can engage in transdisciplinary and interdisciplinary forms of practice. Some institutions are finding ways to support both of these approaches.
- Models of teaching are diverse in Europe. There is a strong tradition of the master/apprentice system in many countries. In other countries students take a more central role in their studies.
- There is a diversity of programme lengths. Many countries are moving from a system in which the 3-cycle structure did not exist.
- Theatre education in Europe is provided by a range of institutions including: universities, specialist academies and colleges of higher or further education. While the standard of the programmes and students' achievements are comparable there may be differences between the resources available and the level to which academic staff are supported to undertake their own research and/or artistic practice.
- Different structures are employed by institutions in delivering the curriculum. Some are modularised or unitised where students can choose *optional* components that involve them in courses devised and delivered by academics in other fields. Other institutions have developed a specifically holistic approach where the different components of the curriculum are imbedded rather than explicit.



## Learning, teaching and assessment

Theatre curricula and teaching and learning practices have developed in response to the wider cultural, ethnic and social context and associated changes in the nature of contemporary Theatre practice. In order for students to be prepared for and engage in professional practice, innovations and curriculum development have been required. At the same time many educations have preserved and deepened longstanding traditions in Theatre training, protecting and revitalising cultural heritage.

Students will usually be involved in a wide range of learning activities such as: independent artistic work, attending lectures and seminars, classes in technical skills, discussions on their own and others performances, collective processes, producing their own and others work and critical and self reflective writing about their own and others artistic work.

Students in Theatre education institutions are, to an increasing extent, expected to take responsibility for their own learning and artistic development. Assessment methods that stimulate active learning are used with growing frequency.

### Examples:

#### Public performances with peer production teams

Students from different areas of theatre; acting, directing, lighting, make up and mask, production, scenography, etc are grouped together to produce a joint performance from a given theme under the supervision of tutors. This allows students to get to know and work with colleagues from the same generation, learning from each other and overcoming profession boundaries. Students are learning about and strengthening the understanding of their different skills and thereby deepening the respect for each others professional knowledge. This is also a way of developing a common aesthetical ground with future professional colleagues.

#### Devising projects

A group of students will form a performance ensemble to develop and produce a performance based upon a shared idea or a theme suggested by supervising staff or identified by the student group. They will build their performance through the application of a disciplined studio practice that utilises appropriate devising and rehearsal strategies, generative and critically reflective thinking, and which evidences a lively and questioning approach to the relationship between theory and practice. The group will be asked to produce extended 'programme notes' that critically relate the work shown to the original production intentions and students will individually 'map' their own progress through, and contribution to, the performance outcome by maintaining a production journal which will form the basis of their individual critique.

#### Public performances with professional production teams

Students are taking part in productions with fully professional production staff brought into the educational institutions. This way, students get to learn about professional standards, expectations, qualifications etc, giving them a chance to understand the demands for future employability. Students are also provided with a chance to start building a professional network, crucial for their future career. By bringing the professionals into the teaching institution environment, students' integrity and educational development is protected.



## Quality assurance and enhancement

The practical and ephemeral nature of Theatre, that demands a wide range of tacit knowledge and is derived from an oral tradition, has made the ongoing transparency process difficult in the field. On the other hand, after overcoming initial obstacles, the formulation of written learning outcomes and quality criteria have, for the most part, become valued developments that have deepened awareness of learning & teaching processes.

In most Theatre faculties and departments, a mixture of part time staff with ongoing artistic careers is mixed with full time teaching staff. This blending of contemporary artistic experience and educational teaching stability creates a foundation for a challenging and inspiring, yet stable and secure learning environment for students.

Teachers in Theatre institutions are in different ways encouraged to constantly develop their own educational as well as artistic skills and subject knowledge. This ongoing professional and personal development combined with the enthusiasm and currency of staff involvement is directly reflected in the quality, relevance and vitality of the learning and teaching experience available to students.

A wide range of monitoring procedures provided by the institution are fed into transparent systems where implications for improvement are discussed, such as student satisfaction questionnaires; student and external representatives, discussion and focus groups, staff views and reviews of student assessment. Annual programme reviews that include students as well as the teaching team and non-judgmental peer observation may occur. In some countries (e.g. UK, Ireland, Scandinavia, France) external examiners at all degree levels are involved in this process.

In some countries periodic (4 – 6 yearly) regular monitoring by an internal panel with external experts from Higher Education or related professional agencies appointed by the faculty/department or institution are invited to scrutinise and to assess performance, quality maintenance and enhancement processes of programmes, faculties/departments and institutions. This process is usually based on the analysis of a self-critical report, accumulated results, annual reports and other appropriate documentation covering the period in retrospect together with plans for future development.

Processes of quality enhancement vary considerably across Europe. A variety of quantitative and qualitative tools and a range of participants are required. Students are increasingly involved in quality assurance and improvement processes as part of their development as reflective professionals.

External evaluations by national and international quality assurance agencies are playing an increasingly important role. These processes are usually developed on a consultative basis and utilise a self-study/analysis process that provides a focus for faculty/departmental and personal reflection and improvement.

Many countries, as well as individual institutions, have devised various means of assuring the professional relevance of vocational programmes as recognised preparation for entry to the arena of professional practice. In some cases this is achieved through nationally recognised accreditation schemes which are jointly recognised by representatives of professional practice, in other cases individual institutions have systems whereby representatives drawn from the arena of professional practice monitor and regulate standards of student achievement appropriately.



# Reading grid on the way to a European Qualifications Framework for the arts Explanation of approach and invitation for further discussion

## Why a reading grid?

### Concise descriptions of 1st, 2nd and 3rd levels in higher arts education

This reading grid provides a concise description of levels of higher arts education characterised in terms of knowledge, skills and competences, typical for the 1st, 2nd and 3rd cycle. It is based on the discipline-specific wording of these levels in the *Tuning* documents for Fine Art, Design, Theatre and Dance Education as developed and discussed by colleagues from the different arts disciplines. The general references include the levels 6 – 8 defined in the proposal for a *Qualifications Framework for Lifelong Learning* by the European Commission, which is now formally adopted by the European Council. The grid should be seen as a tool for arts institutions involved in establishing national qualifications frameworks for the arts. It does not pretend to be the ultimate description of the levels and will be regularly updated. The grid was developed in Strand 2 as an exercise. Comments and suggestions are appreciated.

## Comparison between general level qualifications and higher arts education qualifications

The grid makes it possible to make an exact comparison between level 6 qualifications and level 6 arts qualifications in terms of knowledge, skills and competences. As one would expect there are broad similarities, but also important differences between the generic level 6 qualifications and level 6 arts qualifications. The same is true for level 7 and 8, although in level 8 (3rd cycle) the differences are less significant.

## Explanation of the approach

The grid was developed in 3 steps:

1. The reference in the first column is the set of 3 reference levels (out of a total of 8) from the European Commission proposal on the establishment of the European Qualifications Framework for Lifelong Learning.
2. The level descriptions at 1st, 2nd and 3rd cycles from the Fine Art, Design, Theatre and Dance Tuning documents served as a basis. The discipline descriptions in these documents resulted in a series of columns for each of the disciplines. Each extra box on the grid described 1st, 2nd and 3rd level cycles for each of these disciplines.
3. The main challenge was to characterise general arts degrees at 1st, 2nd and 3rd cycle in terms of knowledge, skills and competences. These got a separate set of boxes describing the cycles in terms of knowledge, skills and competences. The descriptions in each box are an amalgamation from the descriptions of individual disciplines.

## Background information European Qualifications Framework (EQF)

The core element of the EQF developed within the context of the *Bologna* process is a set of 8 reference levels, which act as a common reference point for education and training authorities at national and sectoral level. Levels 6 - 8 are the levels defined in the context of the *Bologna* process (*Dublin-descriptors*). The description of the 8 EQF reference levels is based on learning outcomes - in the EQF this is understood as the statements of what a learner knows, understands and is able to do on completion of a learning process. The EQF document emphasises this is not an attempt to develop a cross-European standard qualifications framework, but only a neutral reference and invited interested groups including sectoral groups to consider developing a reading grid, which would allow straight forward comparisons to be made between different national qualification frameworks and a sectoral Qualifications Framework following the general guidelines / structure of the EQF. The document COM (2006) 479 final 2006/0163 (COD) is downloadable from [http://ec.europa.eu/education/policies/educ/eqf/com\\_2006\\_0479\\_en.pdf](http://ec.europa.eu/education/policies/educ/eqf/com_2006_0479_en.pdf) In December 2005 **inter}artes** submitted comments on an earlier consultation document and proposed to develop a Qualifications Framework for the arts. See the text at [www.inter-artes.org](http://www.inter-artes.org).

## Tuning Educational Structures in Europe

The *Tuning* project a well established European university project where different subjects /groups of subjects attempt to characterise their discipline at 1st, 2nd and 3rd cycle according to a common template. The exercise has already been completed for a variety of scientific subjects. **Inter}artes** liaises with the *Tuning* project. The template has a series of headings: definition of the subject, relationships with other subjects, relationships with key stakeholders but most importantly how the subject at 1st, 2nd and 3rd cycle is characterised in terms of '*Learning Outcomes and Competences*'. Specifically, it asks about key subject competences and key generic competences. The *Tuning* template is not entirely compatible with the division in skills, knowledge and competences used in the *European Commission* document, which created some difficulties in drafting the reading grid. For more information on *Tuning*: <http://tuning.unideusto.org/tuningeu/>

## KNOWLEDGE

### European QF

Advanced knowledge of a field of work or study, involving a critical understanding of theories and principles

Highly specialised knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking  
Critical awareness of knowledge issues in a field and of the interface between different fields.

Knowledge at the most advanced frontier of a field of work or study and at the interface between fields.

### ARTS

A practical and/or embodied knowledge of the language and theories of a specific arts discipline. A critical understanding of the major reference points of that discipline, and its history allied to knowledge of how to interrelate theory and practice constructively within the area of study.

An advanced and specialised ability to interrelate theory and practice in the creation of a body of work that is personally innovative and informed by advanced practice and knowledge within the field. Critical and creative awareness of interdisciplinary possibilities between differing fields and disciplines.

Make a significant contribution to the advancement of knowledge and/or creative practice in the subject and produce outcomes worthy of dissemination within the public domain.

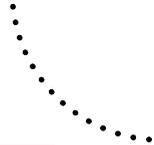
## SKILLS

### European QF

Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study.

Specialised problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures and to integrate knowledge from different fields.

The most advanced and specialised skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge and professional practice.



## COMPETENCE

### ARTS

• • • • •  
A command of the skills, techniques and methodologies of a specific arts discipline.

An ability to utilise interpretive, evaluative and analytical skills appropriately. An ability to identify and understand audiences and how to communicate with them effectively.

• • • • •  
The ability to create a self-initiated body of work that demonstrates innovation and mastery of expressive, intellectual and technical skills. The ability to analyse and develop working processes, and plan and manage their own projects.

• • • • •  
An ability to identify issues worthy of research and/or investigative creative practice, and develop a reasoned methodology and processes of documentation, resulting in new knowledge or innovative expression, capable of dissemination.

### European QF

• • • • •  
Manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts.

Take responsibility for managing professional development of individuals and groups.

• • • • •  
Manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches  
Take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams.

• • • • •  
Demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research.

### ARTS

• • • • •  
The effective articulation of conceptual, creative and imaginative resources. Command of the theories, techniques and individual sensibilities, necessary to operate successfully within the professional arena. Be critically self-reflective and have the potential to work autonomously and to contribute as part of a team.

• • • • •  
An advanced capacity to work with critical reflection and originality at a professional level of autonomy.  
Articulate and communicate the intentions, values, and meanings of their own work to relevant audiences.  
Identify pathways for further personal and professional development in an international context.

• • • • •  
Make informed judgements on complex issues, often within unexplored fields or unstable areas of knowledge, and be able to communicate ideas and outcomes clearly and effectively to specialist audiences and within appropriate public domains.

This paper formed the basis for a pilot, carried out by the **inter}artes Professional Practice Working Group** in 2006/2007.

## Introduction

As the world evolves ever more rapidly in terms of political imperatives, technology, competitive and emerging economies and globalisation, then contemporary training and education in arts disciplines requires to evolve constantly. That places enormous demands on those of us who design and deliver the training programmes. Accurate knowledge of the world of work that our graduates must function within is vital. This demands therefore that our current students engage with us and with our graduates to ensure that we collaborate effectively.

Originally entitled *The Edinburgh Experiment* by **inter}artes Working Group 4**, the *On Track Graduate Tracking Pilot* began its life as a very small-scale experiment in the School of Drama at Edinburgh's Queen Margaret University in 2003. Since then it has grown in scale and in effectiveness and in 2006 it was carried out in Romania, Netherlands and Scotland, in dance and drama schools and is expanding and evolving all the time. Video recordings from Cluj-Napoca are published on the DVD and partly in the film *Training and tracking the student artist* (Ghent 2006).

The need for our schools to track graduates' careers, to keep abreast of contemporary changes in professional practice and to keep strong links with graduates means that we spend much time on this work. Sometimes it is disheartening as graduates often fail to reply to our efforts. *On Track* is designed to encourage engagement between graduates, current students and the schools and it is built on some very simple underpinning factors and methodology.

As the project has evolved it has become clear that for the school it serves many purposes:

1. It acts as a means of monitoring the contemporary appropriateness of our curriculum content.
2. It is an active, student-centred learning tool.
3. It engages students as *professionals in training* with graduates who are now practising professionals. This leads to a very dynamic energy in the school
4. It assists teachers in retaining strong connections with professional needs.
5. Consequently it is an excellent *quality assurance process*, which is entirely connected to student learning.



## Methodology

This method of graduate tracking is underpinned by two major factors:

- Graduates are more likely to respond to a request for information about their career experience, if current students ask for it rather than if an administrator asks for it.
- Current 1st year students need help to see *the future*. By tracking the careers of those who are only 4 years ahead of them, they begin to have a sense of how their own career might develop.

So, this method is useful to the school, to the student during their training and to the graduate in that they continue to have a strong connection, that their school cares about them and that it may still have opportunities to offer to them.

## Preparation March 2006

By way of ensuring that we act within the law, each partner school will contact 10 graduates who left in summer 2004. They will be asked if they have any objection to their contact details being given to a small group of current first year students, and then again potentially every two years for a period of up to 4 years. These first years will then contact them for the first time in spring 2006 with a series of questions about their whereabouts and their careers to date. It should also be explained to them that this data will be held on file by the school.

When the graduates have agreed verbally, the school will send them a letter asking them to sign a statement giving this permission. This written permission must be returned to the school and filed before current students are given the graduates' details.

## April 2006 Contacting the alumni

A group of around 20 to 25 first year students is briefed on the project. It is explained to them that this project has two purposes:

- It allows them to be aware of the career paths being followed by graduates of the school, within the first two years of their working lives. It allows the school to then hold this information.
- They are sub-divided into groups of 4 or 5. Each smaller group is allocated a number of the graduates who have agreed to participate in the pilot project. They are given the phone number, the postal address and the e-mail address of these alumni.

They are given a copy of the interview questionnaire, which is attached to this paper. They then make contact with their group of graduates and gather the information asked for.



### **May 2006 Analysing the data**

Each small research group meets to discuss what they have discovered. They look for:

- Employment patterns (e.g. have all of their graduates done an episode of TV drama, or have they all worked in small-scale companies).
- Regularity of work.
- Choices made by graduates.
- Levels of income.
- Countries of employment.
- Countries of domestic residence.

### **June 2006 Presenting the data to their class mates and to staff**

When they have analysed the material, they must create a presentation as a group. This presentation is made to their class mates and to relevant staff. Students are encouraged to be as imaginative as possible in their presentation style. The presentation may take a number of forms, including:

- Platform interviews of the graduates, if they are available to come in
- Video interviews
- Research presentation using photos, video extracts, radio extracts

### **Filing the data**

The up-to-date contact details of the alumni and the up-to-date employment data is filed by the school office. It may be used again each year for up to 4 years.



## Interview Questionnaire

1. What is your professional name?
2. What was your name as a student?
3. What is your country of birth?
4. Where do you currently live?
5. Do you work mainly in the country of residence or the country of birth?
6. Describe what you take the term 'employment' to mean.
7. Have you made your own employment opportunities by creating work of your own, or in collaboration with other artists?
8. In your first year from graduating, were you employed, either by yourself, or by a company, as an actor/designer/dancer (use as appropriate):
  - 100% of the time
  - 75% to 100% of the time
  - 50% to 75% of the time
  - 25% to 50% of the time
  - 0% to 25% of the time
9. In your second year after graduating, were you employed, either by yourself, or by a company, as an actor/designer/dancer (use as appropriate):
  - 100% of the time
  - 75% to 100% of the time
  - 50% to 75% of the time
  - 25% to 50% of the time
  - 0% to 25% of the time
10. Can you state what you have done in the periods when you have not worked professionally as an artist?
11. If you worked during such periods, how often have you done this work in Year 1 and Year 2?
12. On average, how much did you earn as an artist in your first year of work?
13. On average, how much did you earn as an artist in your second year of work?
14. Please list the jobs you have done as a working artist. (eg. Jewellery design commission, acting in a TV drama, playing trumpet in a symphony orchestra etc.).



## Imagine it is 2010

Irina is a rather successful Romanian actress who is at a stage in her life that she feels she has to re-evaluate her career. Will she move into directing and what additional skills would she need? When working with young children, she was excited about the joy and creativity she could release. Maybe that is the way forward? Andrew is a fine artist from Leeds, UK who has concentrated on making cartoons and wants to widen his scope and produce his own books and magazine, but needs additional support and skills. Kusta from Turku, Finland was a talented dancer, when he got involved in an accident and could not dance anymore. It is his ambition to research dance and health issues and may want to move into teaching. All these people collaborate intensively in an e\*maPPa master's course and will eventually meet. They develop their own work programme, but also are involved in a joint module. Their master's degree is labelled as e\*maPPa<sup>1</sup>, which is now running in six EU countries and will continue next year as an Erasmus Mundus programme.

## Introduction

This text elaborates on the need for a contemporary re-integration of professional practice and outlines a model of implementation, demonstrating that we are advocating a method to create a *sea change*<sup>2</sup> in the field of creativity and education in Europe. An earlier version of this text was presented and discussed at the Strand 4 symposium during the biennial conference in Ghent 2006.

The e\*maPPa proposal came out of practical experiences of the inter}artes Strand 4 Working Group and the group's perception and experience of the need for continuous professional development (CPD) for artists and creative practitioners. We cannot remain static in our approach to practice and at the heart of arts practice is a critical and reflective approach. This usually results in shifting territories and contexts and the need for research and re-evaluation at every career stage. The May 2007 *London Communiqué* of the European Ministers for Higher Education emphasised a renewed focus on mobility, a significant increase of joint programmes (also in research) and the creation of flexible curricula. It further urges governments and higher education institutes to communicate more with employers and other stakeholders.

e\*maPPa offers an opportunity to build new networks and develop meaningful exchanges between higher education institutions and arts organisations and between arts and cultural practitioners from different regions of Europe. Through national and international exchange and co-operation e\*maPPa will facilitate greater participation and communication between cultures, professions and nations. It also offers the potential for innovation and involves new ways of using technology to open up debate and cultural discourse. In this way e\*maPPa is unashamedly optimistic but also feasible and we think wholly necessary.

1. Emappa stands for *European Master's in Advanced Professional Practice*

2. Attributed to W. Shakespeare, *The Tempest*, 1610, Ariel [sings]

3. Manuel Castells, *The Rise of The Network Society*, 2000; *The Internet Galaxy*, 2001

## What is e\*maPPa?

In practice e\*maPPa operates as a postgraduate level module within an existing master's framework. Or it can become a master's qualification in itself achieved through credit accumulation, for example over a five year period in a flexible study mode. Content is devised locally in partnerships including professional artists and creative industry organisations and then offered to arts institutions. For example a member institution could devise a module in consultation with *artenet Europe*. Study options are envisaged to operate in a trans-national dimension, with collaborative values, interdisciplinary environments and flexible learning communities. As a new concept e\*maPPa has been developed through research and collaboration with colleagues as well as professional experts. It is intended to become an educational provision and network for member institutions and a vital learning and developmental tool for artists.

## Transferable skills – Is preparation adequate?

The creative practitioner has become a risk taker and cultural entrepreneur, this description being closely allied to the rise of the internet society boosting global multi-media communication. The idea of the artist operating in interdisciplinary and international cultural networks is now the expectation but is the preparation adequate? In the context of *inter}artes* we have come to view professional practice as a wider set of transferable skills and practices and not the same as discipline specific training where standards and competencies are a significant part of the curriculum. We also recognise that both terms can sometimes become interchanged and be applied to particular learning environments.

Strand 4 Working Group found that professional practice occupies a varied configuration, mostly within subject disciplines. Some EU countries have developed a clearer provision for professional practice but across Europe there is uneven practice without reference to standards or shared competences. The creative industries across Europe became established as a new driver in the national economies for re-generation, social cohesion and identity throughout the latter decades of the twentieth century. A wealth of research and reports by organisations such as NESTA, ERICarts, LabforCulture, ELIA, Demos, The European Commission, and the *Bologna* process itself continue to established *creativity* as a core skill and value. More recently we are seeing external agencies such as the *Nordic Innovation Centre* in Scandinavia, *Kunstenaars&Co* in the Netherlands and the *Artist Information Company* in the UK developing the content and expertise to provide the necessary information and driving the agendas for professional practice.

The speed of change in twenty years is almost impossible to track and yet recent work of researchers like *Manuel Castells*<sup>3</sup> provides valuable knowledge towards the need for continuously refreshed experiences, content and research based approach to professional practice. The requirement to operate in this complex environment has brought about new challenges in networking and cross disciplinary practices that are produced, presented and experienced across multiple sites and simultaneous spaces.

The arts academies have tended to foreground the progression to higher degrees for research and pedagogy within their own environments but we may now recognise that the successful arts institutions will also be the more permeable ones connected to professional realities, outward looking and committed to research, reflexivity and communities of learning.



e\*maPPa recognises the European dimension of arts and culture as an ethos of common cultural space to generate communication and ideas for people, projects and diverse social and creative communities. Integrated professional competences can enable the flow of transnational capital and enhance autonomous and self-management of these intercultural projects.

### **Some conclusions at this stage show that e\*maPPa**

- Recognises professional practice as complex interrelated skills, primarily collaborative and interdisciplinary requiring work-life balance for flexible learning and continuous professional development.
- Is integrated into the master's level, principles of widening participation, access, mobility, trans-national practice and intercultural dialogue.
- Provides a structure for learning to enliven and integrate stakeholders with the arts institutions and to form a new concept network of the permeable institution.
- Can be implemented and offered as a locally administered module that embodies the joint values and standards and in relation to a curriculum model that is broad enough to serve members.

### **Piloting e\*maPPa**

Currently a number of institutions that already offer master's programmes in the Arts have agreed to run a pilot e\*maPPa module as an option in the middle third of their existing programmes. In this way the viability, course content, structure and usefulness of the e\*maPPa proposal can be evaluated and further developments to the proposal and course documentation can be researched prior to the planned validation date of 2010.

The intention is that in order to support artists at different stages of their careers the e\*maPPa programme is offered as either a full time course over a year or as a flexible part time course where students could take modules over a number of years. The diagram therefore refers to credits rather than periods of time.

The pilot phase will involve students, academics, professionals and arts organisations in focus group discussions. The module will also involve feedback from all those involved and external evaluation from colleagues from arts institutions and arts organisations that are not directly involved. It is intended that this will provide essential material for further developing the e\*maPPa programme towards validation. Other forms of research for the pilot will involve visits to existing arts programmes that have strong international partnerships with models of *blended learning*, interviews with arts experts etc.

### **Piloting e\*maPPa module**

Prior to the module students would complete a *Learning Profile* and *Skills Set Evaluation* with a tutor from their *home* institution. This has been designed to enable students from different backgrounds and with prior experience to consider the areas that they already have competence in and the areas that require further development. Students would then plan how they will set about acquiring or further developing skills and competences following tutorial advice and elect to undertake their e\*maPPa module either at *home* or at an identified



host institution in Europe. Students intending to work abroad may be required to acquire a working level of competency in the language of the host institution.

Students would then devise a programme of projects/placements based on their research in to a number of arts organisations within the region that are relevant to their future needs and arts practice. Host e\*maPPa institutions would offer students a database of partner arts organisations in the region that have agreed to work with e\*maPPa students following consultation and briefing. If necessary, students will undertake training to be able to offer certain skills and competences identified as desirable by the arts organisations. Students would propose a plan of work and negotiate their project/ placement period with the arts organisation.

The module relies upon an effective and fully operational *blackboard/virtual learning* environment with *wikis/webblog*, a gallery, seminar rooms, an archive and live web casting functions. The student cohort for the module (including students hosted by a number of institutions) would develop their own online community for reflection on projects advice and networking. Staff, students and organisations would be able to check on progress, offer advice and relevant references or further contacts.

The module would also involve one or more 'intensive' sessions where experts from regional arts organisations would be invited to offer a *master class* or project over a short period. Such *master classes* would also be available to be accessed by any registered e\*maPPa students. This material would form part of e\*maPPa project resource archive.

Assessment would be based on a presentation of projects/ placements to the peer group and a reflective text that critically evaluates the projects/placements in relation to the student's own practice. Students would complete a final draft of their *Learning Profile* with evidence of how well they have achieved the *Learning Outcomes* for the module. Any arts organisation that had worked with the student would be invited to feedback on the student's work and more generally on their experience of the e\*maPPa module.

In her presentation at the Gent conference in October 2006 Chrissie Tiller said that the e\*maPPa proposal *would be a great gift for Europe* and that it was an opportunity for us to move cultural understanding towards trans-national co-operation and proactive debate about the different roles of the arts and cultural entrepreneurship. We invite you and your institution to participate in the project and work with us to shape the future of the e\*maPPa project.

**Alain Ayers**, Postgraduate Programme Director Camberwell  
College of Arts, University of the Arts London, UK  
with contributions by  
**Tamiko O'Brien**, Head of undergraduate sculpture Wimbledon  
College of Arts, University of the Arts London,  
**Chrissie Tiller**, Course Convenor MA in Cross-Sectoral & Community  
Arts, Goldsmiths College, London and  
**Mara Ratiu**, University of Art and Design, Cluj-Napoca, Romania.

Institution and subject  
areas for review  
SUBJECT REVIEW  
General principles

## Quality Assurance & Enhancement Policies, Procedures & Processes

- based on a set of common and shared principles underpinning quality assurance irrespective of differing national approaches.
- based on peer review.
- involves student participation.
- involves participation of professional bodies.
- emphasis on the development and use of transparent explicit criteria and processes.
- process is open to external scrutiny.
- national quality assurance agencies are established.
- transparency of procedures through the inclusion of a range of external and international reference points.
- need for *comparability* – European framework.
- emphasis on enhancement of quality.
- has formal status and outcomes are publicly available.
- move to student-centred outcomes based learning.
- increased emphasis on the stakeholders (student and employer) in programme planning.
- greater transparency about qualifications and standards – European framework providing reference points to establish comparability.

inter}artes  
SUBJECT REVIEW

## Review objectives

- reviewed against the course/programme aims and objectives.
- evaluation of the learning outcomes appropriate to the level and considering external references ( benchmarking, codes of practice etc.).
- to facilitate increased *mobility* and the development of the international *market place* for students.
- to ensure the accuracy of public information on the programmes/courses.
- to improve the effectiveness of internal quality assurance procedures.

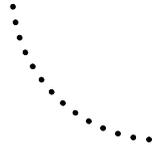
## Documents required

Self-Evaluation Document (SED) – a critical self evaluation report of the programme/subject with reference to:

- course/programme philosophy/aims.
- learning outcomes.
- curriculum development.
- learning and teaching.
- assessment.
- resources – human, buildings, libraries, equipment etc.
- student support and guidance.
- student performance and achievement.
- employability.
- research.
- student recruitment.
- staff recruitment and development.
- policies and procedures for maintenance and enhancement of quality of provision and academic standards.
- identifying good/best practice.



# Guidelines Institutional and Subject Review for Higher Arts Education Programmes



The findings of the report should be substantiated through reference to internal and external reports and processes, such as:

- external examiner’s reports.
- professional body reports.
- annual/periodic internal reviews.
- course/programme committee reports/minutes.
- student feedback – questionnaires, liaison meeting minutes etc.
- annual data/statistics for applications, enrolments, withdrawals, failures, achievement etc.

**INTERNAL SUBJECT REVIEW**

Design and approval of new programme/ subject awards and modules

**Development procedures**

Consultation & benchmarking processes employed with stakeholders: potential learners; employers; staff; relevant national bodies (subject benchmarking, codes of practice etc.); similar established providers (national & international); professional bodies (if necessary).

**Documents required**

- proposal document outlining: rationale; demand; competition.
- course/programme document outlining: philosophy; aims; learning outcomes; entry requirements; learning, teaching and assessment methodologies; course structure & module/unit descriptors.
- resource statement: staff cv’s; course resource requirements (studios, equipment, library etc.).
- student handbook outlining: course doc. material + resources/processes for student support and guidance.

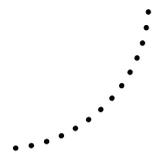
**Institutional scrutiny & validation**

An impartial objective judgement by a panel of external and internal stakeholders. Including: external academic expert(s); external representative of the profession(s) and institutional quality assurance and academic representatives. It involves discussions about experiences of national bodies and external stakeholders (employers, professional bodies etc.)

Annual/ongoing review of programme/subject awards

**Annual review objectives**

- a critical self-evaluation of the past year of the programme by Programme Boards.
- be responsive to critical comments from key stakeholders.
- to maintain currency of the programme.
- to ensure the programme achieves the institutions quality criteria.



### Documents required

An evaluative monitoring report of the programme with an action plan identifying the past year's key issues (their status – achieved/ongoing etc.) and future actions necessary (identified through the process) involving opinion surveys of stakeholders: current learners (liaison groups, questionnaires etc.); teachers; external examiners (reports); external (professional bodies, employers etc.); also referencing statistical data on:

- applications/enrolment
- progression/withdrawal
- achievement/failure
- destination (employment, further study etc.)

### Programme reporting structure

- staff/learner liaison groups.
- programme/course boards.
- faculty/department boards.
- institute academic council ( or equivalent).
- external examiners.
- exam boards.

### Review objectives

Programme/  
subject award review and  
re-approval  
(normally every 5 years)

- critical self-evaluation of programme by Programme Boards.
- (systemic root-and-branch evaluation).
- revision of programme documents.
- (in response to issues that have arisen during the annual review.
- process, ensuring programme currency and standards).
- approval to continue programme for further five years.

### Documents required

- critical review report of the programme with emphasis on its future direction through reflection and evaluation of the past five years outcomes and experiences
- resource statement
- annual programme reports – normally past three years
- external examiners reports – normally past three years.

### Institutional review

An impartial objective judgement by a panel of external and internal stakeholders. Including: external academic expert(s); external representative of the profession(s) and institutional quality assurance and academic representatives. It involves discussions about experiences of: current learners; graduates; employers; relevant national bodies and institution.



- focus on effectiveness of internal quality assurance, enhancement procedures and processes.
- takes as its starting point, the institutions mission statement, aims and objectives.
- places emphasis on the student's learning experience.
- looks closely at how the institution knows the quality monitoring and management practices are effective and ensure the appropriate levels and standards are achieved and maintained.
- the central ambition is placed more on the activity and practice of quality improvement, their effectiveness and relevance and help identify areas requiring development.
- evaluation must be based on transparent explicit published criteria applied consistently.

### **Documents required**

Institutional Evaluation Document (SED) - a critical self-evaluation report of the institution's policies and management of quality assurance and enhancement, with attention to:

- educational aims of the institution.
- quality and accuracy of institutional published material – the institution delivers what it claims.
- institutional policy, framework and processes for assuring academic standards and quality of its programmes and learner support – its strengths and weaknesses.
- institutions intentions for the enhancement of quality and standards
- management/committee structure.
- institutional use of national frameworks and standards.
- external reference points/professional links.
- institutions learning and teaching strategy.
- student admission, progression and completion statistics.
- course/programme approval, monitoring and review.
- assessment criteria, procedures and outcomes.
- learning resources and student support.
- equal opportunities.

The report should contain both qualitative and quantitative data, and explain how issues/problems identified at any level are responded to and resolved. It should be considered as part of a process to place quality management and enhancement as a core value in the institution's decision making and help evaluate the effectiveness of their policies and procedures.



The findings of the report should be substantiated through reference and access to internal and external reports and processes, such as:

- institutionally published material.
- internal committee reports.
- professional body/external reports.
- annual/periodic internal reviews/re-approvals.
- annual data/statistics for applications, enrolments, withdrawals, failures, achievements.
- student feedback – questionnaires, liaison meeting minutes.
- external examiners reports.
- graduate feedback.

inter}artes  
QUALITY REVIEWERS

### **Qualities & skills required in reviewers**

- wide current experience of academic management and quality assurance processes at institutional level.
- personal and professional recognition/credibility within the higher arts education sector.
- ability to assimilate a large amount of disparate information; to analyse, evaluate and make objective conclusions about complex arrangements; and to undertake research and investigation into documentary and oral evidence in order to make informed judgements; having clear oral and written communication skills.
- to have a good understanding of latest national and European developments in higher arts education.
- if representing a specific academic discipline, to have current knowledge and experience of curriculum development, learning, teaching and assessment within that discipline, at all levels of higher arts education.





Case Studies **3.**



Case Study Global Design

## Joint Programmes Next Step in Creative and Professional Design Skills

### Summary

A perspective on innovation within the tradition of Design education is found in the changing fashion of the Design industries. Characteristics of traditions such as *Scandinavian Design* or *South European Design* have been shaped over decades. The industry and training of professionals produced sensibilities adequate to local, cultural expectations. The desirability of *designed products* has formed styles that are recognisable and known as *European Design*.

Certain styles have evolved on the basis of local values invested in the aesthetic of colours, materials and form, a given ethic in the mode of production, the regard for a type of technology and an embodied or abstract notion of social value. The case study team had to reflect on the potential use of such a question as: Do *old* approaches exist in Design education? For example focusing on materials or product design or applying to local measures of desirability. Or, are there *new* approaches to training designers? For instance approaches focusing on immaterial objects such as the exchange and production processes shaping Design as a global sensibility.

Design is an artistic discipline that has experienced extreme changes in the last decades, becoming popularly associated with innovation itself. Design processes are found in communication, policy development and conceptual frameworks. Due to the complexity of the disciplinary field the Strand 3 Working Group brought together a team of professionals from different regions of Europe to develop this case study.

## Focus and method

From the start the Design case study team referred to transparent industry-end skills and arts-end skills being integral parts of the curriculum.

Design disciplines that are strongly associated with introducing new trends originated relatively recently. Design was born by the industries' need for professional education at a tertiary level. This is an obvious reason why Design is generally understood to include both an artistic array of skills and a wide range of specialised technical know-how. In order to provide an up-to-date European perspective on the core skills that are considered unique and specific to Design education in Europe, the team referred to recent benchmarking research. A tripartite system of these skills has been proposed which unites, in this order of chronology, the development of: a fine art source; an industry source and a business source for Design student skills. In each of the above areas a set of skills is being taught. Some of them may be new by virtue of becoming accessible to the students for the first time rather than in the tradition of the Design profession. Others are being taught and are learning in new ways. Yet all types of skills are related to the current momentum of change in European societies.

## Innovative training

Innovation in Design education addresses pedagogical methods as well as knowledge creation. Beyond doubt, new products and new ideas originate in each field where Design graduates practice their skills. One reason why *European Design* is in line with innovations in the field of science and technology is that professional training has an established tradition in higher arts education. It is in this field that the two partner schools observe new types of student projects formulated by Europe's leading companies. These projects constitute a step beyond product traineeships for Design students. It focuses on inter-sector collaboration in what is called *engineering of ideas*. Future-oriented Design models based on tasks such as social game scenarios are common in the two Design departments in Saint Etienne and in Helsinki.

Creative skills learned and practised by designers bring about shifts in the Design education mentality. Designers need to acquire skills for a world that is better aware of production and creation processes. Environmentally friendly and socially responsible Design frameworks are two innovative lines of learning observed by the team. Sustainable Design, services Design and immaterial Design give a new edge to core skills of designers; even becoming new sub-disciplines. Design professionals are engaged with the flow of production and exchange, and the former industry-lead professions are becoming an industry-shaping influence.



## Cross-sector exchange

New Design skills are related to change in European societies. The globalisation process requires new models of learning. Service Design, copyright issues and professional development are new areas that *European Design* education institutions identify as a priority for the future. The aging population of Europe requires the eye of Design to be focused on unprecedented social realities. In that sense Urban Design, Multimedia Design, Graphic Design and Industrial Design challenge the adaptability of Design education departments.

In addition to traditional teaching and research Finnish arts universities have an explicit third task. For social and business purposes they are supposed to have an impact on regional and national development.

Four examples from the University of Art & Design Helsinki in which art and design students engage in *real-life* projects illustrate this:

Club ambulant is a yearly Bachelor's project in Furniture Design where students work together with furniture and/or material production companies to produce a set of pieces of furniture around different themes. Students exhibit works at an exhibition planned and realised by themselves. Often the exhibitions are presented at larger Design events such as the *Milan Furniture Fair*. Keywords describing this project are industrial co-operation, project management and communication of results.

Woodpecker is a project within the Master's programme in Industrial Design. Students, including five international students, work with mentally disabled children and their parents on an apartment building in which the children can live semi-independently. Keywords describing this project are Design for all, co-operation with non-typical clients, communication of Design to non-professionals, reflection on national policies and practices all over the world.

Arabianart is a Doctoral project, where a doctoral student (architect and artist by background) develops an arts co-ordination system and process for a housing and office area within the city of Helsinki. Keywords describing this project are collaboration with city administration, management of large projects, communication to non-professionals, combination of theory and practice.

IDBM is a Master's programme bringing together students from Design, Technology and Business universities. They work together in projects where their expertise is needed to produce ideas, concepts and products for competitive high Design industries. Keywords describing this project are: university co-operation, multidisciplinary team-work, working with world-class companies.



## Collaboration for innovation

Design education is not always as far advanced in training new Design skills as one may imagine. The team has placed a clear focus on the need for innovation on behalf of Design studies today. In the experience of University of Arts & Design Helsinki the students are encouraged early in their learning process to start working as designers. Yet, for a long period, professional scenarios are phrased in the spirit of artistic creativity competitions. New business-oriented types of training, where teams collaborate, appear to clash with the student's expectation of a project. Creative skills building the prospective scenarios for the applications of service Design demand such new learning models.

The Design department of the Ecole Supérieure d'Art et Design de Saint Etienne promotes a *Global Design* package of education. Throughout the curriculum students tackle different disciplines of Design such as Furniture Design, Industrial Design, Urban Space, Graphic Design, Exhibition Scenography, etc. Learning is developed around a project, using a wide range of resources, materials, techniques, traditional expertise and know-how. Another key issue is the interest in research and innovation in industries leading to collaboration with companies.

The School's principal vocation is to nurture a fertile environment for creativity. It is a unique institution for Design teaching, because of its physical proximity to other courses. Since 1989 it also offers post-graduate courses in Design and Research and publishes the *AZIMUTS* Design review as part of its post-graduate course. A *Dual Design* Master's degree programme runs jointly with the Saint-Etienne National Engineering School. A professional Master's programme on Landscape and Urban Spaces is run jointly with the Jean Monnet University and the School of Architecture. It has a global network for student exchange, exhibitions and workshops. Since 1998, the School has organised the Biennial International Design Festival, under the aegis of the Town Council. For this important event on the European Design agenda, the School presents workshops where Designers from all over the world come to Saint Etienne.

The School's and companies exhibition, organised in 2006, presented a culturally diverse profusion of ideas and commitments of tomorrow's talented Designers. Projects were selected from fifty international and French schools. These schools have realised their projects working with small or big companies, crafts, industrial groups and with the public sector. The research presented demonstrated how our lifestyles have changed. Researchers underline societal concerns such as recycling, use of solar power, sustainable development, urban renovation and they emphasise the role played by new technologies in transport, medical care, and communication or networks. They also focus on the concern for materials like ceramic, granite, wood or plant fibres. This exhibition tried to explain to the public the change taking place in art and Design schools over the past twenty years. The arts institutions have not only had to question their pedagogy because of the sharper focus on research, but also in the light of the work they have done together with other fields of research, with companies, or with national and international partner networks.

Companies appeal to Design schools either through contests or research contracts. The very idea of collaboration means that there is a mutual benefit. Both sides get acquainted with the other's *know-how* and specificity and think about ethical codes. The Design biennale made Saint Etienne an important Design city. Its position became even stronger with the creation of *Cité du Design*, which is now located in the old industrial area of Saint Etienne.



Only planet is an international students' programme with the goal to provide Nokia and Design universities with research on local cultural influences on Design. The programme has been conducted as a collaborative project between Nokia and six universities from three continents working with the same brief. Often a Nokia designer goes back to the university he or she graduated from in order to get a sense of what is happening there. Sometimes a Nokia student traineeship leads to recruitment or the university is invited to collaborate on a project. This was how *Only Planet* started, initiated by *Valérie Pegon*, industrial designer at *Nokia Design* who graduated from Saint Etienne and Rovaniemi (Lapland). She was the *Only Planet France* project co-ordinator for *Nokia Design* in Saint Etienne. Rather than doing a hypothetical project, students learned to work with concrete elements (e.g. a brand, technologies, scale of production, specific societal information) and gained insights from a specific business environment. Design education is a quality resource for young professionals and *Nokia Design* is always looking for new talent. Project outcomes are made public to academic and Design communities.

### Learning outcomes



The students worked together with *Nokia Design* on a common visual research method to develop new knowledge. Together they sought an understanding of the implications and development of contemporary visual culture and aesthetics. Design students explored key influences on visual culture within their country and sources of inspiration that can have a global effect on product design and visual creations. Their research focused on: the street (commercial values), the society (family values) and culture (aesthetic values). Later, concepts scenarios and products were created based on a specific set of themes. In France core areas were *mobility* and *communications*, combined with '*social play*' in order to associate with changes in society. Fifty-two students worked between September 2004 and May 2005. After a research phase creative concepts were developed into product ideas. One group was selected by *Nokia Design* to take part in a final meeting in Helsinki with all students from each school participating in *Only Planet*. The *Only Planet* experience focused on research and inspiration and considered Design as a factor of cultural influence. It was for the first time that a company suggested to students to think about the production of a life system. Students could learn how a fast running company, in which designers work in a pragmatic way, engages in the assessment of Design and the world. In keeping with the company style, students worked in teams, which is a rather unusual practice for them. This enabled students to learn to choose the best ideas as a group. The exercise was a practical task for *collective work with artistic ideas*. Students were also assessed as a team.

The main pedagogical idea was that student teams focus on completing a joint project. Students were invited to do forecasting research utilising the experience of a business method. Students realised that Design business collaboration projects with universities are an effective way to get a fresh outlook on fast changing environments, integrating confidentiality and ethical issues in the Design practice. Results of the research equally benefited students, universities and Nokia. The project was presented in different exhibitions and conferences by arts institutions and by the company.

The two case study partners indicated that:

- Local sensibility and product-oriented Design remains essential to the learning of Design skills.
- International projects between Design departments have demonstrated the wealth of new ideas and insights that intercultural experience brings to the profession.
- Joint module programmes in Design may be the next step to shaping European resources for creative and professional skills of designers.
- Virtual universities, research Design and new modes of collaborative projects add to the learning environment of *European Designers*.
- New modes of learning need the support of joint projects, and student and staff mobility.

### Case study report

A video compilation of the project is included in the DVD as part of this handbook.

For more information please contact the case study leaders

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Text report: Petya Koleva, project consultant *inter}artes*

Images: courtesy Saint Etienne Biennale of Design

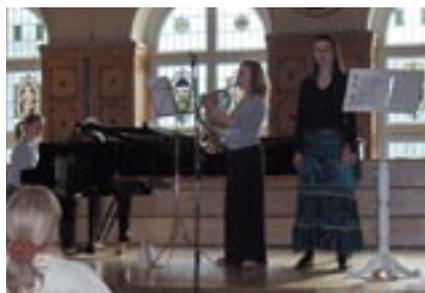
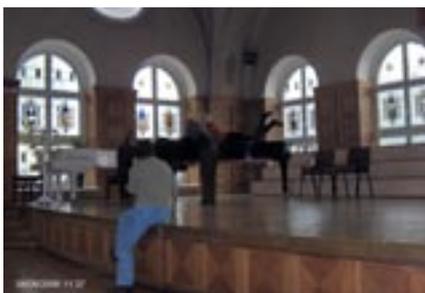


## Case Study European Opera Acquiring new skills for Interpretation, Creative Adaptation and Professional Performance in Multicultural Training

This case study presents an innovative approach to training students in the multicultural tradition of professional stage performance practice of European Opera. It documents a project (a 4 ECTS accredited module) realised during the international *Intensive Programme Music Study Festival* supported by the Socrates/Erasmus Programme. *Klaipeda University* in Lithuania acted as the host for the practice-based training, in which 35 students, 10 teachers and 7 musical institutions took part. Participating institutions were: Royal Conservatory of Granada (Spain), Charles University of Prague (Czech Republic), Conservatory of Cukurova University Adana (Turkey), Ghent Conservatoire (Belgium), ArtEZ Conservatoire in Zwolle (Netherlands), Department of Music at Swedish Polytechnic (Finland), and Klaipeda University (Lithuania). The purpose was to enrich the European sense of opera by organising international and intercultural training. The overall aims for the project were:

- Playing in multi-national chamber ensembles.
- Training in international teamwork and establishing social and creative contacts.
- Learning from different educational methods in European Opera.
- Acquiring new skills for interpretation, creative adaptation and professional performance
- Getting acquainted with musical pieces and contemporary composers from other countries.
- Synchronising own ways of working and interpretation with that of European colleagues.





### Focus and method

Chamber groups were set up, bringing together students from different countries and institutions to intensively study and work with a Professor from a partner institution. After the repertoires had been proposed and selected ten chamber groups were formed. During the project international teams worked together on location twice. All chamber groups gave concerts in their own schools with a chamber ensemble and in the newly formed multicultural ensemble. In order to provide a detailed view of the results this case study focuses on *Trio Laima*, which was one of the ten groups.

*Trio Laima's* practice was based on an approach, which was different from routine chamber music education. The repertoire pieces were defining moments in the preparation period. *Laima* chose *Canticle III (Still Falls the Rain)* for voice, horn and piano by Benjamin Britten. Britten has written six canticles of which *Canticle III* is a popular piece. The students had been given three months for individual preparation. *Trio Laima* specifically wanted to learn:

- To integrate stage acting skills and skills for interpretation in chamber music,
- To learn to produce meaning emphasised by physical acting.
- To research into physical and psychological content.
- To synchronise sensations for all three performers through breath, motion and reflection.
- To get acquainted with the lyric and music text as *my own text* and living this text as *my own emotion*.
- To strengthen body and mind through step by step concentration, intensity and maximal psychophysical investment and suggestion.
- To differentiate between routine academic music interpretation and stage-acting interpretation.

### Multicultural training

The preparation period included collecting information for style characteristics, lyrics, interpretation and similar arts events. The creative background was essential to understand the context and to give meaning to artistic interpretation. The interrelation of acting practice and interpretation skills training for chamber music singers was a core element of this experience.

A first problem was voice register as the original piece is set for a tenor and it was to be performed by a mezzo-soprano. The repertoire was chosen in advance and transposition was exceptionally labour-intensive for a musical texture like Britten's. A new score was prepared with kind support by Rusko Russkov, Professor of Opera Singing at the New Bulgarian University in Sofia, Bulgaria. All ready variations were sent by e-mail to the students to check and for individual learning practice.

## Two weeks practice training

The teaching method at the Music Department of Klaipeda University involved three steps: working on the student's psychology, developing interpretation skills and guiding individual preparation. There were also technical difficulties to solve, such as synchronising sounds. It was important that they develop their own harmonic thinking, stimulated through images of experience for the lyrical and musical text necessary for form-building. At the beginning the pedagogical incentive was soft, but it became more aggressive as *sinking* into the sense of the piece got deeper. Finding the finishing touch to every detail, phrase and transition, especially in the junctions connecting minute and large forms was crucial.

The detailed work approach was a decisive element in building the opera performance. *Canticle III* is a theme with variations and works with permanent development. The words express a subjective destructive power of pain and inner pessimism. This creates a risk of disrupting the larger musical form. The way to achieve continued strong concentration is to nurture every detail and opening the psychological amplitude on a wide scale. One has to regulate emotion between the *together* breaths of a simultaneous performance act of the imagined pictures. The tutor needed to find the creative typology of the students: were they more intuitive or more rational? All three performers possessed strong sensory sensibilities, rational quickness and a sense of open and sincere experimentation with sounds, searching for convincing conclusive phrases and colours. Good knowledge of English helped to reach the correct meaning of the piece in a dramaturgical sense.

During the first week the performers heated up. Concentration was drilled in again and again to sustain their public performance. The young performers acquired Britten's text easily, but time was needed for the trio to evolve as a group and for their individual practice. The students would concentrate highly on their work for three hours. Social contacts formed part of the process, ranging from eating together to working without the instructor.

Two days before the public performance the musical theme was performed at an open door rehearsal when a surprise for the singer and instrumentalists happened. The first performance on stage evolved into a musical theatre play: grief-stricken and heart-broken, the singer changed the colour of voice intonation. The conversation with God, waiting for a miracle followed by stillness brought physical tension, helplessness and a psychological breakdown. Acting on stage has the power of transforming reflections of the performers and affects the vocal tonality and the articulation of the performed piece. The difference in intonation and impact was sharp and well-defined. The horn and piano performers kept body and soul together with the singer and found a united breath, colour and phrasing for their instruments. The following day *Trio Laima* went deeper into the sense, the metaphor and the composure aspects of their performance. The performers achieved the best 'credits' to their learning process in a breath-taking performance. The mastery of the larger structure, paying attention to detail, was put into motion and their psychophysical instincts guided the public performance.



## Building skills

Acting practice for opera singers is normally restricted to training based on opera fragments, covering only part of the dramaturgy of opera. The chamber music repertoire offered a chance to build skills in creating and performing musical forms. This experience can be recommended in the initial stage of training opera singers. At that period the voice technique is basic, the students have limited technical capabilities to interpret difficult or large forms. Stage work on small genres, performed as a stage practice is very useful for training psychophysical movement, image and stage concentration and the skills to connect with colleagues. The students have a chance to act in a music setting, to search for interpretation in various contexts, to train body coordination and musical dramaturgy. Difficulties for opera singers arise from problems in understanding, reading and expressing meaning. A small form performance on stage then helps to resolve voice and technical problems. The performer's expression evolves with emotional maturity. Training of acting skills for the stage activates this personal development of the student in opera and chamber music.

The spontaneous idea to give the trio the name *Laima* from Lithuanian *happiness* was a token of the success in achieving the pedagogical experiment. The intensive programme succeeded in its multicultural and international ambitions as it offered essential support to the motivation and practice training of European Opera students.



### Case study report

Performers Trio Laima: Helena De Beul, Mezzo-soprano (Belgium), Anke Van Der Hoek, Horn (Netherlands), Monika Sieroslawska, Piano (Finland)

A video compilation of the project is included in the DVD as part of this handbook.

For more information on this case study please contact the case study leader Professor Vania Batchvarova, Cukurova University, Adana, Turkey at [ria7772001@yahoo.com](mailto:ria7772001@yahoo.com)

Text report: Petya Koleva, project consultant [inter}artes](http://inter}artes)

Images: courtesy Vania Batchavarova, Trio Laima, Klaipeda, 2006

Turku Arts Academy Finland  
University of Lapland Finland  
Gotland University Sweden  
Icelandic Ballet School Iceland  
Duration: 2005 - 2006

### Summary

The *DAMA* project was an international collaboration between Turku Arts Academy (Finland), University of Lapland (Finland), Gotland University (Sweden) and Icelandic Ballet School. Fifteen students spent one month in each institution. They seized the inspirations for the 'Dreams' performance from the different locations and from the experience of being abroad. This educational experiment combined training in audiovisual media and movement to explore the creative potential of the performing arts. It also was an opportunity to collaborate between artistic disciplines and to exchange teaching and learning methods. The *NORDPLUS* programme funded a collaboration of Dance and Media Arts (*DAMA*) students to develop an experimental performance. <http://thedama.org>



## Case Study Dance and Media Arts Developing your Own Artistic Language through Dance and New Media





### Focus and method

The learning aspect of this initiative has made the schools, tutors and students from the two disciplines more aware of their own artistic language and methods. *DAMA* project's success also proved that a networking experience has a value in itself.

Host teachers supported the learning of competences with intensive courses and lectures. Each student brought his or her own artistic skills to the surreal performance with a non-linear narrative structure. The project facilitated the integration of technology in the participating institutions. Diversity in cultures, educational styles and the '*distant*' versus '*local*' work priorities made face-to-face interaction more effective than online contact. On the creative front, experimentation dealt with the difficulty (or impossibility) of turning dance - an art form that happens in real time and in real space - into digital data that would be shared online.

### Direct work practice

The high artistic achievement of the performance was a desired aim. Success, however, was important in meeting the ambition to finalise a practice-based learning module with learning objectives, stemming from different arts disciplines.

### Case study report

A video compilation of the project is included in the DVD as part of this handbook.

For more information on this collaboration please contact: Iceland, Dance education expert, Mr. Orn Gudmundsson, [orn@vortex.is](mailto:orn@vortex.is)

Finland, University of Lapland, Mr. Tomi Knuutila, [tomi.knuutila@elisanet.fi](mailto:tomi.knuutila@elisanet.fi)

Finland, University of Turku, Mr. David Yoken, [davidyoken@turkuamk.fi](mailto:davidyoken@turkuamk.fi)

Text report: Petya Koleva, project consultant inter}artes

Images: courtesy David Yoken and Tomi Knuutila, DAMA, 2006

Ecole Supérieure d'Art et Design de Saint Etienne, France  
University of Arts Belgrade, Serbia & Montenegro  
National College of Art & Design, Ireland  
Duration: January 2006 - January 2007

### Summary

The *inter}artes* Strand 3 Working Group delegated the task of this case study to three partner institutions from different parts of Europe. Depending on institutional traditions and/or local/regional policies, rare skills in Fine Art are presumed to vary by country and even within institutions. However, the three different educational learning and teaching traditions also address similarities in perceiving the tradition of Fine Art in Europe. It would not be possible for this case study to map all regional variations of the Fine Art discipline in Europe.

### Focus and method

According to the case study team, the known classical approach of studio-based learning and tutor-led teaching in Fine Art is changing in the light of new prospects for the discipline. The *global approach to learning* developed as a method in Saint Etienne and in other schools reflects this shift. Within this perspective students are encouraged to work across the traditional medium-based structures. Learning is built around thematic projects developed and led by team supervision. According to Yann Fabès this approach allows a needs-based approach to developing skills. This learning strategy has evolved steadily in fine art practice since early *Modernism*. It has reached a stage in which a research phase has become an integral part of the student project. It defines artistic methods and technique as a space to develop ideas. Interactive learning, which may be part of this process, supports the feedback between tutors and students and is driven by art projects and learning context.

The Fine Art Department of the University of Arts Belgrade also brought in innovative elements to the process of interactive learning. Since 1998, training sessions have been introduced linking the Art Department with science and theory faculties.

Systemic behaviour in *Particle Physics* and views on sustainable social behaviour are some of the examples, which are of great interest to young artists. Since 2004, students need to develop an understanding of fundamental contemporary concepts and views in various disciplines resulting in an increased self-awareness of the relevance of their knowledge and practice for society and the *generation of new knowledge*.

Networking with other institutions (academies of science, museums, galleries etc), into an innovation-driven platform of broader cultural exchange, is expected to become normal practice in the coming years.

The *2D Mutant Zombies Project* is a post-production phase of the media art workshop that was organised within Belgrade University of the Arts *International Summer School* in Pirot, Serbia, 8th–18th July 2006. Using digital morphing techniques defined by calculations of pixel locations and colour values, the artists created *impersonal* manipulations. Hybrid portraits with distinctive qualities of personality and character visualise complex cultural phenomena in generating, designing, interpretation and distribution of identities. <http://mutantzombies.net>

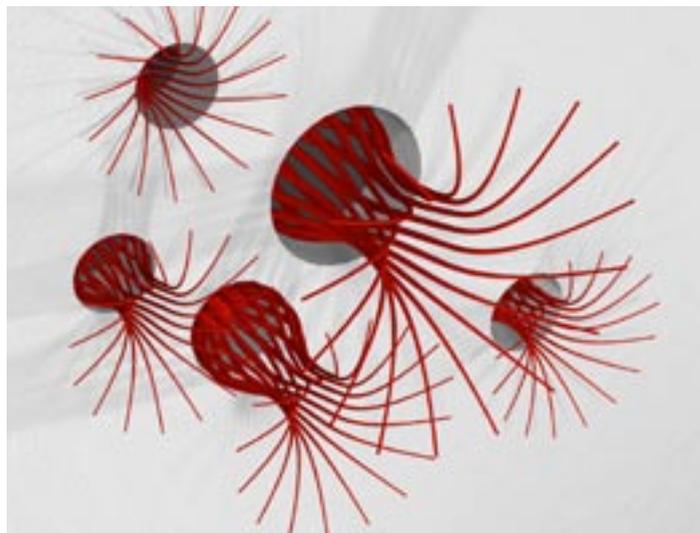


Advanced fine art degrees at the National College of Art & Design, Ireland research professional arts skills in various social contexts such as medical establishments, reform institutions, development projects etc. The shift to professional and research preoccupations in the last years of the studies is obvious. New ideas and media, new technology and benefits of the artistic skills are found in the needs of a contemporary world. Local community groups, individuals, and institutions have collaborated with the artist demonstrating the pertinence of arts research and interventions dealing with aesthetic possibilities to express and shape emotions and/or with the political power of artistic messages. The *Open Window Project* presented on the DVD is an example of an art intervention in the treatment of patients undergoing *Stem Cell* treatment. The artist Dennis Roche explains how an aesthetic interface was created and what the impact was on the patients and on the clinic.

### **Innovative training**

Traditionally, Fine Art education stimulates artistic skills and provides tools that guarantee the intellectual advancement of the arts along with other disciplines. It has an established history and repertoire of media to communicate aesthetically on issues ranging from politics to contemporary research and social change. Closer communication between Fine Art studies and economics, physics, management etc. have noticeably diversified Fine Art education. Fine Art expertise provokes and expresses knowledge on a platform that engages various media.

Cutting across several established disciplines or fields of study, could be the pedagogical basis for the future of Fine Art education. The involvement of artists, theorists, scientists as well as expertise from the professional fields of research, production and presentation becomes relevant elements of the educational process. This stimulating context provides students as well as professors with creative and critical insights from the broader cultural scene and from different knowledge areas. Simultaneously this strategy transforms art schools from relatively closed institutions into practices relevant to a wide range of social needs and desires. The interdisciplinary platform leads students to a highly experimental and transitional inter-artistic perspective on artistic thinking, experimentation and production.





## Learning outcomes

Recent changes in the teaching of Fine Art related to the introduction of Bachelor's, Master's and PhD level programmes lead to the need to identify the specific skills being developed in each cycle. Pedagogical, management, technical skills and other specialised skills are developed at varying levels of complexity. The three-cycle structure is currently being implemented in the University of the Arts in Belgrade, in the Ecole Supérieure d'Art et Design de Saint Etienne and already functions in the National College of Art and Design in Dublin. At the same time, remodelling of the educational approach provides the institutes with the necessary space to achieve more concise academic and artistic aims, particularly within 2nd and 3rd cycle programmes.

Views on art practices shift in line with general alterations in the social fabric, not only redefining the relationship between the public and art but also changing the perspective of education and of artistic professional practice. New forms of art production, presentation and recognition are being observed as the desires and sensibilities of new generations change. As young artists join the *scene* of highly successful and globally engaged *stars* it becomes obvious that generations now succeed each other rapidly. The age of 35 tends to be seen as the end of a successful art career! Such realities raise awareness among artists that careers start early and may evolve through various stages, driven by experimentation with new media of expression, new public approaches and new funding opportunities. In that sense, change in artistic practice should stimulate change in educational practice.

## Cross-sector exchange

The Fine Art case study team distinguished between training of *professional* skills and *artistic* skills within the curriculum. While the two types of competences are linked, the educational process stresses the connection between the professional, the creative and the ethical qualities of the artist, merging the three. The Design case study team from the start referred to a transparent dual training of *industry-end* skills and *arts-end* skills.

It was considered important to analyse professional practice and arts practice of Fine Art as *theoretically* distinct in view of dynamic shifts affecting the educational process described above. Innovations in the area of artistic media or the application of creative skills in the cultural sector at large influence Fine Art education in new ways. The artist as a creative professional is no longer described by a traditional art practice in terms of the medium or form for public presentation. Terms such as video art or media artist, and the artist as producer, as editor, etc. have influenced and replaced what used to be considered as painting, sculptural or graphic skills of the artist. Yet, it is clear that the (visual) artistic skills of these professionals share a preoccupation with the artistic process.

Art students in European arts institutions share a particular interest in testing the limits of artistic techniques. It is exactly for this reason that rare artistic methods particular to European traditions become more and more relevant in a cross-cultural environment. Creative practices of old traditions and current conventions train new professionals in the artistic process. New ways of maintaining the European tradition of practice-based training in Fine Art can build upon the expert skills of tutors across Europe who have particular artistic knowledge.



A joint initiative *Current Works/Works Pending* in Saint Etienne began in 1999 when degree students helped prepare some of the museum's exhibitions. At the time, it was less about running a scientific project and more about giving students the opportunity of getting involved in how an institution works. Launching this workplace experience scheme has enabled many students to contribute to a variety of museum activities. The School's focus quickly moved towards the educational side of this type of practical experience, as the museographical aspect of the work did not offer future artists much opportunity to expand their knowledge. Thanks to the Métropole Museum of Modern Art, Saint Etienne has one of the largest collections of modern and contemporary art in France. Recent policies in acquisition, programming and scientific organisation initiated by the new museum Director Lorand Hegyi, together with the developing collaboration between the Museum and the School have paved the way for an advanced programme of pedagogical exchanges between these two institutions.

Since 2003 all art schools in the Rhône-Alpes area have had the opportunity to exhibit student art work, as this gives them the inspiration to think about the display of art in a given space. The museum, inspired by the success of some earlier student initiatives, offered to open its doors to an experimental project *Current Works*, arranging students' works to be exhibited within the museum itself. The name for this new scheme is *Work Pending* as it underlines the introspective side of the project. Saint Etienne, Grenoble, Lyon, Annecy, Valence, Clermont-Ferrand and also Geneva are now participants in this project. These experimental platforms have turned into a unique and coherent pedagogical space and it is now being discussed to take the research logic and partnership with the Museum of Modern Art further for the development of a postgraduate degree course.

### Future work



The cultural perception of the fine artist in the European tradition defines certain intellectual, technical and public expectations. Those cultural traditions are - necessarily - changing slower than the professional context of the arts. The conclusion of the team is that the learning process is still not dynamic enough to introduce up-to-date professional practice skills. Direct feedback from the professional field to the educational area is needed and this case study may help to stimulate and initiate these interactions.

### Case study report

A video compilation of the project is included on the DVD as part of this handbook.

For more information on this report contact the case study leaders [Yann Fabès at atelier@yannfabès.com](mailto:Yann.Fabès@atelier@yannfabès.com) Dejan Grba at [dgrba@sbb.co.yu](mailto:dgrba@sbb.co.yu) and Brian Maguire at [maguireb@ncad.ie](mailto:maguireb@ncad.ie)

Text report: Petya Koleva, project consultant [inter}artes](http://inter}artes)

Images: courtesy Ecole Supérieure d'Art et Design de Saint-Etienne



Case Study Summer Media Studio

## Learning Artistic and Professional Film Techniques in International Teamwork and Competition



### Summary

The international *Summer Video Studio* started in 1995 as an informal learning platform, initiated as a way to build up the Lithuanian higher education tradition in Film and Media. The summer programme soon transformed into a platform consciously aimed at building a European dimension in the field of cinematography. It brought together representatives from different Film, Theatre, and Music schools for intensive work. The concept of the summer media studio has been developed in co-operation with students in the Film and TV departments, which take responsibility for a substantial part of the organisation and receive credit points for this study practice. Ideas are further elaborated in partnership with a large number of European institutions teaching Film and Media. Participants in the summer programme debate contemporary theory and practice and become aware of each other's cultures during seminars and workshops. They develop their own scripts and shoot short films. Work is organised in international crews, examples are analysed and the products of each team are assessed by an international committee. The summer studio results in an award ceremony with prizes provided from the film and media industries.

## Focus and method

Over the last years, the *Summer Media Studio* has built up an excellent reputation and is considered a *must* for the career of young media professionals in Europe. This case study presents some of the key reasons for the prestigious acclaim of this intensive, practice-based experience.

Practical workshops are provided by educators/professionals to support the tight production schedule of a two-week course. Almost always locations are on the Baltic Sea coast of Lithuania. It offers excellent sites for the teams when they need to shoot a film and a secluded arena for the international community to set up its training and work activities.

In the 2006 edition, for the first time, graphic design students from the Lithuanian Art Academy were invited to contribute to the teams. Students and graduates from broader artistic backgrounds have been participating in the latest editions of the *Summer Media Studio*. This reflects the tendency for convergence in media and artistic skills used in contemporary arts productions in general. The 2007 edition was the first, which spread over the country in search for the documentary script.

## Student-oriented pedagogy

The summer programme has raised professionalism in Lithuania, established a new department within the institution and supported the growth of young professionals working in film and media industries within the country and across the rest of Europe. According to Inesa Kurklietyte, film director and director of the *Educational Film Studio* the media industries were the first to recognise the need for higher arts training in the field. They have been instrumental to solving many technical issues, such as setting up temporary editing rooms and facilitating award channels.

Each summer, the training addresses a different theme and brings in relevant expertise of artistic and professional traditions from other institutions in Europe and beyond. This theme forms the basis for learning in a practice-based environment. Artistic and professional techniques are explored within the context of concrete tasks that students and recent graduates undertake in teamwork leading to a finished product.

## Diversity in cultural traditions

Acclaimed European film professionals such as Emir Custurica and Krzysztof Kiezlowski have been special guest professors in summer studio editions. Alongside the activities of *Summer Media Studio* 2005 students could take part in a *Motion Picture Workshop* presented by Kodak and led by the independent Director of Photography Christopher C. Pearson (USA). The workshop is an educational experience as well as hands-on working practice. This is why the choice of professionals from the European film and media departments is crucial to the programme. Experts give seminars and form the evaluation committee.

The 2006 *Searching for Documentary Script* resulted in 10 films, 10 teasers within 17 days of theoretical and practical activities. Participants from 12 countries made unique, professional and competitive documentaries. Student-directors together with student-scriptwriters produced their scripts and research overcoming national and cultural barriers and developing knowledge of Lithuanian current events. The producers guaranteed safe, intensive and fruitful shooting periods and cameramen/women and soundmen/women worked professionally with the equipment during production and post-production.



## Learning outcomes

The competition between interdisciplinary teams is a distinctive tradition in the international practice of the film and media industries. The programme opens a window of opportunity for young graduates and students to redefine competitiveness in the traditions of European creativity. Integrated in the workshop is an *ideal world* continuum of experimental ideas, of original forms and products, combined with an objective international assessment and a public presentation. The professional development of students and graduates forms the core of learning outcomes, but also because the actual product becomes part of their professional portfolio and experience.

The summer media studio 2005 *Serve Your Film* focused on preparing the production and distribution cycle for seven new, pre-selected short films of young directors. Three Lithuanian Films stood their ground against high quality competition of film/media graduates from Sweden, Norway, Poland, Germany and the United Kingdom. The speed with which Lithuania is developing new sensibilities and professional-level talent within European Film and Media sets them on the global stage together with film schools from more established national traditions.

The seven films formed the starting point for mixed teams to design a promotional package (poster, leaflet, DVD, promotional trailer) and to design a publicity campaign. Each team consisted of five members: a film director, production student, graphic designer and two film students assisting the production. The awards categories were best poster, best promotion campaign, best trailer, best *making of* video and best DVD package. All these products were developed as ideas and realised as products in the fourteen days prior to the award ceremony. The winning team received one kilometre of film stock from Kodak to realise a next film project with the same team members.

The percentage of interested post-graduate students and graduates continues to grow even in more difficult financial years or when the participants' own financial contribution is a bit higher. The 2005 production and distribution edition of the *Summer Media Studio* had a fee of 650 Euro. The 2006 summer media was supported by an application to the *MEDIA* programme, European Commission DG Media. This time teams reached all corners of Lithuania and focused on cultural heritage. The realised films became part of the presentation of the *Capital of Culture* programme in Vilnius with a view to *Vilnius Cultural Capital of Europe 2009*. Summer Studio 2007 was devoted to dialogue and developed under the title *Mastering Dialogue Writing*.

### Case study report

A video compilation of the project is included on the DVD as part of this handbook.

*Summer Media Studio* is an initiative from the Educational Film and TV Studio of the Lithuanian Academy of Music and Theatre. [www.summermediastudio.com](http://www.summermediastudio.com)

For more information please contact the case study leader Laima Bakiene, Director International Relations, Lithuanian Academy of Music and Theatre and Inesa Kurklietyte Film Director and Director of the Educational Film Studio at [studija@lmta.lt](mailto:studija@lmta.lt)

Text report: Petya Koleva, project consultant inter}artes  
Images: Courtesy of Summer Media Studio, Inesa Kurklietyte



### Summary

This unique module of training in higher education for theatre students is innovative in conducting research of a European non-literary cultural space. In the European tradition, the learning process emphasises practising of performance skills by using creative exploration as a method. Specific for the Thracian legacy is the tradition of an intensified aesthetic experience that produces knowledge. The Orphic cult is about the immortality of knowledge. These concepts are of interest to actors and artists in Europe.

The non-literary *Thracian Orphism* requires expert input to reveal its mystery. The module started with seminars and workshops led by a specialist in Thracian research. Practical work with musical texts based on documented Orphic hymns was designed and led by a music expert. A field trip to the heritage location of non-literary *Thracian Orphism* complemented the process. Students learned about and visited authentic architectural monuments and archaeological sites. At a megalithic complex of *Thracian Orphism*, students tested the performance of Orphic hymns. Space, sound, movement and light as media empowered their sense of performance.

### Historical and cultural background

The legacy of non-literary *Thracian Orphism* is a cultural space of early European communities, influential on broad territories in Europe between the Carpathian Mountains and the Aegean Sea and reaching Asia Minor. The aesthetic styles of what we now call Thracian art and thinking were known for their abstraction. Later, the realistic Hellenic culture from the 4th century AC permeated Thracian art and superseded the '*methods of abstraction*' in European thought.

Between the second millennium AD and the fifth century AD Thracians were known as among the most populous people in the ancient world. They were described in works by Homer, Herodotus, Hesiodus and Ptolemy. Herodotus recorded Thracian views on immortality. From occasional references in Plato and other ancient authors, Thracian priests were known as experts in the preservation of life. Their means of 'cure' were magic and based on secret knowledge concerning the interaction between body and soul. The worlds of sense perception and of intellectual conception interact in several phases of the learning process. At the ultimate of these phases precise knowledge and irreversible ethical recognition can be reached.

In the scheme documented by Plato there is a gradual and indispensable gradation between naming, definition, image, knowledge and (understanding) the thing itself. Plato claims that each phase is obligatory for intelligence in the (re)presentation of the thing learned. In his words "*No man of intelligence will ever venture to entrust thoughts to ... language [that] is unalterable, like the language written with letters.*" The oral ritual practice of *Thracian Orphism* is known to have involved sophisticated methods to extend sense perception towards ecstatic states that are particular objects of interest to the arts.



## Focus and method

The training module addressed theoretical and analytical skills as well as practice-based artistic skills.

- Intensive theoretical and practical musical text workshops (May – July 2006)
- Field trip involving learning experiences and artistic experimentation at the location of Thracian archaeological sites (September 2006)
- Documentation, review and analysis of the experimental outcome (September 2006)

Prof. Valeria Fol from the *Institute for Thracian Research* led seven workshops. The seminars and discussions focused on research material and visual archives of the archaeological and theoretical discoveries (1992 – 2006). Specially designed for the interest of the arts students, the preparatory workshops focused on the origin and symbolic structure of Orphic cosmogony and their socio-political space marked by ritual performance. Beliefs and artistic practices were analysed in reference to theatrical use of space, light, colour, costume, movement, music and sound. The cult of knowledge was interpreted in view of recent discoveries that prove the symbolic adoration of a Priest/King as a *knowledge mediator* between sacred (i.e. qualified, civilised) life and the profane, human life cycles.

The magical use of verbal incarnations and the tonality of sound composition had a specific function in non-literary *Thracian Orphism*. Guitars, chimes, drums and flute instruments formed part of daily life as well as of ritual. The sounds of a bell or bracelets attached to the believer were metaphors for calling and announcing divine presence. Script was not widely used in non-literary *Thracian Orphism*. Most of the texts that relate to *Thracian Orphism* are later records in the Greek language. Therefore, texts describing the dramaturgy of Thracian rituals are not known to European scholars and artists. In this experiment the students worked with selected texts of the Orpheus hymns dated between the 2nd and 4th century AD. They were recorded in a sound notation, which is not used anymore. The entire body of 87 hymns was relocated to Florence in the 12th century at the time of the Ottoman invasion.

Composer Gheorgi Arnaoudov, who researched Orphic musical texts, developed a practical workshop to explore this area of artistic tradition. Through music practice with students, it appeared that contemporary music notation was less appropriate to the interpretative use of artists compared to the older symbolic coding. The performers were stimulated to use their intuition in understanding the joint rhythmic structures of a-synchronic timelines particular to the hymns. The hymns were performed twice during the field trip providing an experience of the contextualised rite as well as of the communicative power of incantation.

## Public space and cross-sector exchange

The Municipal Council of the city of Kazanlak, the Mayor of Buzovgrad, and the regional historic museum supported this trip and the travel costs for the students. They created opportunities for the young artists to enter, to experience and to learn about non-literary *Thracian Orphism* in ways that only qualified, *initiated into the knowledge* visitors have done.

Particular to this learning experiment is the fact that a non-literary culture persists in behaviour, habits and perception over longer periods of time than that which is passed on as written knowledge. Non-literary *Thracian Orphism* deposited its secret rites linking enthusiasm and ecstasy. Here the

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1. Alexander Fol, 'Thracian culture, spoken and not spoken', Sofia: Riva publishing house, 1998, p. 153

*mystery of knowledge* is attained through practice. It manifests the power of *Thracian Orphism* to provoke physical presence through invocation. As the late Prof. Alexander Fol put it, the seat of intelligence, attained in the enthusiasm practice, is the heart.<sup>1</sup> In his words the ritual invocation appealed to divine powers/deities in their most powerful state and character. The power of the Orphic hymns brought about the reality of the divine. This was the result of a long learning practice (intuitive and guided), leading to abilities to connect with and communicate emotional and intellectual perception.

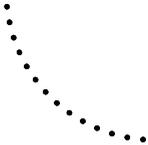
Theoretically, cultural practice is believed to train perception skills uniting the emotive and cognitive sides of intelligence. The perceived physical experience of change is the optimal power of the arts as we know them. Few learning modules encourage the artists to test the operational mode of these cultural roots of knowledge. The cross-sector collaboration in this module empowers artists and cultural professionals to understand European cultural resources.

### Field trip and creative experiment



The field trip brought the students to the most researched location of Thracian heritage. Dr. Georgi Kitov who worked on the archaeological sites called this the *Valley of the Thracian Kings*. This internationally used title denotes a dense heritage location of non-literary *Thracian Orphism* in the Odrysaen State. Protected by water on three sides this large settlement was the best researched Thracian city known to scientists. In its vicinity was discovered the *heroon* (shrine) of King Seuthes III. The site, discovered in 2004, is dedicated to this King and immortalised him as having passed into the space of non-ending time/knowledge. Before visiting the site arts students had the privilege of seeing his golden laurel wreath, the priestly golden breast plate, a golden mask, ritual vessels, a piece of the bronze statue of the King, which was sacrificially dismembered and buried outside the *heroon* in accordance with the Orphic rite. Of special importance is the unique short sword of the priest-king, which bears Orphic iconography and symbolism.

The programme of the first day included lectures at the regional museum of Kazanlak by Prof. Valeria Fol and of Ms. Krasimira Stefanova, expert of the museum, who also accompanied the group to Thracian sites the next day. In the morning of the second day, the *day of the autumn equinox* (22 September) students walked to the megalithic complex. After a night of rain, the megalith was bathed in sunlight. This landmark of the *sun cult of Thracian Orphism* used to be an astronomical and cultural mark. As it overlooks the Thracian tumuli in the area, their location might be related to the stellar constellations. As students approached the megalith the cry of eagles were heard close by. Seven of these birds sacred to the Thracian cult hovered while the group of students settled on the rocks. A few hours earlier they had seen the handle of the sacred dagger of King Seuthes III. It represents an eagle head made of wood and decorated with fine golden lines and points. The artists had heard of the Orphic tales in which the future King/Priest is selected by the Gods when an eagle drops a snake over his head. The snake is a sacred animal identified with eternity and the eagle is associated with power. At this location a trial enactment of the studied Orphic hymns was performed.



The students visited several of the researched Thracian tumuli and surrounding areas of sacred ritual practice. The UNESCO monument of Kazanlak makes Thracian art accessible for 21st century enthusiasts. Its preserved frescos are realistic drawings of humans and present scenes of their life. Abstract notions of space and meaning were still found in its architecture that interpreted the presence of the sun and its union with an earthly origin of life. Each site revealed a different architectural structure and more information about the belief system embodied in the colour coding and the function of ritual doors of perception and knowledge that were closed from inside. Behind the Kazanlak tumulus, the students again performed the Orphic hymns they had studied, led by the music expert. Interviews with the students, the expert trainers and Professor Snežina Tankovska completed the field trip. The television broadcaster of Kazanluk cable TV followed the event and presented interviews with students and staff.

### Learning outcomes

The interdisciplinary *Thracian Orphism* module integrated a series of lectures and workshops for performance artists and stimulated intuitive discoveries. Professional skills learned included: working with musical texts in an unfamiliar language; relating to the performance mode of an unknown practice; working with a scientific cultural researcher and with a professional music composer; learning about arts practice from a cultural heritage field trip.

Student feedback confirmed the expectation to achieve concrete learning outcomes applicable to acting practice. The team felt that the benefit of the module was in questioning the students' awareness of how performance skills are cultivated. As a result, the academic team is planning to develop a module on *Thracian Orphism* for performance art students open to advanced Bachelor's and Master's students.

European integration and globalisation creates a need for new models to learn from European history, tradition and from local and global cultural influences. The *Thracian Orphism* module revisits an aesthetic universe with an inter-disciplinary and practice-based approach. It presents an innovative way to expand traditional artistic methods of working with ancient texts taking, into account the legacy of a non-literary culture. Inter-sector collaboration between education, scientific research and cultural sectors were fruitfully exploited in the training.

The project presented has triggered interest among European arts institutions. The theme appeals to arts disciplines addressing knowledge, creation and performance. The combination of academic training, practice workshops and field research in one module of study proved successful. Indirectly, the module educated students into a behaviour that sustains the ethical and aesthetic principles of performance art.

### Case study report

Participants: Students of 3rd year acting and directing class at NATFA.

A video compilation of the project is included on the DVD as part of this handbook.

For more information on this case study please contact the case study leader, Professor Snežina Tankovska at [st@art.acad.bg](mailto:st@art.acad.bg)

Text report: Petya Koleva, project consultant inter}artes

Case Study Intensive Course innovating Ancient Greek Drama  
Exploring European Identities by means of Ancient Drama

**Summary**

This case study presents an innovative approach to studying the tradition that has come to epitomise the European roots of Theatre. It looks at the relevance of ancient Greek drama within the broader perspective of current arts practice. Ten years ago an informal group of partners formed *the European Network of Research and Documentation of Performances of Ancient Greek Drama (ARC-NET)*. Representatives from arts institutions in Belgium, Finland, France, Germany, Ireland, Israel, Portugal, Turkey, United Kingdom, Russia and Georgia joined. They supported each other to collect current knowledge regarding this immaterial European heritage and its relevance to the development of Theatre studies and Theatre practice today. *ARC-NET* intensive courses on the study and performance of ancient Greek drama have been organised since 2002. The courses have been supported by the European *Socrates/Erasmus* programme and the municipality of Asklepieion, Greece where the intensive course takes place every summer. *ARC-NET* is developing this case study for the *inter}artes Tradition of New Strand* as an example of good practice in the search for new methods to study performance and the multicultural perspective ancient Greek drama has to offer to renew the creative imaginations of Europeans and to address global cultural producers and audiences. The network has taken this case study also as an opportunity to look back on its achievements and to form a clear picture of the summer course's success. It has built a strongly supportive international community of professionals and transformed former students into young committed colleagues.



## Focus and method

Within each intensive course the presentations and workshops focus on archaeology, iconography, dramaturgy, translation, performance history, performance analysis and aesthetics of production. The learning environment builds upon:

- International theoretical research links with arts practice across Europe.
- Learning (about) artistic skills from practitioners.
- Building analytical skills of creativity researched in direct contact with practice.
- Continuity in knowledge development via a thematic, student-centred, learning context.

Contributions from the participants, in particular post-graduate students and Course Leaders from Theatre, Classics, Media Studies and related disciplines continuously influence the programme. An international co-ordination committee guides the development of the summer course. Each day of the intensive course has a day co-ordinator from the organising team. He/she is in charge of the pedagogical approach to themes and workshops, the facilitation of presentation and discussions and the smooth flow between activities. Every year the closing day is dedicated to the evaluation of the course based on questionnaires and informal discussions.

## Cross-sector collaboration

The involvement of the Municipality of Asklepion in the organisation of the course has helped to strengthen the link between the academic world and local cultural practice. Lectures, forums and discussions take place in the municipal Cultural Centre, which is accorded by the local community as a real help for the success of the course. The *Epidaurus* Theatre festival in Asklepion has been organised since 1955. Because of its commitment to support the cultural industry the local community has offered its full support to the *ARC-NET* Greek drama summer course. The broad collaboration has grown to embrace many informal networks among academics and cultural industry workers who research or stage Greek drama performances.

## Student-oriented pedagogy

The two-week course on ancient Greek drama performances concentrates on plays performed at the *Epidaurus* antique Theatre and other international Theatre performances. The plays studied during the course are chosen in relation to the productions staged at the *Epidaurus* festival. Since the start the course structure is geared towards giving the floor to all participants, to debate and to work together within the main focus areas. These are:

- Modern conditions of performance.
- Artistic heritage.
- The perception of Greek tragedy throughout Europe and globally.
- Staging techniques and theatrical creativity.
- Ancient and modern Greece.

Meetings between students and contributors of the performance staged at the *Epidaurus* festival allow for deeper insights to develop into performance and research. The inter-disciplinary character of the network and the participants from many different countries make this thematic approach particularly rich.



## Learning outcomes

The students participating in the intensive course gain ECTS credits, but it is the extra academic aspects of the training that are of particular importance to their professional careers. For young specialists in the field it offers a chance to connect with like-minded researchers in the same field, to present original research papers and dive into in-depth discussions with both academics and Theatre makers. From the course and this productive connection with the *Epidaurus* festival many other activities have originated such as regional and international conferences and research positions. It has generated a stronger passion and rekindled the embers of ancient plays present in performance research and performance practice today.

Research has been carried out on the relevance of ancient Greek drama in forming a common European cultural identity. Thanks to the work of the network international approaches to researching ancient Greek drama are now becoming a distinctive part of Theatre studies, Theatre training and Theatre practice. The intensive summer course offers an opportunity for postgraduate students to re-establish the dialogue between performance genres, productions and interpretations of this cultural heritage from the perspective of Theatre makers and professionally engaged researchers today.



## Shifting focus

During annual meetings participants and organisers evaluate the activities of the network and plan the next year. A co-ordination committee meets to develop proposals and to undertake the preparation for the next summer programme. Bilateral agreements are set up for exchanging students and the involvement of academics. An internationally developed database supports the work.

A modified concept for the summer course has been launched in 2007. It is based on the experience gained in the last five years and governed by the title *Exploring European identities / ideologies by means of ancient drama*. The focus is on representations of ancient myths in different Theatre festivals using comparative approaches, formed by three parameters: *Diachronic*: analysis of change in myths transforming their ideological and aesthetic ideas in time; *Synchronic*: comparison of ideological and aesthetic ideas on using ancient Greek myths and *Cultural*: Theatre festivals addressing the wider public and shaping identities and ideologies

## Background information

The *European Network of Research and Documentation of Performances of Ancient Greek Drama* started in 1995 under the co-ordination of Professor Oliver Taplin (University of Oxford) and Professor Platon Mavroustakos (University of Athens). In the last years the network has enlarged and now includes more than twenty-five European universities. The Network's primary aim is to exploit the common ground between different but related disciplines: classical studies, Theatre studies, cultural studies and performing arts. See also the *ARC-NET* website at [arcnet@cc.uoa.gr](mailto:arcnet@cc.uoa.gr).



### Case study report

The core team who worked on the analysis and audiovisual documentation of this case study includes: Burcu Cavus, Stefano Caneva, Conor Hanratty, Natalia Katifori, Frini Lala, Maria Sehopoulou, Pavlina Sipova, Linnea Stara, Petros Vrachiotis, Angeliki Zachou. For more information on this case study please contact the case study leader, Professor Platon Marvomousstakos at [platon@theatre.uoa.gr](mailto:platon@theatre.uoa.gr)

Text report: Petya Koleva, project consultant *inter}artes*

Images: courtesy ARC-NET, 2006

Iskra Nikolova, Bulgaria:

## Going through an external evaluation process is an excellent occasion for self-reflection and self-evaluation.

In October and December 2006 the *inter}artes* review of the National Academy of Theatre & Film Arts took place in Sofia. Earlier in the same year we had successfully completed our institutional accreditation and the Academy received top marks from the National Accreditation Agency. Our programme accreditation was also well in progress. So it seemed a logical further step, after the formal quality assurance procedure on the national level, to expand and enrich our experience by applying for an international review.

In preparation for the visit of the *expert* team we at NATFA had many and very useful discussions about the quality of our teaching methods and what we wanted to achieve with our education. Looking back, I must admit that during the preparation process of the visits we probably did not get the chance to sufficiently realise what a challenging task the review process turned out to be in practice, within the context of an international panel. Even though there was a preliminary visit where the whole process was discussed by the evaluation team, it was difficult to include as many staff members as possible as well as students and graduates. Our teachers work hard and teach classes all day long and quite often also in the evening. Many of them also work as actors and directors.

The evaluation team took the self-evaluation report that was produced by the Academy in the run-up to the preliminary visit as a starting point. This was revised and updated by the Academy before the main visit and was presented to the evaluation team together with a disciplinary self-evaluation report.

Compiling a set of self-evaluation documents was an important and time-consuming job. After the first visit the Academy had to provide quite a lot of translated documents, as had been requested at the end of the preliminary visit. In addition to the institutional review, 'acting for the puppet theatre' was selected as the discipline to review. This turned out to be an intensive enquiry, which – in the end – was very much appreciated by the teaching staff and students involved in the subject.

The review process was well-planned and co-ordinated, although the workload was heavy throughout the evaluation. I am pleased to say that the evaluation team and the participants involved in the meetings maintained a positive attitude and established a friendly and open atmosphere. Meetings were held with the management of the Academy and with

representatives of the academic, administrative and technical staff, to discuss their roles and input into the quality enhancement processes. Student feedback played an important part in the quality evaluation. The programme of the two visits aimed to ensure communication with as many people as possible, with each meeting providing different perspectives and points of view. The two visits ran on a pretty tight schedule. Thanks to the efficiency of the evaluation team and to the co-operation of all participants, the review procedures were completed successfully and in time.

On the basis of the two site visits and the submitted documentation, the evaluation team prepared an evaluation report, which was sent to us in January 2007. This report was discussed in detail during NATFA's annual General Assembly. The two site visits as well as the comprehensive review documentation and reports enabled both the visiting experts and our participants to analyse the Academy's development within the context of the *Bologna* objectives, to identify examples of good practice, to broaden our perception of quality not only as an issue that concerns the success of our students and the visibility of our Academy in Bulgaria and abroad. We are more aware now that it involves the dynamic of the whole educational process, the communication and decision-making within the school, how students experience our education, how to cope with the changing conditions in the surrounding society and to extend the career opportunities of our students.

Going through an external evaluation process is an excellent occasion for self-reflection and self-evaluation. This process helped us to outline possibilities for the further improvement of higher education in the fields of stage and screen arts, to discuss and develop the tuning procedures and qualification frameworks, and to maximize the effectiveness of student feedback. It helped us to gain a better understanding of quality, in terms of the ways in which it transforms and fosters the creative and professional potential of our students.

**Iskra Nikolova**

National Academy of Theatre and Film Arts (NATFA) Sofia, Bulgaria

Mara Ratiu, Romania:

I hope that more and more teachers and schools will embrace the graduate tracking approach because objective statistics on graduates' employment will never be comparable with the *subjective* experience of the reality of the professional practice of art graduates.

Ever since I was invited to be part of the **inter}artes** strand 4 *professional practice* working group, I had the opportunity, besides the wonderful experience of meeting and working with art teachers and professionals from across Europe, to rigorously reflect upon the employment opportunities of the art students and graduates in general, and of the students and graduates within the University of Art and Design in Cluj-Napoca, Romania in particular. Such a perspective met my personal research and teaching interests in the field of contemporary art. Starting with the working group meeting in Amsterdam, in October 2005, I quickly understood, thanks to the valuable expertise of the working group colleagues, that my idea of mapping the institutions offering employment opportunities to art graduates was not a realistic task in the framework of **inter}artes**. Consequently, when we were informed about the graduate tracking system piloted in Edinburgh that we called the *Edinburgh experiment*, I decided to pilot it at my university, along with several other art schools in Europe. Read more about the graduate tracking pilot in the section *Reference Documents & Toolkits*.

Encouraged by my working group colleagues, I initiated the preparations for the pilot in the spring 2006, linking graduate tracking with the subject that I teach in the framework of the topic *status of the contemporary artist*. I was excited by the reaction of the 1st year students who volunteered to take part in the pilot. The graduates that I contacted were also more than eager to be a part of it. In June 2006 the interviews took place and, I must confess, it was one of the best professional experiences I had in my career as a teacher. To witness the graduates' presentation of their professional life/employment experiences and of their affirmative retrospective of their education, to see a dynamic, sometimes shy exchange of ideas between the students and the graduates and to perceive an *informal* learning process shaping itself under your eyes... I felt that specific glimpse of understanding on the students' faces: *we are preparing ourselves for the future*.



As all interviews were taped – more than 5 hours of interviews – and as suggested by my working group colleagues, I made a 12 minutes film out of the taped material, which I showed within the *Artists in Society inter}artes* symposium during the ELIA Biennial Conference in Ghent, October 2006. My colleagues and I were asked lots of questions after the symposium and my favorite question was: *Have you trained your students before doing the interviews?* A bit shocked by the question, I replied: *No, why do you ask? Because they seem too natural*, he continued.

And he was right. They were indeed very natural, because they were enjoying themselves. And I learned from their enjoyment. I believe I became a better teacher after implementing the graduate tracking project in my school and I decided that the now *Cluj experiment* will be an obligatory students task within the subjects that I teach. I hope that more and more teachers and schools will embrace the graduate tracking approach because objective statistics on graduates' employment will never be comparable with the subjective experience of the reality of the professional practice of arts graduates.

**Mara Ratiu**, University of Art and Design Cluj-Napoca, Romania

Maren Schmohl, Germany:

“If you define ambitious and complex educational goals it means that you have to design complex mechanisms of monitoring results”.

After workshops in Budapest and Athens the **inter}artes** network came to Stuttgart in June 2007 to share their results. As Merz Akademie had just started an intense debate how to define our ‘*quality*’, or rather the central values of our education, there was a great interest to hear about the outcomes of the work.

Over the past decade we have had different encounters with external quality assurance procedures. Having run a Master’s course in collaboration with an English university we were familiar with external reviews and QA procedures. During that time we struggled to keep the pace of a system whose workings and inner logic were largely obscure to us. It felt like having to produce elaborate solutions to problems we did not feel we had. We now see that our processes were like ‘*teenager*’ affectations and imitations of playing adult, but it was a valuable period of learning a new and *foreign language* and practice.

1. Zentrum für Evaluation und Akkreditierung Hannover

Two years ago ZeVA,<sup>1</sup> a German agency for evaluation and accreditation, evaluated our degree programme. The ministry had asked us and we were not happy having to undergo this process. We worked on the self-evaluation document with a sense of indignation: *who was to tell us anything about our quality?* But looking proudly at the finished report we immediately thought that we should have the opportunity for a review every two/three years, also as a resource for up-to-date data. Of course we showed the positive remarks of the experts’ commission to the public.

Now we are faced with an institutional accreditation process. Again, we can’t say this is something we would have decided to do ourselves. The less the impetus and desire for a review comes from the school itself and the less it is seen as a partner, the less impact such a process has. People will resort to *playing games*, wasting time and money. Therefore I found it brave from my colleagues in Cluj-Napoca, Sofia, Vilnius and Brno to have invited the **inter}artes** network for such a review on their own accord.



Looking back however, we see these - sometimes confusing and difficult - experiences have helped us to understand that quality assurance issues are not an external imposition to be cleverly evaded or a curse to be warded off. It is a responsibility an institution must accept for its own sake, for the definition and protection of what it sees as its essential and distinctive specificity, which makes it unique and the best place to come to as a student.

As a result of these experiences and stimulated by my involvement in the inter}artes strand 1 we started to gain a different understanding. We realised that it cannot be delegated to one person, it must be supported by a substantial and representative committee that has the power to effect change within the school. A member of the *Rectorate* chairs this group and professors, academic and technical assistants, students are members. We meet once a week and have started our work with interesting debates about various quality concepts as they relate to different aspects of artistic and academic education as well as the institutional context. We discussed two articles by Lee Harvey, director of the *Center for Research and Evaluation* at Sheffield Hallam University<sup>2</sup>. Harvey focuses on quality as transformation rather than on the better-known concept of *quality as fitness for purpose*. Since Merz Akademie's slogan is *Gestaltung studieren verändert (Studying design transforms)* we were keen to talk in concrete terms about what exactly this transformative process is, we want to bring about in our students.

2. Harvey, L. and Green, D., 1993 'Defining quality', *Assessment and Evaluation in Higher Education*, 18, no. 1. and Harvey, L. *Understanding Quality in: EUA Bologna Handbook - Making Bologna work*

We are also discussing assessment criteria for examination work, a discussion difficult and complex as enlightening and fruitful for the school. In other words, we have taken *ownership* of our *quality concept* and have taken important steps to strengthen our *quality culture*. Like many people we tend to flinch at this *euro-speak*, at the seemingly uncritical use of terms, but we must define and defend our special nature, *unsere Eigenart*, vis-à-vis competitors and sometimes adversaries from the outside. It is sometimes even more important to protect what is valuable to us from ourselves. Our excellence and good practices erode, decay, morph, are forgotten over time, over generations of staff and students, especially when they are informal and based on a presumed common understanding, as tends to be the practice in art institutions. While the close contact with artistic teachers and mentors is the basis for education, an institution must place the responsibility for the success of the students' education also on processes and structures that work with a degree of independence from personalities and are built on a shared definition of educational values, which are more than individual styles and attitudes.

A school must have a clear perception and a way of measuring, for itself, whether this change is for better or worse, whether it brings the school ahead or makes it slide back. It must have effective means to bring about meaningful change, to push the school in the direction it has set out. An important measure is the degree of excellence of graduates. For us this does not

only mean winning prizes and finding well paid jobs. Even more important it means for graduates to become mature artistic personalities, equipped with cognitive, aesthetic and technical skills to successfully translate their critical thinking and unorthodox perceptions into media artefacts that have the power to transform, not merely to add to the mainstream. To build and protect an educational process and an institutional context, ensuring this outcome is our aim.

When you define such ambitious and complex goals – as many colleagues do in a similar vein at their institutions - you are faced with designing complex mechanisms of monitoring results. You cannot simply resort to forms, statistics and numbers; you must be reflective, sharp and inventive in your quality work. I think these attributes are exactly the assets the arts can bring to what is easily misunderstood as the dreary business of quality assurance.

**Maren Schmohl**, Merz Akademie Stuttgart, Germany



Tamiko O'Brien, UK:

“We all appreciated the high level of discussion and debate about *Fine Art* as a subject and the chance to reflect on our own systems and teaching practices in this wider context”.

At the *inter}artes* launch conference in Warsaw in 2004, those of us interested in establishing a European network for *Fine Art* took the opportunity to convene a fringe meeting during the conference. So, while the name *PARADOX* came a few months later via an email vote, it is largely thanks to *inter}artes* that *PARADOX, the Fine Art European Forum*, was actually conceived and launched.

*PARADOX* has remained closely linked to the thematic network with *PARADOX* members on each of the 4 strands. *inter}artes* also tasked the *PARADOX* steering group with writing the *Tuning Document* for Fine Art Higher Education in Europe. The *tuning* document provided a focus for discussions and debate at the 1st *PARADOX* working conference hosted by Utrecht School of the Arts in 2006. It prompted us to consider examples of effective practice and likely future developments in our sector and began a number of debates focusing on issues identified through the *Tuning* process and other *inter}artes* projects that we consider to be directly related to important developments in professional practice and pedagogy for Fine Art.

My personal involvement in *inter}artes* was as both chair of the *PARADOX Tuning* working group and as a member of *Strand 4, Linking with Professional Practice*. Both projects have been highly rewarding and stimulating and aspects of the research have informed curriculum design and delivery on the course that I run at Wimbledon College of Art.

The *Bologna* reforms and *Tuning* project provide us with an opportunity for in-depth reflection into curriculum developments and for investigating and evaluating effective learning and teaching practices. We all appreciated the high level of discussion and debate about Fine Art as a subject and the chance to reflect on our own systems and teaching practices in this wider context.

Inevitably there were issues of language to be considered and it was at times slow and painstaking work. Offering the 1st draft for scrutiny, consultation and discussion with colleagues at the *Paradox* working conference enabled us to shift the emphasis and argue the case for the subject and its valuable contribution to Europe both culturally and economically. While we believe that it is at least on the way to describing the subject, the current document is considered as a *work in progress* that will need to be updated and revised in the future.

The *professional practice* strand 4 has been a lively, proactive and innovative working group and has generated some excellent case studies and proposals. I have been able to further develop professional practice projects and to test out and use some of the proposals as the basis for discussion and developments in the curriculum at my own institution. I am currently collaborating from the Strand 4 working group to pilot e\*maPPa – see in *Reference Documents & Toolkits*.

Together with a colleague I am also working on a research project that involves interviewing individuals from arts organisations in London who have experience of working with student interns, in order to investigate some of the issues related to Fine Art placements and internships and to consider how they can be more effective both for the student and the organisation that they work with. This has been directly informed by the Strand 4 project and findings will be presented at the next *Paradox* conference where they will be used as the basis of a working group session focussing on work based learning.

**Tamiko O'Brien**, Wimbledon College of Art, University of the Arts London  
Tamiko is currently Chair of *PARADOX*, the Fine Art European Forum  
<http://paradox.wimbledon.ac.uk>



Jacques van Meel, Netherlands:

“Within higher arts education we constantly have to analyse new developments. I am absolutely sure that developments in the next years in China, India, Brazil and Africa will directly affect dance, dance culture and dance education. Look at Cuba! It will reveal an enormous dance potential unknown anywhere else in the world, once this country opens up”

My idea of learning and teaching involves learning from each other in a natural way by developing activities together. This also has a deeper value for me. I believe that people who share things don't have to fight or wage war. On a smaller scale this is also a drive of young people who meet in a positive way in the Dance discipline. This often happens in international festivals, bringing together young dancers and dance academies from across Europe and the rest of the world. The diversity of the dance students and the dance academies in Europe, their different identities form a strong source of inspiration. Dance education may differ in the artistic views on the discipline, *classical* or *contemporary*, but the sense of community within Dance education is strong built up through practical collaborations in festivals, intensive programmes and student mobility. This is also shown in the *Tuning Dance* document, which for the first time describes how we equip and train our students in Europe to develop their talents.

Within higher arts education it is important to analyse in which direction new developments are moving. The **inter}artes** working group on professional practice of which I formed part offered me tools and inspiration to constantly focus on new directions developing within the dance discipline. There are two interlinked movements that play a prominent role in dance in the coming years: on the one hand there is the movement of *dance theatre*, connected with social engagement from the belief that dance and theatre mirrors where culture and society stand at this moment in time and on the other hand the youth culture is very strong. The *urban movement* in dance is now developing into theatrical professionalism. I am absolutely sure that developments in the next years in China, India, Brazil and Africa will directly affect dance and dance culture. Look at Cuba! It will reveal an enormous dance potential unknown anywhere else in the world, once this country opens up.

The discipline of contemporary dance is imbued with traditions in a constant process of breaking and upholding traditions. Take the example of Isadora Duncan, known as the mother of *modern dance*, blending poetry, music and the rhythms of nature. She did not believe in the formality of conventional ballet and developed a free form of interpretive dance. For some years already *tradition and innovation* forms the core of my classes on arts and philosophy within the bachelor's course for choreographers at Fontys Dance Academy. Through debates and literature study students explore their own views on choreography in the context of current culture and society. As many of my students come from other European countries and from outside Europe, I am always searching for material that fuels a process of awareness within the students, starting from their own experience and cultural background. In 2007 – 2008 I used for the first time the video and written materials produced in strand 3 of **inter}artes**.

Students use the *innovation* DVD 2007 to develop their thematic questions and work on essays around topics such as the relationship between European traditions and innovation; how to look at these issues in the light of globalisation and interculturality; the position of artists in a rapidly and constantly changing society, and new ways of expression and digital media. The visual material and the booklet *Innovation, arts and culture '07* are very suitable to accompany lessons and I can recommend the material, not only to my dance colleagues but to all teachers.

**Jacques van Meel**, Fontys Dance Academy, Tilburg, Netherlands



Bob Baker, Ireland:

“My experience has been that quality assurance and enhancement systems are capable of providing the necessary reflection and self-awareness that will produce a far more responsive, organic, and sensitive evolution in arts institutions”.

As a student in the late sixties, I studied in a context of artistic professionalism mingled, paradoxically, with *educational amateurism*. Indeed, it was possible to perceive a sense of pride in the attitude of ‘educational amateurism’ that prevailed at the time. Many of the individuals who worked as tutors within arts colleges perceived their teaching income as society’s reward for being highly gifted artists or designers. As they saw themselves as high *quality*, gifted individuals, they could complacently extrapolate that any student they came into contact with must *ergo per se* be *quality* also. End of story!

The attitudes and responses often summoned up by mention of the words *quality assurance* within higher educational arts institutions can be predictable and similar in many countries. The negative rumblings of protest, scorn, and discontent that surface at the mention of these words can sometimes be seen as part of a wider debate or a deeper more fundamental change. The change relates to the context, intent, and purpose of arts institutions. The process of change began in some European countries in the 60’s and in others it has only just begun, but it is continuous in all. Essentially, the change is a movement away from the two contradictory and opposing cultures of *educational amateurism* and *artistic professionalism*, to the more unified stance of both *artistic* and *educational* professionalism. The ongoing and inevitable unification of professionalisms has been driven by the absorption into the higher educational system of what had previously been the often marginal and closed worlds of higher arts institutions and all that that absorption implies both at national and European level.

In this context of ongoing change, the *quality assurance and enhancement* process can be seen as a major enabler for the ongoing shift towards the marriage of artistic and educational professionalism. It is the latter area, educational professionalism that quality assurance addresses directly, so that the process often creates great tension for those who see themselves as essentially, or solely, artistically professional. This tension can cause stress and negative responses in some colleagues.

At my present institution, one of the many virtues that we try to instil in our students is one of reflectiveness. In Ireland, a BA honours degree is the basic professional qualification, and we see reflective contemplation as the cornerstone of professionalism because it is the basis of a self-monitoring, self-aware, self-managing approach that forms an inherent sense of self-direction. It is our ambition for each BA honours student to graduate with an inherent sense of self-direction. We see autonomy and individualism as the transformative outcome of an artistic education and we have learned to see quality as the key to providing transformative education, and as a way to enhance the individual virtues of our school and the education that it provides.

Quality assurance and enhancement can be seen as an organised method of reflecting. Such a system provides the basic means for making institutions not only reflective but also reflexive. One of the self-justifying clichés used by colleagues about art institutions is that they are *naturally responsive* and *organic*, and these terms are often used to deflect criticism about the lack of planning, management, and sometimes sufficient development. The terms *responsive* and *organic* are also used to argue that quality assurance methods are an unnecessary bureaucratic imposition within art institutions. My experience has been that these systems are capable of providing the necessary reflection and self-awareness that will produce a far more responsive, organic, and sensitive evolution in arts institutions.

An institutional or faculty external review is an intense reflective episode. The institution is required to think about its own operation, recent history, and future development. It has to evaluate any existing quality processes, update, or even create, important documents and standard methods relating to the teaching process, and produce a reflective self-evaluation report that can often include a contemplative self-critical study. The external reviewing team's job is to mirror an accurate image back to the institution. This image contributes to, and aids the focus of, the institution's own meditative process. In order for the reviewing team to do this it must think about what it has seen, what it has read, what it has heard and on the validity of its own perceptions and thoughts. The report it produces is largely a filtered and qualified version of the institutions own self-evaluation report with a commentary of the reviewing teams perceptions, thoughts, and recommendations. In this way, not only does it provide an opportunity to look at their own professionalism very deeply, but it also provides them with an opportunity to see their institution and professionalism through the eyes of peers who are objective but who share similar experience, concerns, problems, and opportunities.

My School of Art & Design and Limerick Institute of Technologies first experience of quality assurance was in 1995. As is often the case with first time experiences, we were annoyed and daunted that someone in our hierarchy without consultation had volunteered us for the task,



which in our case, comprised a very early EU pilot scheme. In retrospect it was one of the best things that ever happened to our school. As a result of this experience, we developed student handbooks; an aligned assessment process; comprehensive student records; course board meetings; a systematic process of student, graduate, employer feedback; and ultimately, a cultural change towards a far more transparent working environment.

Based on this pioneering involvement, the school as a whole has gained an exaggerated reputation as pioneers, among other disciplines within our institution (Architecture, Business, Humanities, Engineering and Science) as well as in related Irish institutions. In 2004, our whole institute underwent a review that established its autonomy. For us in *Art & Design*, the event held no mysteries and, although it involved much challenging work, we were able to show a lead to our colleagues in the institution. This was another cause for gratification, as is the enhanced sense of professionalism and self-respect that has resulted from the whole process.

Personally, I have found my involvement in the Stand 1 working group and as an evaluation team member to have been incredibly rewarding. I have had the opportunity to meet and work with a range of colleagues from many cultures and backgrounds that I would not otherwise have known. By immersing myself in the workings of other faculties and institutions, I have been able to reflect on my own working environment, processes, and conditions, and this has greatly refreshed and enhanced my perceptions and awareness of opportunities and problems that I may need to address. The whole experience has given me a broader perspective, and has enhanced my self-confidence and, I like to think, my *educational professionalism*. It has enhanced my ability to perceive issues at my own institution, and has provided me with a deep well of experience in ways to address those issues.

**Bob Baker** School of Art & Design, Limerick Institute of Technology, Ireland

**Anna Daucikova, Slovakia:**

**“We had no model for comparison, the *fine art tuning template* was exactly what we needed”.**

In our school, the management, academic dignitaries and the international relations office are rather well informed about the European activities in higher arts education. However, in recent years the faculty members and students have not always been able to see the direct impact on the life of the institution. For many of our faculty members and students this changed in 2006 and offered new dynamics to our cooperation.

For the past few years the Academy of Fine Arts and Design Bratislava together with all higher arts institutions in Slovakia undertook a long process of institutional self-evaluation and conceptualisation of the structure of the studies in order to prepare materials for the re-accreditation on the national level. For our faculty members it meant rethinking and reformulating their course descriptors, clarifying *learning outcomes* as well as contributing to developing criteria for academic career development.

In January 2006, when we started to work on material for the re-accreditation we faced problems such as the lack of terminology and insufficient knowledge about the practice at other arts education institutions. We had no model for comparison at all. During that process we realised that arts education in specific disciplines differs from each other as well as from other fields of studies, such as the humanities. It requires specific research in order to precisely define your own arts discipline and the core learning outcomes within the universal terms of the *Bologna* process. The faculty members complained and demanded assistance in the form of a specific *fine art instruction guide* to the *Bologna* process. No such material was provided from the Ministry of Education.

In this situation, the results of the **inter}artes** network, in particular the *fine art tuning template* were exactly what we needed. The document was translated into the Slovak language and distributed among the teachers. We organised a faculty meeting with all involved staff where we presented the **inter}artes** project and discussed the fine art document. Following that meeting, the working group was able to fairly quickly elaborate the guidelines for writing the accreditation materials.

The document continues to serve as reference material at our advisory meetings and individual consultations regarding curriculum development and developing course descriptors, learning outcomes, the methodology of teaching studio practice and vocational subjects.



Anna Daucikova:

Our experience shows that this type of very specific help and dissemination of know-how to members and partner institutions are valuable and effective. Using the outcomes of the **inter}artes** project, we are better prepared for international cooperation and participation in other joint projects in the future, such as the *artenet* network. We have better access to consultation and we can see a growing interest in European activities among our faculty and staff.

**Anna Daucikova**, Vysoká Skola výtvarných umení  
Academy of Fine Arts and Design Bratislava, Slovak Republic

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## Tapping into the potential of higher arts education in Europe

This project has been funded with support from the European Commission, DG Education and Culture. This publication reflects the views of the authors only, and the Commission cannot be held responsible for any use, which may be made of the information contained therein.



Education and Culture DG

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Colophon

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Design:

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Printing:

**Argraf**, Warsaw, Poland

Amsterdam/Warsaw, March 2008

ISBN 978-90-810357-2-9



Distribution:

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