# artes net Europe

# Peer Power!

## The Future of Higher Arts Education in Europe

**ERASMUS NETWORK for the Higher Arts Education sector in Europe**
The creative partnership **artesnetEurope** is a Europe-wide 'community of practice', connecting practitioners from the creative/cultural sector, teaching staff from art schools, educators, and artistic researchers from all EU countries, Iceland, Norway, and Turkey.

**artesnetEurope** is jointly co-ordinated by the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria and the European League of Institutes of the Arts (ELIA), Amsterdam, The Netherlands.

**artesnetEurope**
- develops new approaches to learning, teaching and research in the arts in a rapidly changing European context of new employment opportunities for artists in the *Economy of Culture*, knowledge-based society and national/European qualifications networks.
- continues to work on a European Qualifications Framework for Higher Arts Education and test the Quality Assurance and Enhancement Methodology developed in the previous thematic network, inter}artes. It hosts a register of experts to facilitate peer visits and self-evaluative exercises.
- pilots and collects best practice of artistic and creative partnerships between art schools, non-formal education and local communities.

**artesnetEurope** has organised its work in three strands:

**Creative Partnerships**

**Qualifications Frameworks**

**New Strategies, New Programmes**

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## The Future
## of Higher Arts
## Education in
## Europe

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The complete case studies from
Strand 1: Creative Partnerships and all
papers from the Teachers' Academy
are included on the **artesnetEurope** DVD

**Introduction**

Dear colleagues,
I am proud and honoured to present the **artesnetEurope**
publication. These pages present a body of documents and materials resulting from
a three-year European co-operation process between higher arts education (HAE)
and the cultural sector. Our work was supported by the Life Long Learning
Programme of the **European Community**.

**artesnetEurope** (2007 – 2010) follows up on some of the
activities and ideas developed in the **inter}artes** (2004-2007) Thematic Network
where I was fortunate to lead a team of remarkable colleagues in the "Tradition
of the New" strand. The partners engaged in the network were successful in
discovering the positive impetus of the **Bologna** process and formulating some
of its key turning points that have become tools for innovation in higher arts
education. **inter}artes** opened opportunities for higher arts education institutions
to collaborate further on shared networking objectives that became the foundation
of the three strands in **artesnetEurope** Erasmus Network for Higher Arts Education
in Europe. For my institution, the National Academy for Theatre and Film Arts
in Sofia, these three years were a quest for new rich perspectives in HAE and
a balanced leadership role in a network of 67 diverse and dedicated partners.

Now, with the **artesnetEurope** project coming to a conclusion,
I believe more than ever in the importance of the work we are doing as a community
of partners. Stepping beyond this network we have created a climate for collaboration
and gained trust with each other. We are ready to turn our concern for the future
of the HAE sector into step-by-step solutions for new challenges – those that we
have identified or others that may surprise us. We have embarked on this journey
aware of the need to invest energy and time in order to modernise our institutions
and working environs.

The demarcation lines and scope of this professional challenge
became visible as the output of artistic training and practice became objects
of analysis in relation to economic growth in European regions. Sustainable artistic
production in the cultural sectors and the key influence of design initiatives
engaged in social engineering have helped the artistic process implied in the
regeneration of social, cultural and natural environments to enter the agenda
of European debates and conferences. Surveys published in 2010 testify to the
importance of HAE institutions as the incubators of new artistic and creative industry
practices.[1] However, the three strands of **artesnetEurope** took us beyond these
topics into evaluating the output of our institutions not only in respect of the
number of graduates produced but also in regards to key qualitative indicators.
Our students - the artists and cultural entrepreneurs of Europe are not simply
agents of the cultural industry. The contribution of this network **artesnetEurope**
and all organisations and students it embraces lies in outlining and prioritising

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[1] "Study on the contribution of culture to local and regional economic development as part of European regional
policy" and "Study on the entrepreneurial dimension of cultural and creative industries" - Utrecht School of the
Arts, K2M Limited & Eurokleis. http://ec.europa.eu/culture/key-documents/doc537_en.htm

the proactive role that arts academies have in initiating partnerships with other sectors and disciplines. All these developments make the role of the European League of Institutes of the Arts (ELIA) of crucial importance as the leading voice of the HAE sector, which must be heard and taken into consideration in the process of the policy-making in Europe and beyond our continent. Our organisation has the capacity and expertise to act in a socially responsible way, striving for a better, more friendly and liveable environment.

The experimental and practice-based work and research of our students is being integrated into real life scenarios that secure their future employability and is the only way for artistic skills to grow. Training centres such as the academic theatres, the art exhibitions and the collaborations with industry, for example, have direct impact on audiences and the general public as well. Above all the output of the education/training process is the creation of a sustainable professional artistic network, competitive and innovative, one that is diverse socially, economically and culturally. We believe that our graduates have the necessary artistic skills and the much-needed professional competences to contribute to solving the social issues of mobility, sustainability, social diversity and justice, and through their artistic contribution help create quality of life and wellbeing for the benefit of our societies.

Our profession has a mission, in the course of our practice we aim to unite two realms of reflection and action – those of aesthetics and ethics. Arts educators and arts practitioners have the tools that can recreate and represent the world and this gives us considerable responsibility as well as influence. They can open new horizons both visible and invisible, but we/they may do much more to stimulate and un-tap the immense potential of the human being for a life of dignity and harmony. "You may say I am a dreamer, but I'm not the only one".

The Steering Group of artesnet opted for the printed publication you hold in your hands above the choice of a digital book. We did this because we felt that we need to encourage an investment of time. It sustains the physical presence whereby reading becomes a special pleasure and activity. While referring back to these pages we can participate together in the exchange of ideas and in the reflection process on **artesnet**Europe - together we share and participate in the follow-up activities.

As a theatre artist I cherish the uniqueness of the live performance and the precious moments of shared experience. I take this opportunity to thank everyone who was involved in cooperating on **artesnet**Europe. I am glad to say that we have reached a moment to celebrate our work as well as our renewed ambition to make a difference.

**Snejina Tankovska**
National Academy for Theatre and Film Arts, Sofia, Bulgaria
Chair Steering Group **artesnet**Europe

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**Lars Ebert**  European League of Institutes of the Arts (ELIA)

**When the partners of the artesnetEurope Erasmus Network (68 in total from 26 countries) met for the first time in Amsterdam in January 2008 the common goal was quickly articulated as searching for the future of Higher Arts Education in Europe. This search began by investigating the role and impact of creative partnerships, the (post) Bologna roadmap and of course research and new experimental initiatives. Through the Bologna Process, started in 1999, arts institutions have become integrated in the higher education system in their countries and often form part of universities, polytechnics, Akademien, hogescholen, etc. The student-centred objectives of this process, including the three-cycle programme, learning outcomes etc. had a major impact on most countries and institutions.**

**From inter}artes to artesnetEurope**
The previous Thematic Network (TN), **inter}artes**, addressed these implications: it developed 'TUNING' documents which described learning outcomes/competences for different arts disciplines leading to a qualifications framework for the arts and also looked at employability and the interdependency of tradition and innovation.[1] In spite of initial scepticism, a large number of art schools have been actively involved in training programmes on quality assurance and in rethinking educational objectives. This was one of the main aspects/themes that has been carried forward from **inter}artes** to **artesnetEurope** as it permeates all aspects of the curriculum, be it BA or MA level. It involves working in partnerships outside education, implementing learning outcomes, setting up a 3rd cycle or experimenting with traditional and innovative approaches in learning and teaching. To achieve the TN's objectives three Strands were established:

Strand One - **Creative Partnerships**
Strand Two - **Qualifications Frameworks**
Strand Three - **New Strategies, New Programmes**.

**Milestone events**
In the three years the network has been running, the consortium has organised a programme of working conferences, dissemination seminars, training sessions and knowledge circle meetings. After the official launch in Amsterdam in January 2008, the three Strands have met separately in working groups, knowledge circles and in a series of experts trainings and workshops. At symposia during the 10th ELIA Biennial conference in Gothenburg the issues of joint master programmes, research and Qualifications Frameworks have been addressed and network priorities were discussed with a broad audience from across Europe. QA experts have visited Akdeniz University in Antalya, Turkey and a workshop was held at Hacettepe University in Ankara, which saw all major Turkish art schools working with a delegation of project partners from all over Europe.

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[1] see **inter}artes**, *Tapping into the potential of Higher arts education in Europe*, ELIA / Aleksander Zelwerowicz Theatre Academy: Amsterdam/Warsaw 2008

In July 2009 the European Art Teachers' Academy was held at our lead partner institution, the National Academy for Theatre and Film Arts in Sofia, Bulgaria. Over 120 delegates from 21 countries, inspired by keynote speeches and master classes, discussed innovative learning and teaching methods and shared examples of best practice. It was a superb opportunity to anchor our work in the daily practice of colleagues from across Europe. EUFRAD (European Forum For Research in Art and Design) brought together 15 researchers and their supervisors at Glasgow School of Art, in a peer-to-peer discussion of their projects. This EUFRAD meeting should be the start of a developing forum for researchers from all artistic disciplines to share their experience and critically react to developments across all disciplines. Strand One has held three knowledge circle meetings in Utrecht (Utrecht School of the Arts, 17-18 May 2008), Florence (Instituto Superiore Industrial & Communication Design – ISIA / Palazzo Spinelli, 7-8 February 2009) and Utrecht/Amsterdam (Utrecht School of the Arts / ELIA Office, 22-23 October 2009), while the working groups of Strands 2 and 3 worked on refining their methodology. All of the results were shared with all partners at the final partners meeting at Porto Polytechnic Institute, School of Music and Performing Arts - ESMAE in Porto, Portugal in May 2010. The context for this meeting was developed in keynote presentations by Marlies Leegwater (Dutch Ministry for Education and **Bologna** Follow up Group), Dani Salvadori (Central Saint Martins School of Art & Design, London) and Mick Wilson (GradCAM, Dublin).

The final partners meeting in Porto brought together the diverse activities of the network. The quality enhancement actions developed by Strand 2 were discussed with a broad audience and reflected the needs as formulated by Alberto Amaral, Director of CIPES, the Portuguese QA national agency. Strand 3 had a vibrant discussion on the issue of research as the most exciting development to be taken into account under the heading 'new strategies, new programmes'. An internal evaluation took place through the use of external partners representing the professions, who were critically monitoring the sessions under the supervision of Ann Olaerts, Director of the Flemish Theatre Institute and advisor to the Belgium Minister for Culture and Education. This network cycle was the first to involve partners from the cultural field cooperating with their colleagues from education.

**Working with three Strands and the Teachers' Academy**

A shared understanding of the value and meaning of the three cycles has developed during the project but not all schools have yet fully embedded the **Bologna** changes and/or adapted organisational structures. There is a broadly shared view that art schools are the incubators for creativity and innovation. But change is often based on outside pressure and we observed different reactions to that. Many art schools wished to profile their institution in the national and international arena while others started from highlighting their strength, their artistic expertise and artistic identity and tried to maximize their results from that perspective. Both approaches present useful examples for the work in the three Strands.

Strand One: **Creative Partnerships**
Leading partner institution: Utrecht School of the Arts, Netherlands
Chair: Thera Jonker

Many art schools are in a process of opening up arts education, developing partnerships with surrounding local communities, the third sector, cultural organisations and industries. Looking at more than 40 examples of creative partnerships, this strand set out to list the dos and don'ts for creative partnerships, to define standards to assure the quality of partnerships and discuss the quality assurance issues raised by these partnerships. What impact partnerships have on curriculum development, on income generation and what do they add to the students learning experience? What is needed to ensure both sides of a partnership profit and gain? These questions were addressed during three knowledge circle meetings and at the social platform creativepartnerships.ning.com that was set up to accommodate the Strand partner's discussion and collection of examples.

Knowledge Circle 1,
Utrecht School of the Arts, Netherlands 17-18 May 2008:
**Creative Partnerships in an Intercultural Perspective**
Presentations by Anne Bamford and Nelly van der Geest
Partners: Anne Bamford (Wimbledon College of Art, London, UK); Loykie Lomine (University of Winchester, UK); Annette Hollywood (European Council of Artists – ECA); Emilia Telese (The Artists Information Company); Mike Fox (School of Art and Design, Limerick Institute of Technology, Ireland); Kevin Atherton, Philip Napier (National College of Art and Design, Dublin, Ireland); Roxana Trestioreanu (National University of Arts Bucharest, Romania); Päivi Fredriksson (Helsinki Metropolia University of Applied Sciences, Finland); René van Gijgsegem (University College Ghent, Belgium); Bettina Pelz (University of the Arts Bremen, Germany); Max Pinucci (Instituto Superiore Industrial & Communication Design – ISIA, Florence, Italy)

The role of the professor is traditionally central in the learning
process and this will still remain important, but increasingly students work in
project groups and/or are involved in educational projects mirroring professional
activities where the role of the art teacher becomes more that of a coach and
facilitator. This transition often conflicts with the expectations and expertise of
teaching staff.

Successful artists need entrepreneurial skills. It is still not evident
that art schools incorporate the employment perspectives of their graduates in
their curricula. Perspectives for young artists are changing due to evolving market
conditions, the transition from the state subsidised sector to the creative economy,
and recently also due to the 'financial crisis': at present the economic climate
for artists in Europe looks particularly bleak and competition is fierce. At the
same time, the creative industries and other sectors increasingly need creative
professionals that are able to think *outside the box* and artists are increasingly
valued for that capacity.

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Strand Two: **Qualifications Frameworks: learning and teaching and quality assurance**
Leading partner institution: School of Art, Birmingham Institute of Art & Design, Birmingham City University, UK, in cooperation with Dublin Institute of Technology, Ireland
Chair: John Butler in cooperation with Kieran Corcoran

The Strand provided a distinct focus on quality assurance, which was seen as a means to enhance the quality of learning and teaching, especially the student experience and to make art schools fit for change and sustainable in a climate of national and international threats. Starting in 2004 peer reviews carried out within the framework of **inter}artes** had a major impact within the Eastern European HAE sector and a panel of trained experts developed from this exercise. The terminology of *'critical friends'* and *'mutual learning'* had developed in the previous network to show that the trained peers visited institutions, as invited guests, in a non-judgmental role to work together to ensure the institution achieves its own goals, but also ensures the standards of its programmes for all three cycles. Through this mirroring process based on a set of four simple questions: *What are you trying to do?*; *How are you doing it?*; *How do you know it works?* and *What do you do in order to improve?*, a situation of mutual learning developed. Both teachers and school leaders involved in the reviews and the visiting experts/colleagues realised that a change process is not limited to formal quality assurance procedures but affects the role of art teachers, management structures, student approaches, the relation with the surrounding environments and perspectives of graduates. The schools started to use the terms *'critical friends'* and *'mutual learning'* as the core of the networks efforts. During **artesnetEurope** Strand Two carried out a further experts training session (Birmingham City University, 29 April – 2 May 2008) that extended the pool to 21:

The visit to Akdeniz University provided a chance to work with newly trained experts and reflect at a workshop with all major Turkish art schools in Ankara (Hacettepe University, 26-27 March 2009) on the impact of working within a Qualifications Framework. A recent evaluation of the impact of 'our' methodology at the institutions previously visited helped us further enhance the methodologies, but first and foremost supported our believe that the strategy of self-reflection through 'critical friends' helps to make the institutions stronger in their internal processes and stronger in dealing with the challenges they face from national and international developments.

Dublin Institute of Technology (DIT) and lead partner NATFA collaboratively initiated and co-ordinated the European Arts Teachers' Academy as part of this Strand. In Sofia, Bulgaria, 1-4 July 2009, 122 delegates from 21 countries participated in four days of workshops and master classes, learning from each other how many new and different ways there are to teach the creative arts.

Strand Three: **New Strategies, New Programmes**
Leading partner institution: Estonian Academy of Music and Theatre, Tallinn, Estonia
Chair: Marje Lohuaru in co-operation with Klaus Jung (Glasgow School of Art, UK
/ as of September 2009: Academy of Media Arts Cologne, Germany)

This Strand investigated the growing need of schools to collaborate internationally at Masters level, seeking the experiment and the 1&1=3 situation. But does it really work? This Strand points some critical remarks at joint pro-grammes. Nevertheless the material gathered for the Strand's symposium *'Talking loud and saying something'*, during the 10th ELIA Biennial conference at the University of Gothenburg 29 October – 1 November 2008, presented inspiring examples of Masters programmes from:

- Southampton Solent University, UK - **MProf in Visual Arts**
- Hacettepe University, Faculty of Fine Art, Turkey - **Problems in the Formation and Design of the nearest Environment**
- University of Gothenburg, Academy of Music and Drama, Sweden - **Swedish National Orchestra Academy (MA in Music)**
- Sint-Lukas Brussels University College of Art and Design, Belgium - **TRANSMEDIA (MA in Arts+Media+Design)**
- University of Winchester, UK - **MA in Cultural and Arts Management**

Schools becoming more research-oriented, developing PhD programmes, feel the need to meet and exchange their practices in a higher education landscape that has no shared standards in the field of artistic research, yet. EUFRAD was developed to tap into the potential of this diversity and engaged 15 artist researchers and their supervisors in a three-day peer discussion of each other's projects and created a forum for discussion across the disciplines that is meant to continue and develop in further years. Also the study commissioned by partner Gothenburg University, Faculty of Fine, Applied and Performing Arts, *Overview of research in the arts in Europe: programmes and institutions* provided useful background material for the partners of the consortium leading to the insights shared during the final partners meeting and in this publication.

**Partners in Strand Three were:**
- Marje Lohuaru - Estonian Academy of Music and Theatre, Tallinn, Estonia
- Alain Ayers - University of the Arts London, UK
- Josyane Franc - Saint-Etienne School of Art and Design, France
- Anna Daucikova - Academy of Fine Arts and Design Bratislava, Slovakia
- Gun Roman - University College of Dance, Stockholm, Sweden
- Mantautas Krukauskas - Lithuanian Academy of Music and Theatre, Vilnius, Lithuania
- Truus Ophuijsen, ELIA, Netherlands
- Johan Öberg, Cecilia Gelin - Gothenburg University, Faculty of Fine, Applied and Performing Arts, Sweden
- Maarten Regouin - Hanze University Groningen, Netherlands
- Burku Karabey - Haceteppe University, Ankara, Turkey
- Klaus Jung, ELIA vice president, Academy of Media Arts Cologne, Germany

**Tapping into three years of collaborative work**

In this publication you will find the work of a committed consortium of partners representing all regions of Europe and all artistic disciplines. We have chosen to present the work to you in three parts. We start with contributions by the members of the project Steering Group who each reflect on their particular approach to the work with partners in the context outlined above. The Strand One: Creative Partnerships shares a variety of insights starting with the methodology, which was based on knowledge circles that could tune in with distinct focus on the educational, social and industrial perspectives on creative partnerships. Their online social networking tool connected the group of partners and used a standardised procedure to survey a wide variety of examples of creative partnerships. Thirty-seven case studies have been collected and analysed. You will find a selection of twelve in the Case Studies section and the full collection on the DVD attached.

The Strand Two: Qualification Frameworks presents a well-referenced vision and practice report on the **Bologna** work relating art schools in Europe to qualifications frameworks, working on transparency, comparability and quality enhancement methods. The Strand Three: New Strategies, New Programmes will reflect on a tested model on working in the diverse field of research and third cycle PhD - the EUFRAD summer schools. An analysis of research initiatives and reference material in the arts across Europe that was carried out in the framework of **artesnet**Europe will be addressed.

We called the second part of this publication a toolkit. In it you will find the documents that we hope will help the sector in a very practical sense in daily institutional practice: the training methodology for Quality assurance experts, the reviewed QA&E methodology and practical advice for schools receiving an international group of peer reviewers. The *Tuning* track that was established in the previous Thematic Network **inter}artes** was carried on by a group of representatives from film schools and they have drafted a *Tuning* document on film education. Our experience in **inter}artes** has shown that the *Tuning* documents are widely used by schools in the process of curriculum reform, by national agencies, ministries and the **Bologna** Follow-Up Group. Strand Three will present the findings from the overview of research in the arts in Europe and the full overview will be published online and included on the DVD. This will be complemented by an overview of publications, conferences and initiatives in the field of artistic research. Together these two overviews will contribute to a better understanding of the present state and developments in the research landscape.

The third part of the publication will present twelve case studies of outstanding creative partnerships. The fourth part is a selection of papers presented at the 4th European Teachers' Academy.

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Finally we decided to add a DVD to this publication. It will provide you with: an impressive film documentary on the 4th European Teachers' Academy and all papers presented at that event; the full range of case studies of creative partnerships; presentations from the Strand One Knowledge Circle Meetings and the workshop Quality Assurance in the Arts in a European Context as well as translations in French and German of the Tuning Document and QA&E Methodology.

**What's next?**

As a consortium we are proud of what we have achieved, but we do not intend to rest on our laurels. The collaboration with the European League of Institutes of the Arts (ELIA) provides us with a network that has the potential to spread the outcomes throughout the sector. The project website www.artesnet.eu will be further hosted by ELIA so that the collected and developed material such as the case studies will be made accessible on a longer term with a possibility to have the documents reviewed and the database grow. Follow up projects are being developed to further the work on Quality Enhancement, Lifelong Learning and Research. We aim to hold QA&E experts training on a yearly basis professionalising our pool of experts in collaboration with the EUA and ENQA in order to serve the sectors need for experienced international peers for the national QA processes. Also the EUFRAD initiative will be further developed with an interest from Sweden, Slovakia and France to be the coming hosts of the event. Through an initiative of the University of Groningen and following the track of the Tuning Educational Structures in Europe project[2] a consortium of partners in the humanities and the arts will further develop a sectoral Qualifications Framework for visual and performing arts looking at the access to higher arts education in the different European countries adding cycle 3-5 to the already developed cycles 6-8.[3]

Apart from these tangible outcomes there is one which may be the most important - the friendships that have developed between critical peers, the personal exchanges, the mutual understanding, the strong ties between institutions - all of which will last beyond the project cycle.

Enjoy your reading and get back to us with critical and constructive feedback to enhance and sustain our work in shaping the future of higher arts education in Europe. If you want to get involved in our work please do not hesitate to contact us. The future is now!

**Lars Ebert**
Project Leader **artesnetEurope**
ELIA Deputy Director

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[2] http://tuning.unideusto.org/tuningeu/

[3] see Tuning documents fine art, design, theatre, dance in **inter}artes**, *Tapping into the potential of Higher arts education in Europe*, ELIA / Aleksander Zelwerowicz Theatre Academy: Amsterdam/Warsaw 2008)
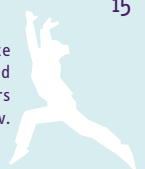
# Creative Partnerships in European Higher Arts Education

**Thera Jonker**  Utrecht School of the Arts
with thanks to **Calvin Taylor** Leeds University

## Introduction
### Definition
This article is based on an analysis of a variety of experiences with creative partnerships in higher arts education all over Europe. "Creative partnership" is a broad concept characterized by diversity. It is defined here as an innovative collaboration between higher arts education institutions and cultural, industrial and governmental organisations. All art disciplines were considered: art & design, media, music, theatre and dance. The level of education involved (i.e. BA, MA, and PhD level) may vary, and so may the form and length of the collaboration - project based or long term. The collaborations vary in forms and styles but individual work-placements of students are not considered here. We are looking at collaborations, which have considerable consequences for all parties involved in terms of knowledge, practice and organisation.

### For whom
This article is designed to help teachers, managers and staff members in higher arts education who may be considering developing a creative partnership with external partners and for those external partners who are considering a partnership with an art school. It is also intended to help those who are involved in existing creative partnerships to place their work in a European context. Finally, it is designed for policy makers at a national or European level who wish to be more informed about current developments in higher arts education in relation to the creative economy.

### Objective
The objective of this article is:
• to design models for further understanding the place of creative partnerships in education and society;
• to propose practical recommendations for all parties involved;
• to support visions on the role of higher arts education in the future.

The ERASMUS Network **artesnet**Europe is co-ordinated by the European League of Institutes in the Arts in cooperation with the National Academy for Theatre and Film Arts, Sofia; Dublin Institute of Technology; Birmingham City University; Estonian Academy of Music and Film and Utrecht School of the Arts. The network counts over 60 institutions of higher arts education from all over Europe as members.

During the last two and a half years, in Strand One 40 case studies of creative partnerships from 11 European countries have been collected. The analysis of these case studies makes it possible to come up with generic models which lead to a better understanding of the specific region and discipline bound cases. This discussion is conducted at a level of generality that should be reinterpreted for the local context.

## 1. Focus

Collaborations between art schools and external organisations have a history as long as the existence of art schools themselves. The Theatre School ESMAE in Porto, Portugal for example has for a long time collaborated with the National Theatre and with Casa di Musica and shares personnel and facilities on a regular base. Similarly the Metropolia University of Applied Science in Helsinki, Finland, has always had close ties with industry.[1]

In this article the focus lies on the contemporary significance of creative production resulting from creative partnerships. In what form are creative partnerships productive and how do they stimulate innovation? And, on a more practical level: what are the educational consequences of these partnerships and what lessons can be learned from the first experiences?

Today, artists, scientists and other parties are moving into new relationships with each other and with society as a whole. The notion of inter-disciplinarity between the arts disciplines has been surpassed by the notion of trans-disciplinarity. The domain of higher arts education can be found on the edges, between the different domains in society. Artists act as interveners, while enhancing cultural participation and/or provoking questions on actual themes. While producing new creative applications in science or technology, artists open up new audiences and new markets. In 'Universities for Modern Renaissance, Call for Action' (2009) Chris Wainwright, University of the Arts London, and James Powell, University of Salford emphasise the importance of such relationships. In a section *knowledge sharing for success* they compare the old renaissance with the modern renaissance in a number of phrases. From this list:

"old renaissance: Idea of a new relevance of classical knowledge: applying human values and concepts of antiquity to 15th and 16th century urban society"

"modern renaissance: Idea of a new relevance of all formal university knowledge which increases its scope by closer working relationships with business and the community – a new discourse and frame of reference."

Sometimes the intervening role of higher arts education is clearly visible and has the necessary status towards the outside world. Sometimes, however, this role is still quite invisible. The intention here is to bring some of the hitherto unseen aspects into clearer focus.

One of our key findings from the collected examples of creative partnerships from across Europe is that their reported impacts are diverse and complex. There is a need for a model, which looks at the integrated economic, cultural and educational impacts and the way they intertwine.

[1] see Case Study section: *House Fair Espoo* by Helsinki Metropolia University of Applied Sciences

## 2. Context: Tradition and innovation

### Offer and demand

Through the ages art schools have alternated between working behind closed doors (the intra-mural world of the studio) and working extramurally, in society. The applied arts reach out earlier to the market than the traditional performing arts. Doors open or closed, one would not find art schools without formal and informal ties with society, whether these are audiences and clients, government bodies, industry or cultural organizations. In this sense the current developments are not new.

The labour market for artists can be clear with a defined demand and can have a direct impact on the schools courses, which are supposed to deliver the necessary ideas and goods. Schools can respond to that demand. An almost linear demand-offer line can still be found in some art schools in Eastern Europe. The training of theatre ensembles at the Lithuanian Academy of Music and Theatre is a good example of this model. In this school, a Director from practice selects and trains his own future ensemble.

### Undefined demands

Another, more current, possibility is that the market can be clear but the demand is still more or less undefined. "Bring us something new!" the market cries out. And this is where schools can choose to play a role in the conscious production of new things: in or on the edges between arts and design, culture and economy as well as in the fields of arts education, cultural participation and social change. Instead of fulfilling the labour market's demands, schools then take a more autonomous course, preparing their students to develop new concepts, new tools, new applications and new products.

In the fields of design and technology it is not unusual for schools to function as laboratories. Interactive installations or serious games are part of an expanding field where students fill in the vague needs of possible clients. But also in the cultural and social field, art schools are often expected to bring entertainment, dialogue, change, social cohesion or empowerment.[2] When working on innovative commissions within the frame of their courses it is not unusual that Professors find themselves a step behind their students.

[2] see Case Study section: *Art Pedagogy of Empowerment* by Utrecht School of the Arts on the **artesnetEurope** DVD

<u>Artists as interveners - entrepreneurs - innovators</u>
Artists today act as intermediaries, as interveners, acting in the in-between, bringing about existing and new expressions, materials, cultural and social goods as well as new perspectives and change. As the boundaries between different disciplines and markets get blurred, the market's demands are evolving, multifold and complex. Having to deal with more or less new things, part of the artists' job is to invent new demands or to make the general demand more specific and to translate it into possible offers. Doing so, artists increasingly create their own markets and take care of their own businesses.

The art schools and artists organisations respond to this development by supplying their students with entrepreneurial skills through formal modules and projects, and increasingly through BA and MA programmes in arts management, cultural management and art and economy. It is interesting to see how the National Academy for Theatre and Film Arts in Sofia collaborates with the Bristol Theatre (UK) and the national and international theatre industry to investigate the possibility of implementing creative producers in different countries and creating an international network among them.[3]

In contemporary art schools the more general learning outcomes get more emphasis in favour of the traditional learning outcomes, which have determined the toolkit for the artist-craftsman since the 19th century. Personal development, communications skills, collaboration skills, management skills, future prospects and engagement with society play an increasingly important role in the curricula.

Not all art schools embrace these developments. Some see the further opening of doors towards society as a threat to the development of the individual artist's signature, the level of specific disciplinary skills and the quality of in depth research threatened.

<u>Schools as actors</u>
The increasingly autonomous role that art schools are playing, actively being part of the so called creative economy, is illustrated by an interesting example from Central St Martins College of Art & Design, University of the Arts, London. With its intense students' activity in temporary school buildings in a deprived area in London the school moved from acting as a educational/cultural partner towards acting as an economical partner taken seriously at the meeting table in the world of city planning and real estate.

Where art schools hesitate to play an increasingly wide, diverse and engaged role in society, their role and course offers find themselves challenged by their colleagues in the fields of communication, business or engineering. In these fields the emphasis on creativity and innovation is growing stronger, leading to challenging overlaps with the role art schools play in the economic and cultural domain.

[3] see Case Study section: *Opening the Market* by NATFA

The reality of the developments described above is found in several international studies conducted by the European Commission (EC) and the United Nations Conference on Trade and Development (UNCTAD). These studies demonstrate how culture today is directly embedded in the European economy and how 'arts, creativity and innovation' have a major economic impact, which certainly demands further study.

Furthermore, on a national, regional and city level there are policy drivers in relation to strategies in the creative industries, city profile, urban regeneration and cultural participation which affect art schools directly. Art schools are challenged to take a position. Given their tradition and given the role they play on the edges of different domains, this position cannot be other than a multi fold position, which allows flexible alliances on a local and a global level. In order to develop or take that position it is necessary to have some insight into the integrated economic, cultural and educational impacts of the collaborations between art schools and external partners and the way they intertwine.

## 3.  Sources of data

### Three perspectives: cultural, industrial, and educational

The collection of data about creative partnerships started in January 2008. After the **artesnetEurope** all-partners meeting, three meetings were organised in Utrecht and Florence, bringing together a small group of representatives from **artesnetEurope** Strand One partners and 'outside' experts. As a preparation for these meetings, case studies of creative partnerships in higher arts education were collected on the Strand's website. During the meetings the collected case studies were analysed and discussed. Experts were invited to present their view on creative partnerships, each of them emphasising different aspects.

Anne Bamford, Professor - University of the Arts London stressed the sustainability of partnerships:
*Active partnership involves:*
- *the direct inclusion of a range of cultural and artistic organisations in all aspects of the planning and delivery;*
- *sustainable, long-term and reciprocal associations;*
- *shared responsibility for planning, implementing and evaluating a programme.*

For each meeting a different perspective on the study of creative partnerships was chosen: the cultural perspective (looking at the impact on the community); the industrial perspective (looking at the economic benefit for the partners involved); and the educational perspective (looking at consequences for higher arts education in terms of course content, assessment procedures and criteria, teaching models, facilities). Increasingly the integration of these three perspectives and the intertwined impacts of partnerships became a topic of discussion in the network.

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<u>Evidence-informed approach</u>

Forty case studies from 11 countries have been collected varying in: European region (north/south/east/west); discipline (art & design, theatre, dance, music, media); length, forms and styles of collaboration and cooperation. Each case study has the following structure:

- title
- partners
- collaboration
- objective
- benefit for partners
- impact on education
- impact on community
- economic benefit
- knowledge transfer
- strengths and weaknesses

Partner institutions were invited to contribute by sending in their self-selected case studies and sending in a case study was a prerequisite for taking part in the meetings. The results of each of the three meetings and a collection of case studies were published on the website and published in the **artesnetEurope** newsletter. At the all-partners meeting at the Teachers' Academy in Sofia in July 2009 one partnership was presented through the personal stories of the different parties (student, teacher, project officer, commissioner) involved, giving insight in the different creative processes within one creative partnership.[4]

Most of the collected case studies are to be found in the cultural domain with fewer examples related to business being sent in by the partners and most of the collected case studies take place at BA level. Surprisingly for higher education there were very few cases in which a strong research element was present.[5]

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[4] see Case Study section: *Springdance* by Utrecht School of the Arts

[5] see Case Study section: *Space, Water and Fire* and *Creative Collaborations* by the National University of Arts, Bucharest and Nottingham Trent University

## 4. Impacts

Clearly, institutions and organisations involved in creative partnerships are ready to not only deal with their own creative production processes but also with those of the other parties. They are challenged to think along new lines and have the intention to be flexible enough to conduct a process together. They share an objective; whether this may be cultural, social, economic or educational, and probably alongside they have their own intended separate goals.

But, however clear the common objectives may be, not all of the foreseen outcomes will be tangible. Also, we know beforehand that the collaborations will lead to outcomes that are not foreseen. Intangible and unintended outcomes are measured differently and are difficult to build policies upon.

| Tangible, intended | Intangible, intended |
|---|---|
| Tangible, unintended | Intangible, unintended |

In the next paragraph we use the above model to analyse the impacts of some of the case studies in greater depth. The quadrangle-model allows us to look at the intertwined cultural, industrial and educational impacts more closely. A distinction is made between tangible and intangible impacts, and between intended and unintended impacts. A first conclusion after working with this model is that **the relationships between the arts and the other domains are indeed more complex than often presented.**

Tangible, intended

Examples of tangible intended impacts (I) can usually be found under the partner's objective as described in their case studies. They consist of intended concrete products or events, which are made or take place as intended. For example, a new music course which is the direct result of the project *Integrating Innovative Music Theatre* at the Estonian Academy for Music and Theatre in collaboration with other international conservatoires, the city of Tallinn and cultural organisations.[6]
Or the art objects at Shannon Airport, produced as a result of the project *Arrivals*, a temporary art installation, which was a collaboration between Limerick Institute of Technology and Shannon Airport.[7]

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[6] see Case Study: *Integrating Innovative Music Theatre into Program of Opera Studio* by the Estonian Academy of Music and Theatre on the **artesnetEurope** DVD

[7] see Case Study section: *Arrivals* by Limerick Institute of Technology

## Tangible, unintended

Examples of tangible unintended impacts (II) bring the integration of cultural, industrial and educational impacts into focus. Examples of such impacts are for instance the boost to tourism in a poor village in Romania as result of the project *Space, Water and Fire* carried out by the National University of Arts in Bucharest, Romania along with many other university departments and several museums. The parties involved were searching for old techniques of pottery making. They discovered a small village where these techniques of making pottery with the old designs painted on them still existed and these processes were demonstrated by old villagers to students, artists and scientists. The techniques were analysed at the university and then revived.

Today, the same type of pottery is being produced again, including the traditional designs, and it can once more be found in the village shops. Moreover, the designs found on the traditional pots have been transferred to new forms of land art. Unexpectedly the whole project has led to more tourists coming to visit the village. This is an example of a project with originally a cultural and educational intention, which in the end had a tangible economic impact on the village.

Another example is the *Design of a product launch room* by Kunstenaars & Co - a Dutch artists organisation offering working experience and education in the creative industries - for DSM, a chemical company.

The artists transferred their knowledge of creative surroundings, inventive ways of setting up a space and arranging the energy of a room. The dancer never realised before he was an expert in dividing energy in space, but his expertise was extremely important when thinking of the divisions within the room and the furniture to be used. On the other hand the artists learned about organisational politics, about listening to the needs of a company, about dealing with regulations and rules they did not make themselves and to be at their creative best working within and through the restrictions. Apart from the fact that the design of the room was successfully delivered and that the original objectives of the cooperation was fulfilled this project led to unintended further cooperation between Kunstenaars &Co and DSM and one of the DSM people is currently employed as a lecturer at Kunstenaars &Co.

At Utrecht School of the Arts students happened to design a Nintendo Wii game called *De Blob* whilst originally working on another commission: *De Blob* was originally commissioned by the Information Centre for Utrecht's railway station area, with the objective of making the plans for the new Railway area known (and popular) to the citizens of Utrecht. The game was constructed by eight students of the Department of Game Design and Development at the Utrecht School of the Arts (HKU) and one student of the Department of Informatics at the University of Utrecht. Toy Head Quarters (THQ) bought *De Blob* student project, and last year two THQ affiliated game studios worked hard on *De Blob* city buildings and characters to launch it on iPhone and Wii.

### Intangible, intended

In their creative partnerships art schools and their partners try to achieve a synergetic effect from their joint efforts. They try to produce new things, to enhance the quality of their performance, to give form to their engagement and improve the effectiveness of their organisation. This intangible intended impact is rarely found in objectives nor quantified beforehand. It would be interesting to start doing so, bringing the integrated educational, cultural and industrial impact more to the surface.

The large scale projects *Fiabesque, the city of Fairytale* and *Crea©tivity* organized by the Higher Institute for Artistic industries – Industrial and Communication Design of Florence, Italy in collaboration with other schools, industry and the municipalities can be characterized as educational events with an enormous cultural impact, engaging large groups of new visitors and audiences, giving a boost to knowledge transfer, cultural participation and experience.

So Peccioli became the Fairytale town, a meeting place for real and fantasy characters, street performers, actors, writers, musicians, set designers and all kinds of creative artists, coming from all around the world to contribute to the creation of an important cultural bridge, structurally upheld by ideas and imagination, able to bridge every kind of diversity. These are, amongst many others, the reasons why Peccioli's City Council decided to invest in a project, which so far has yielded very encouraging results. The goals were and are important and details of the project are continually being refined. The intention is that of improving people's involvement, of stimulating the interest of public institutions and of extending this experience to the surrounding territory.

But how could this impact be measured properly? In order to do so it would be necessary not only to count visitors, but also to look at the impact on the economy of the city during such events and also to trace and quantify the knowledge transfer between all parties involved.

Clearly, the strength of the project *Roland Postgraduate Research Laboratory* at National College of Art and Design (NCAD) in Dublin in collaboration with Roland lies in the (tangible, intended) better facilities for the students of NCAD, who are happy to use the Roland Laboratory within their school. And for Roland it lies in the great possibility of a city centre state of the art training facility available for their personnel two days per month. But on top of these tangible intended impacts this collaboration gives Roland access to and an opportunity to talk with contemporary designers and design educators, which is worth capitalising on.

### Intangible, unintended

To continue with the same case study, there are also intangible, unintended impacts that deserve to be considered. What about the opportunity this creative partnership offers to Roland to rethink the implications and applications of their products and processes?

## 5. From insight in impacts to deliberate innovation

At the final **artesnetEurope** meeting in Porto in May 2010 the above models proved to be useful in giving art schools an insight into the potential values and threats of their partnerships.

For example it was possible to trace the history of the partnership between the Finnish Academy of Fine Arts and the Lens Politica Festival. This partnership originally had an educational intention and started off with a successful tangible educational impact.

"Through this project the university is functioning as an actor in creating a forum for societal film and art. Through this project the university is an active party in enabling common discussion and raising awareness on political and current issues. This is practically realised through different seminars, panel discussions, Q&As etc where specialists, political actors, artists and filmmakers come together and discuss current issues with the public".[8]

However, over recent years the success of the unintended tangible economical and cultural impact has been growing to such extent that at present it is not clear anymore what the share of the initiating school will be in the future. A question that remains here is how knowledge streams and market streams can be managed properly leading to a sustainable benefit for all.

The complex intertwining of knowledge streams and markets was also one of the topics of Dani Salvadori, Director of Enterprise and Innovation at the University of the Arts - London, touched on in her keynote presentation at the final partners meeting in Porto, May 2010. Salvadori proposed the use of new models for innovation when looking at creative partnerships. She demonstrated how art schools are moving from the more traditional models of innovation to a new understanding of that notion. Where analytical innovation was mainly based on problem solving, and where interpretative innovation led to new products and services as an outcome of an intensive meeting of people, ideas and experiences, the new paradigm of open innovation (as proposed by Henry Chesbrough) suits better the real life situation at the art schools today. Open innovation proposes ecosystems of innovation, which prove to be more efficient in generating innovations than organisations and companies working in isolation. "This paradigm assumes that firms can and should use external ideas as well as internal ideas, and internal and external paths to market, as they look to advance their technology."

Looking at the 40 case studies we can conclude that these art schools are effectively opening their doors. They take the developments described above very seriously and have the intention of creating sustainable partnerships. Also we can say that their creative partnerships are potentially productive in many ways and indeed, that they are moving into forms of *'open innovation'*. However, if schools intend to capitalise on that productivity they need to realise that there is a significant new road to take. If schools want to valorise their

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[8] Case Study section: *Lens Politica Festival* by Finnish Academy of Fine Art

knowledge through relationships, projects, consultancy or course offer, if they want to enter into sustainable relationships and/or move into business properly, there are some far reaching implications to take care of in terms of mission, organisation and content. Further measurement of impacts of existing partnerships is necessary to support those schools to take that road.

## 6. Educational consequences

If schools decide to take the road of productive creativity, and if they intend to work in creative partnerships with their cultural, industrial and governmental partners, there are a number of issues that need to be addressed. In the following we list some implications for schools from the perspective of students and curriculum, staff/human resources, and organisation.

### Students and curriculum
#### Students:
- should learn about creative partnerships as a creative process, so they can appreciate the complexity of the project as well as the three important issues of impacts, risks and co-ownership;
- need to have a personal toolkit to enable them to contribute autonomously to creative partnerships and to reflect upon their participation. Students need to be equipped to move in and out of different partnerships so as to further develop their practice and not to lose/compromise their artistic integrity;
- need be trained to work in an interdisciplinary environment and in teams, opening up possibilities for connections with various (new) markets;
- need to develop entrepreneurial , communication and cooperation/team-working skills

#### Curriculum:
- Curriculum should be adapted. A fixed modular structure may cause difficulties when working with outside partners. Different scenarios are then possible:
- The more formal integrated scenario, such as the "project education" at Utrecht School of the Arts where the curriculum with didactic model is entirely based on 4 month projects with the creative industry and cultural organisations. The projects form a structural part of the BA and MA curriculum. Staff members are trained to teach and work with a specific didactic model.
- Or the more informal scenario such as starting to work exploratatively in the extra-curricular space first, as was done with the highly innovative project *'Waste' - A Vision For Recycling Our Future*, University of the Arts London.
- Or the 'glocal' event scenario such as *The Creativity* and *Fiabesque* projects at ISIA, Florence where the school opens its doors to both the local public and the international professional world for fixed intensive periods.
- The learning experience for students must be protected. Explicit strategies must be formulated so as to include risk and unforeseen outcomes in the learning experience and in the assessment.

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- need an open attitude towards innovation;
- need the capacity to work with experiment and risk, within a result oriented assignment from an outside partner;
- need to have the capacity to coach the students' individual artistic learning paths within a given context;
- need to have interdisciplinary expertise, which involves an expertise in group dynamics as well as in the coaching of collective interdisciplinary making processes;
- need to be able to make a shift from teacher to coach from time to time. The teacher is not the expert source/owner of knowledge any longer, he/she guides processes of which the outcome is often not known beforehand;
- need to have knowledge of creative partnerships as a creative process;.
- need to have entrepreneurial, cooperation and communications kills and have to be able to function as intermediaries between the different parties involved;
- need the flexibility to teach at different places and outside timetabled hours.

### Quality assurance

This is a relatively new area for all HE institutions and national Quality Assurance agencies and clear policies and guidelines have not been developed in most European countries relating to creative partnerships. Strand Two of **artesnet**Europe in developing its principles and strategy has referenced European Network for Quality Assurance (ENQA), the European University Association (EUA) and the Quality Assurance Agency of both Scotland and England for institutional and subject review and where specifically addressed student's engagement in professional collaborative creative partnerships.

All national and European agencies agree that the awarding HE institution is responsible for ensuring that the quality of learning opportunities offered through a creative partnership is adequate to enable a student to achieve the academic standard required for its award, whatever the level (BA, MA or PhD).

### Contract of collaboration

From the outset, in developing the collaborative programme, a contract should be drawn up outlining the rights, responsibilities and obligations of all stakeholders (students, organisation(s), agency(s), company(s) and institution(s)). It will also contain: a Code of Practice agreed by all stakeholders (described later in the paper); the educational objectives and the objectives of the organisation; the learning strategy – how this is achieved; the teaching/ mentoring/training strategy – the roles both parties play in delivering it; the assessment strategy (whether both parties are involved or just the educational institution) – what roles they both play in carrying it out; appropriate channels of communication for all parties – with particular attention for student concerns and complaints; documentation and reporting required from all stakeholders; and any health and safety issues.

Before the collaboration commences discussions involving all participants including students should take place, ensuring they are fully aware of the aspects described in the previous paragraph and their specific roles and responsibilities. Ideally a handbook should be available to students presenting comprehensive material dealing with all aspects of their collaborative programme prior to their participation.

Institutions must ensure that their staff involved in collaborative partnerships are appropriately qualified, resourced and competent to fulfill their role. Similarly collaborating partners should ensure they have effective measures in place to monitor and assure the proficiency of their staff involved in the support of the collaborative partnership and especially the students.

Assessment strategy
The assessment strategy for a collaborative programme should be described in the programme document that makes reference to the relevant learning outcomes/competences appropriate to the level of award that is agreed and readily available and comprehensible to all participating stakeholders. Naturally, assessment criteria and procedures are affected to some extent by being involved with external partners. Firstly, the criteria are affected as a result of the increased emphasis on the generic transferable/professional learning outcomes. A student needs to be able to communicate and collaborate in order to pass an assignment, as mere creative effort is not enough. But who assesses when working intensively with outside partners? There are different roads to take here. In most schools external partners have no formal say in the assessment of work carried out by the students. Their opinions on the quality of the working processes and products are listened to with great interest, but the partners cannot formally influence the grading. Here lies a challenge for higher arts education. This is generally the case to date but it may be possible to involve the organisation directly in assessment as long as appropriate safeguards are put in place. This includes the awarding institution should ensure that a partner organisation involved in the assessment of students understands and follows the requirements approved by the awarding institution for the conduct of assessments. If the creative partner is not invited to be directly involved in the formal summative assessment, for any project to fully achieve its objectives, it is important that they have a way to input into the process and their views on the level of the student achieving the agreed learning outcomes and their own objectives can be fed into the process and impact on the outcomes. Where external examining procedures are regularly used by institutions, programmes offered involving collaborative arrangements should be consistent with the awarding institution's normal assessment practices and externals should help verify the standards of the collaboration.

<u>Learning Outcomes / Assessment criteria</u>

The agreed intended learning outcomes for a creative partnership experience may be highly specific or more general. They may, for example, embrace the demonstration of learning and the development of higher level practical and intellectual skills, such as innovation and enterprise, that are required for professional or other employment, or they may be more general, for example, the development of an understanding of the cultural or employment context of an academic discipline.

As discussed in earlier section of this paper, for students to gain the best learning experience from creative partnerships the institution and its partners have to carefully consider the learning outcomes - given the increased emphasis on the generic transferable/professional skills - to facilitate the flexibility of outcomes previously outlined. The means by which learning outcomes can be agreed, and achieved, need to be flexible to accommodate the diversity of students and learning opportunities. This flexibility should also extend to the possibility of the student also being able to negotiate their learning outcomes with the institution and the organisation for specific collaborations. Where international collaborations take place planning these will involve full consideration of relevant regulations and policies of the host country, and reflecting the academic and cultural conditions of any host country.

<u>Organisation</u>

- the organisation should adapt its mission and the mission should promote the school as part of a larger network and not an isolated institution - the vision of the school in the field of work stretches further than the cultural sector and includes industry. The schools should present a wider understanding of the role of the arts in society;
- the art school has a representative body that acts as an interface, liaising between education and industry. This body has specific expertise on issues related to intellectual property and international law;
- the organisation should invest in the necessary human resources - i.e. appoint personnel in charge of partnerships (Interface Office) and provide training for staff to help them fulfil their new functions and tasks;
- there is appropriate expertise of arts management in the organisation;
- creative partnerships and their projects show a clear connection with, and are embedded in, the curriculum at BA, MA and PhD levels;
- post graduate learning programmes or centres of excellence provide an ongoing link with the industry, also after graduation the relationship between the university/ art school and industry is embedded in research;
- there is an emphasis on lifelong learning – the school functions as a knowledge centre;
- the school demonstrates how to be a creative organisation and is able to manage creative partnerships within the field in a flexible way.

Facilities
- creative partnerships lead to reconsidering the 'university building' itself (the campus, the studio) which is no longer the main site of learning: - the sites of creative partnerships (an archaeological dig, a secondary school, a hospital) become the new sites of experiential learning. Consequently, both learners and teachers become nomadic and need to be aware of that shift and its pedagogical consequences;
- shared facilities between schools and partners can be considered, such as the NCAD with Roland.

Internal and External Review and Evaluation
Whether the creative partnership is an integral, accredited part of a cycle programme contributing to the achievement of an award or an optional element not counted as an integral part of an award, it is important that the institution develops a *Code of Practice* for the programme. The *Code of Practice* is a statement of good practice, which includes the agreed principles, policies and processes employed by the institution with the creative partner(s) to ensure the standard and quality of the student's learning experience when participating in the programme. This also includes a policy and strategy if one or more of the partners terminate an arrangement during the collaboration; institutions need to have policies and procedures in place to cover such eventualities. These include the provision of guidance and support for the student in such circumstances, and identification of how the student will be able to continue with their programme of study and have the opportunity to demonstrate the required learning out-comes for their award. The arrangements for assuring quality and standards of the collaboration should be as rigorous, secure and open to scrutiny and the following policies and processes should be available and be used in internal and external reviews:
- an institutional creative partnerships *Code of Practice* – see above;
- a contract between all the stakeholders – see earlier section;
- clear agreed, achievable learning outcomes specific to the individual creative partnership;
- a staff development programme designed to support new learning and teaching strategies;
- a student *Creative Partnership* handbook, providing all the necessary information and support available;
- self-evaluation reports on all completed collaborative partnerships, with input from all stakeholders;
- health and safety – risk assessments on all collaborative partnerships;
- External Examiner's reports where they are employed.

## 7. First experiences

In this last section we will bring together the positive and critical experiences from the partner institutions that supplied a case study for this project.

### Strengths from the point of view of schools

- boost to innovation;
- boost to new knowledge and new skills;
- boost to curricula;
- new specialisations, specific contents;
- creative challenge within fixed structures;
- exposure, visibility, a new role in society;
- networking possibilities for students and staff;
- new clients, new audiences;
- engagement with world agenda;
- preparing students for practice.

### Weaknesses from point of view of schools

- still functioning, but isolated in these new developments;
- lack of experience;
- pressure on educational objectives and procedures;
- dependent on various new factors (weather etc.);
- complex time-management, need for awareness of different phasing of different processes;
- specific communication strategies necessary;
- lack of formalisation;
- problems with intellectual property rights;
- not enough knowledge about international law;
- practical concerns overruling creative applications.

### Benefits for partners

- access to knowledge, meeting with specialists, access to designers, lateral thinking;
- extending networks;
- improve own quality, new specific applications;
- professionalisation of cultural management;
- possibility to influence the schools' curricula;
- enhancing cultural policy, using possibilities of the art media;
- realising a pedagogic dimension for activities (festival);
- new audiences;
- sharing costs, sharing venues, sharing facilities;
- promotion;
- co-marketing, sponsorship;
- economic boost (tourism).

**John Butler**  Birmingham City University
**Bob Baker**  Limerick Institute of Technology
**Kieran Corcoran**  Dublin Institute of Technology

## Introduction

Over the past six years ELIA, through collaboration with the European Thematic Networks **inter}artes** and **artesnetEurope**, has developed: the establishment and training of international panels of experts in areas such as quality assurance and enhancement, learning and teaching and professional practice development; guidelines, principles and processes for self-evaluation in preparation for peer institutional and discipline review; regional dissemination workshops and seminars; multi-discipline conferences; best practice teacher's academy workshops; global leadership symposia as well as utilising digital information systems such as web-sites and newsletters. Through developing this expertise and establishing principles and processes we are now able to act as a European reference point for higher arts education, offering services and professional guidance to the Ministers of Education, the European Commission and higher arts education institutions to help establish European Quality Labels for:

- Qualification Frameworks – developed trans-national lifelong learning reference tools for ensuring comparability and greater transparency and providing improved accessibility for the general public;
- Quality Assurance and Enhancement – developed and tested principles, guidelines and procedures for institutional and discipline peer review, register of trained and tested experts;
- Learning Outcomes and competences – defined at BA, MA and PhD levels for music, dance, design, fine art, theatre and now film according to the Tuning template; created a **Bologna** Dossier including a dictionary/glossary of terms and back ground papers.

As Mick Wilson stated during the symposium *Standards not Standardisation* at the ELIA conference in Gothenburg in 2008, **"**We have strived to contextualise the debates in respect of 'quality' and outline a version of the question of 'quality' that could support a critical or 'open' pedagogy.**"** We support the International Organization for Standardisation's definition for Total Quality Management **"**is a management approach for an organization, centred on quality, based on the participation of all its members and aiming at long-term success through customer satisfaction and benefits to all members of the organization and to society.**"**

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In the European University Association (EUA) project *Developing an Internal Quality Culture in European Universities*, a range of competing ways of using the term 'quality' are cited:

1. as fitness for purpose;
2. as compliance;
3. as customer satisfaction;
4. as excellence;
5. as value for money;
6. as transformation (process for changing the customer);
7. as enhancement (process for changing the institution);
8. as control (reward/punitive process).

Through **artesnetEurope** Strand Two has prioritised nos. 1, 3, 4, 6, and 7 within its QAE objectives. Similarly the Strands within **inter}artes** and **artesnetEurope** working on 'quality assurance' have adopted the same four questions used by the EUA as a task list for their institutional and subject reviews:

• What are you trying to do? (mission/goal);
• How are you doing it? (instruments);
• How do you know it works? (quality control);
• What do you do to change and what do you do with these results?

The **artesnetEurope** Strand Two Working Group (listed below) set out to build on the experiences of **inter}artes** Strand One: Quality Assurance & Enhancement, to develop appropriate strategies for Higher Arts Education across the **Bologna** member states.

**Strand Two Working Group:**
• Bob Baker - Limerick Institute of Technology, School of Art & Design, Ireland
• Stephan Schmidt-Wulffen - Academy of Fine Arts Vienna, Austria
• Anthony Dean - University of Winchester, UK
• Jose Francisco de Silva Beja - Escola Superior de Musica e des Artes do Espectaculo, Porto, Portugal
• John Butler - Birmingham Institute of Art & Design, Birmingham City University, UK
• Paula Crabtree - Bergen National Academy of the Arts, Norway
• Maren Schmohl - Merz Akademie Stuttgart, Germany
• Kieran Corcoran - Dublin Institute of Technology, Ireland
• Ulf Dalnäs - Gothenburg University, Faculty of Fine, Applied and Performing Arts, Sweden
• Maisa Huuhka - EVTEK Institute of Arts & Design, Finland
• Giorgos Divaris - Aristotle University of Thessaloniki, School of Fine Arts, Greece
• Elisabeth Diedrichs - European Council of Artists, Denmark
• Ingo Diehl - Tanzplan Deutschland, Germany

The members are committed to developing a European methodology that is sympathetic to national and cultural differences and sustains pedagogical freedom, but still maintains the rigour to ensure standards are achieved comparable to each other in all the three cycles. We also continued to prioritise East and Central European countries to help them develop their strategies in this period of rapid change.

**Strand objectives:**

- further develop and disseminate the results of the **inter}artes** and **artesnetEurope** networks in the field of the **Bologna** objectives;
- continue to chart and test a European EQF for the arts, accompanied by updated subject-specific information in European 'Tuning' documents, discussed and validated by representatives from the professional world. Lifelong learning pathways within the arts will be integrated in an EQF;
- continue to test the quality enhancement institutional and subject review process and methodology developed in **inter}artes** through undertaking a further peer visit on quality enhancement (in addition to the four visits undertaken in the previous period), and follows this up by developing and implementing a review evaluation process to evaluate the effectiveness of the **inter}artes** Quality Assurance & Enhancement methodology and the impact on the institution in developing its quality management policies, structure and culture. The panel of Higher Arts Education experts in quality enhancement, established in the previous period, will be extended and professionalised and a webpage will promote the expertise and services offered in the field of quality enhancement, external examining, institutional review and learning outcomes;
- identify new pedagogic approaches to learning and teaching in the arts and develops the concept for a Teachers' Academy in 2009, focusing on teaching staff from Higher Arts Education institutes and educators from other fields (education, museums, projects), based on peer reviewed contributions, in collaboration with Strands 1 and 3.
- Further develop and disseminate the results of the **inter}artes** network in the field of the **Bologna** objectives.

**Specific Objectives:**

- 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.

Quality Assurance & Enhancement Dissemination Workshop, Ankara, Turkey, 26-27 March 2009

Building on the experiences of the Akdeniz University Faculty Review we organised a dissemination workshop to share the experiences and help develop quality management strategies with other arts institutions in Turkey and the region. 'Experts' and representatives from Akdeniz University made presentations and ran workshops on Quality Assurance and Enhancement strategies, Qualification Frameworks and Learning Outcomes.

<u>2010: Standards not Standardisation – Management of Quality in European
Higher Arts Education - symposium, ELIA Conference, Gothenburg, Sweden,
30-31 October 2008</u>

This symposium, over two sessions, explored how we can use
our experience of Quality Assurance and Enhancement at the first (Bachelor)
cycle level to enhance quality at second (Masters) and third (PhD) cycle levels.
The **inter}artes** thematic network has developed a Qualification Framework for
Masters and Doctoral levels[1] using the Tuning process and has submitted this
framework for consideration as part of the European Qualification Framework.
If this process is to work effectively, a code of good practice for Quality Assessment
and Enhancement has to be developed to ensure the learning outcomes at each
level - in terms of knowledge, competences and skills specified by the **inter}artes**
Qualification Frameworks - can be achieved . The symposium, with over 150 people
attending, offered a platform for presentations by Dr Mick Wilson and Professor
Kerstin Mey and led to in-depth discussions on Quality Assessment and Enhancement
for managers/ senior lecturers/ course leaders who are developing new Masters
courses and provided a detailed introduction to a range of current developments
in Quality Assessment and Enhancement for the Doctoral level in European higher
arts education. Involving representatives from the four higher arts education
institutions we previously reviewed, we were able to present their experiences
of the institutional and discipline review process and how it enabled them to
develop their own sustainable strategies. We also invited Dr. Andrée Sursock,
Deputy Secretary General, European Universities Association (EUA) to make
observations and critique our strategies and methodologies.

<u>Peer Power! The Future of Higher Arts Education in Europe - a European seminar
in Porto, Portugal, 7-8 May 2010.</u>

The seminar title refers to the core values of the **artesnetEurope**
project and the programme was designed to serve as staff development for
teachers, managers and international co-ordinators. Marlies Leegwater, Head of
the **Bologna** Secretariat was invited to give a keynote address for our Strand,
to frame the discussions on how our work impacts on policy making and answer
three key questions posed by the Strand members:
• How do the Ministers ensure the engagement and quality of peers in the
   quality assurance and enhancement review process at a national level?
• How do the Ministers ensure equality of opportunities of students regarding
   access to the three levels of higher education and the comparability of standards
   across the sector?
• How do the Ministers ensure the methodologies adopted for the review of the
   three levels are appropriate to higher arts education?

The second day started with Alberto Amaral, Head of the
Portuguese QAA addressing the seminar on their processes and strategies. In both
sessions the keynote speakers commended Artesnet's methodology and thought
there was potential in ELIA seeking recognition and endorsement from European
Network for Quality Assurance agencies (ENQA).

**Support Tools**

To help institutions prepare for Institutional Reviews **artesnetEurope** has produced a number of guidelines including:
- Institutional and Subject Review for Higher Arts Education;[2]
- Preparing for first QAE visit by an international panel and the role of the liaison;[3]
- A review evaluation methodology.[4]

1. Continue to chart and test a European EQF for the arts, accompanied by updated subject-specific information in European 'tuning' documents, discussed and validated by representatives from the professional world. Lifelong learning pathways within the arts will be integrated in an EQF.

**Specific Objectives:**
- 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, and for recruitment, teaching, learning and assessment;
- To capitalise on, and to transfer good practice by linking higher arts education institutes with local and regional communities, professional practice, and cultural and professional organisations.

Tuning Educational Structures in Europe is a university driven project which aims to offer a concrete approach to the implementation of the **Bologna** process in higher education. The Tuning approach consists of a methodology to design, implement and evaluate study programmes for each of the 3 cycles BA, MA and PhD. Over the last decade Tuning has organised a Europe wide consultation process including employers, graduates and academic staff to identify the most important competences that should be developed in a degree programme. The Tuning process is student centred and the concept of learning outcomes and competences is central to the methodology.

The key feature of the Tuning methodology is the Tuning Template which focuses on the following areas:
- generic competences or transferable skills;
- subject specific competences;
- the role of ECTS as an accumulation system;
- approaches to learning ,teaching and assessement;
- the role of quality enhancement in the educational process;
- new developments in the subject area;
- distinctive characteristics of the subject.

The *Tuning* template has been completed and evaluated for the disciplines of Fine Art, Design, Theatre and Dance and the Tuning document for Film Production[5] has been completed by Strand Two of **artesnetEurope**.

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[2] see Chapter 7 and also **inter}artes**: *Tapping into the potential of Higher Arts Education in Europe.*

[3] see Chapter 9: *Easy Guide to a Self-Evaluation Visit*

[4] see Chapter 8

[5] See Chapter 6: *Tuning Document for Film / Screen Arts Education*

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2. Undertake a further peer visit on quality enhancement (in addition to the four visits undertaken in the previous period), accompanied by a learning workshop on quality enhancement and learning outcomes, in collaboration with the Turkish partner institutions. The panel of Higher Arts Education experts in quality enhancement, established in the previous period, will be extended and professionalised and a webpage will promote the expertise and services offered in the field of quality enhancement, external examining, institutional review and learning outcomes.

#### Specific Objectives:
- To support all arts institutions in Europe (including students, management, teaching, technical and administrative staff) to gain 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 support institutions to better understand self-evaluation as an effective way to assess internal quality and how self-evaluation relates to external standards and procedures;
- To address subject-based as well as institutional review, looking at self-evaluation as an institutional responsibility to enhance the quality in art schools, rather than focusing on the bureaucratic and controlling aspects of quality assurance;
- To consider the development of an independent institutional evaluation programme possibly linked to a European accreditation network for higher arts education (sustainability strategy).

Faculty & Disciplinary Review – Akdeniz University, Antalya, Turkey,
6-8 October & 24-26 November 2008
Objectives and principles of the review process include:
• 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;
• To value and preserve cultural, artistic, and pedagogic diversity.

A panel of six experts made two three-day visits to review the
Fine Arts Faculty and the Painting Department (Discipline) to help them
establish robust Quality Management strategies. To assist this a 29-page report
(plus appendices) identifying good practice, strengths, issues & threats and
recommendations for quality enhancement was produced for the University.

Quality Assurance, Qualification Frameworks & Learning Outcomes 2nd 'Expert
Training' programme, Birmingham City University, UK, 29 April – 2 May 2008
Aim:
• to develop confidence and competence in participants to work effectively as
  part of an institutional review team, operating to an agreed set of principles
  and procedures;
• to evaluate the artesnet Institution and Subject Review process and staff
  development for previously trained experts.
Outcomes[6]:
By the end of the training, participants will be able to:
• explain the purpose of the institutional review and the role of the panel;
• plan, carry out and follow up an institutional visit according to agreed procedures;
• objectively analyse evidence presented in the self-evaluation document and
  during a visit;
• respond to evidence with appropriate observations and recommendations;
• work together as a Panel to arrive at a shared evaluation report;
• understand qualification frameworks and develop learning outcomes.

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[6] see the powerpoints of Strand 2 on the DVD

List of newly trained experts (in addition to the highlighted nine previously trained in **inter}artes** 2006)

| Institute | Expert |
|---|---|
| Lithuanian Academy of Music and Theatre (LMTA), Vilnius, Lithuania | Mantautas Krukauskas |
| ESMAE (School of Music and Performing Arts), Porto Polytechnic, Portugal | José Francisco da Silva Beja |
| University of Art and Design, Cluj-Napoca, Romania | Radu Pulbere |
| Gothenburg University, Faculty of Fine, Applied and Performing Arts, Gothenburg, Sweden | Eva Engstrand |
| Canakkale Onsekiz Mart University, Canakkale, Turkey | Adnan Cevik |
| NATFA (National Academy for Theatre and Film Arts), Sofia, Bulgaria | Emilia Stoeva |
| AFAD (Academy of Fine Arts and Design) Bratislava, Slovak Republic | Assoc. Professor Anna Daučíková |
| National University of Arts, Bucharest, Romania | Dr Adrian Guta |
| Nottingham Trent University, Nottingham, UK | Sue Keen |
| Faculty of Fine Arts, Brno University of Technology, Czech Republic | Richard Fajnor |
| Erciyes University, Faculty of Fine Arts, Kayseri, Turkey | Professor Dr. Vedat Ozsoy |
| Dublin Institute of Technology, Dublin, Ireland | Kieran Corcoran |
| University of Winchester, UK | Professor Anthony Dean |
| Management Consultant, Finland | Dr. Maisa Huukha |
| Merz Academy, Stuttgart, Germany | Maren Schmol |
| Independent Artist/Consultant, Denmark | Carsten Burke Kristensen |
| National College of Art & Design Dublin, Ireland | Nicky Saunders |
| Academy of Performing Arts, Bratislava, Slovakia | Milan Rašla |
| School of Art, Birmingham Institute of Art & Design, Birmingham City University | Professor John Butler |
| Bergen National Academy of the Arts, Norway | Paula Crabtree |
| Independent Artist/Consultant, Ireland | Bob Baker |
| | **Expert Trainers** |
| Birmingham City University, UK | Professor John Butler |
| Birmingham City University, UK | Dr. Alan Mortiboys |
| University of Winchester, UK | Professor Anthony Dean |
| Bergen National Academy of the Arts, Norway | Paula Crabtree |
| School of Art & Design, Limerick Institute of Technology, Ireland | Bob Baker |
| Merz Academy, Stuttgart, Germany | Maren Schmohl |
| ELIA, Amsterdam, The Netherlands | Lars Ebert |

**Links with European Universities Association (EUA)**

In carrying out our reviews we have coincidently visited two higher arts education institutions, one in the Czech Republic and the other Turkey, who have previously undergone institutional review by the EUA − both approximately 2 years before. Both **artesnetEurope** and the EUA apply the same principles and use very similar strategies in their review process, but whereas the EUA focuses entirely at the institutional level **artesnetEurope** additionally carries out a discipline review to test how the processes are embedded and utilised at grass-routes level. In both instances the institutions were found to have developed and enhanced their quality management processes, but both had still not employed these practices at discipline level. In conversation with Dr. Andrée Sursock from the EUA we believe there would be good advantages in collaborating more closely to develop these processes.

In two subsequent meetings with Tia Loukkola from the EUA QA Office we have discussed strategies to collaborate more closely, including:

- engaging in data gathering and multilayered transparency tools - like the EUA, carry out a survey to collect data and analyse it, which will be useful for our members, but not engage in the ranking discussion. The EUA offered to share information from the surveys they had already carried out from European higher arts education institutions and to collaborate in the dissemination of this material across the HE sector;
- discussing with the European Network of Quality Assurance (ENQA) agencies the form of membership ELIA would like to have with this organization − full or associate. Full membership costs approximately 30,000 Euros, which is very expensive for our relatively small membership organization, but we believe our principles and methodology for institutional and subject review would be accredited by ENQA. We seek ENQA's validation of our process to gain recognition and credibility by arts institutions and national QA agencies;
- offering arts QA experts to participate in EUA reviews of arts institutions. The EUA has invited a representative 'expert' from **artesnetEurope** to attend their next training at Copenhagen Business School on the 1st & 2nd October 2010 to share good practice;
- inviting a member of ELIA staff to learn about their operational system in Brussels and work with their officer responsible for the EUA pool of experts and the evaluation process at the EUA office.

Further discussions are planned between the two organisations in the Autumn 2010.

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**Professional Developments**

An important consequence of these quality assurance strategies and specifically the training of 'Experts' has been the invitation of these to participate in official accreditation reviews and lead training sessions on QAE, Qualification Frameworks and Learning Outcomes by National Quality Assurance Agencies including:

- invited by the CQAHE Lithuania's National QA agency for the review and accreditation of the Lithuanian Art & Design Academies for Fine Art (3 experts including the Chair), Design (3 experts including the Chair) and Design Crafts (2 experts including the Chair) 2008. The same panel members have been invited by CQAHE to participate in the follow up accreditation visits in Spring 2011;
- invited by the Hogskoleverket, Sweden's National QA agency, for the review and accreditation of the Swedish Arts Academies (1 expert) 2008;
- invited to run a training workshop for French Ecole des Beaux-Arts in Paris on Learning Outcomes by French art schools network Art Accord (2 experts) 2009;
- invited by National QA agency for Training Workshop for Croatian Art Academies on Qualification Frameworks and Learning Outcomes (2 experts) 2008;
- invited to act as international expert for school review and re-approval DIT Dublin, Ireland (1 expert) 2010;
- invited by ARACIS Rumania's National QA agency (as international expert for institutional review and accreditation National University of the Arts Bucharest, Romania (1 expert) 2010.

**Review Evaluation visits of the five institutions that received inter}artes and artesnetEurope Institutional and Subject Reviews.**

The purpose of the review evaluation process[7] is to evaluate the effectiveness and efficacy of the TN Institutional & Subject Review process as it has been developed to date. The Strand decided that it was important to test the methodology developed for Institutional and Subject Review to see how appropriate it was for higher arts education and see what impact and problems the institution had in carrying out the process and implementing the conditions/recommendations presented in the final report made by the review panel.

The review methodology involved a small (2/3 experts + rapporteur) Review Evaluation Team (RET) revisiting the institution over a two-day period.

The role of the RET is to:
- review the institution's responses to the Institutional Review Report that was the outcome of the original review visit;
- analyse the extent to which these responses have helped the institution to make positive progress in respect of the general principles and objectives of the **inter}artes** institutional review process;
- make recommendations as to how the review process can be improved in the future.

The documentation required to form the basis of the Review Visit comprises:
- a copy of the Self-Evaluation Document (SED) which formed the basis of the main visit of the original Evaluation process;[8]
- a copy of the Institutional Review Report (IRR) that formed the outcome of the original Evaluation visit;[9]
- a Review Evaluation Document (RED) that provides a codicil to the original SED, that provides the RT with updated information about the host institution.

The RED should include the following 3 sections:

### 1. Institutional Update
In this section, the institution will provide information on any relevant internal changes and/or developments since the Institutional Review Report (IRR) was submitted. This may include (but should not be limited to) significant changes or developments in the following areas:
- personnel;
- programmes and/or the programme portfolio;
- resources (including estates);
- quality management at institutional and subject levels;
- governance.

This section should also note any relevant changes in the external context in which the institution operates. This may include (but should not be limited to) significant changes or developments in the following areas:
- arts and/or cultural policy (if relevant);
- the relevant fields of professional practice;
- the laws and/or regulations governing Higher Education.

### 2. Response to Recommendations
In this section, the institution should report on progress in relation to the recommendations made by the original Evaluation Team in their IRR. The Institution should provide a short narrative of how each recommendation was responded to. Where the institution chose not to act on any particular recommendation, a short rationale should be provided as to why this was the case. The institution may also which to make comments on any commendations contained within the IRR where the ET recommended that good practice could be further enhanced or rolled-out across the institution.

### 3. Use Made of the Report
In this section, the institution should outline any of the uses that they made of the IRR – both internally and externally – and any significant outcomes that may have resulted from such uses.

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[8] An extant document already translated into English

[9] ibid

**Outcomes**

All five institutions showed noticeable improvements in their Quality Management policies and infrastructures. The most noticeable improvements across all institutions were:
• appointed or identified senior member of staff with QA&E responsibilities;
• embedded 'learning outcomes' and written assessment criteria;
• good student engagement with the QA&E process;
• strong institutional management engagement with the QA&E process;
• positive Faculty/School engagement with the QA&E process;
• an online QA&E management system.

Two areas which all institutions could improve upon was:
• staff development policies and strategies for change;
• institution, faculty and school-capacity to share best practices in research, learning teaching and assessment.

Two of the institutions have subsequently undergone full National Institutional Review and Accreditation visits by their National Quality Assurance agencies and in both instances they were awarded the highest recognition for the standard and quality of their programmes. Both QA agencies complimented the institutions on their Quality management policies and strategies and were very positive about the impact of our visits, stating they endorsed our review processes. Another national QA agency visiting a third institution said they would accept our institutional review report for that year's national review.

All the institutions stated that the **inter}artes** and **artesnetEurope** reviews effectively contributed to improvement of the quality policy and management in the institution. Some of the most important results emphasized by the institutions were:
• raising awareness within the institution regarding quality policies;
• stimulating the projection and implementation of good practices;
• stimulating the process of clarification and formalization of procedures regarding quality assurance and enhancement;
• offering recommendations which helped the institution prepare better for the evaluation and accreditation procedures performed by the national agency for quality assurance in higher education;
• stimulating the implication of university staff in the development of a quality culture within the institution.

The following statement is typical of the feedback on the effectiveness of the review process:

*The review process was well-planned and co-ordinated, although the workload was heavy throughout the evaluation. The main challenge was the preparation and translation of the Self-Evaluation Report (SER) and of all necessary documentation (over 30 documents of various scope and length). Also, 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. The two site-visits as well as the comprehensive review documentation and reports enabled both the visiting experts and the institutional participants to analyse the Academy's development within the context of the 'Bologna' objectives, to raise specific quality problems and issues, to identify examples of good practice. The principles of the peer-review were implemented at all stages of the evaluation. The expert team and the participants involved in the meetings maintained a positive attitude and established a friendly and open atmosphere. Talks were held with management 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 agendas of the two visits aimed to ensure communication with as many people as possible, with each meeting providing different perspectives and points of view.*

It is also interesting to note that most institutions, as well using the IRR for internal discussion and development, also shared them with to their Ministry of Education and to the National QAE Agency, usually with very positive outcomes.

3. identifies new pedagogic approaches to learning and teaching in the arts and develops the concept for a 'teachers' academy' in 2009, focusing on teaching staff from Higher Arts Education institutes and educators from other fields (education, museums, projects), based on peer reviewed contributions, in collaboration with Strands 1 and 3.

**Specific Objectives:**
• to discuss ideas about the integration of theory and practice in learning, teaching and research;
• how to develop further knowledge embedded in practice, and share, create and develop new insights and ideas about arts education in different settings;
• to create (inter)disciplinary links between Higher Arts Education, the training of future artists, and educational approaches outside formal learning.

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A key event of the network integrating all its Strands and aims, the National Academy for Theatre and Film Arts in Sofia, Bulgaria hosted the 4th ELIA Teachers Academy in July 2009 as part of the programme of the Erasmus Thematic Network **artesnetEurope**. Over a period of three days, some 24 papers and 8 workshops on new and innovative approaches to creative arts pedagogy were presented to an appreciative audience of 80 lecturers and practitioners from 20 different countries.

The ELIA Teachers' Academy grew from an original workshop presented at the 7th ELIA Biennial Conference in Dublin, Ireland in 2002. At that workshop a guitarist and a painter held an audience spellbound as they used actual participants to demonstrate different and challenging approaches to teaching practical creative arts subjects . The success of the workshop led to the setting up of the 1st Teachers' Academy in Barcelona where the focus of the conference was on getting presenters from all the creative arts disciplines from all over Europe to explain and demonstrate how they taught their subjects. Continuing through Rotterdam and Brighton, the 4th Teachers' Academy concentrated on the how the theme of storytelling could be used as a new way of approaching the challenge of creating new content in higher level arts education.

As a central part of the activities of the Erasmus Thematic Network **artesnetEurope**, the 4th ELIA Teachers' Academy addressed many issues which are crucial to the future development of Higher Arts Education in Europe. Many of the papers investigated new directions in arts pedagogy in response to the rapidly changing global and technological environment and identified new challenges for the future development of art schools in the 21st century.

Key issues addressed included an analysis of the impact of creative partnership initiatives on Quality Assurance and Enhancement, the challenges and opportunities offered by new social networking technologies and how new pedagogical models involving communities, galleries and museums were creating a new "kind" of arts institution.

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**Klaus Jung**  Academy of Media Arts Cologne

**Art, as we know it as a contemporary activity in all of its facets, from music, dance, film, theatre, to fine art, including design and architecture, does not stand still. The creative power of the arts rests in those producing art and in the collective will of all artists to ensure constant renewal and to reflect or even initiate a changing understanding of the world. Artists always have been highly adaptive to new opportunities for art making. When art comes in constantly changing forms, art schools cannot afford to stand still either. The history of art schools is full of examples of the struggle between academic comfort zones and the attempt to be avant-garde.**

This means for those responsible for art schools that new strategies have to be developed already in the moment existing strategies prove effective, and at the same time protect and enhance those values, which have given art its influence on the development of culture and society. New strategies are necessary to react on changes in art and culture.

One probably could say, that art schools worldwide have been those higher education institutions which develop and adopt new strategies faster than many others. But it is also fair to say that a proud insistence on more conservative forms of the art academy sometimes produce more influential artists. Maybe it is this tension between proud history, a lack of respect for tradition and the attempt for constant renewal which give art-schools as individual institutions and as a developing global network the lively character, which makes it so attractive for far more students, than art schools can include.

To implement new strategies, art schools need to develop new programmes, courses or even structures. Strategies need to become form. This does not mean that all new programmes, as they have been developed by art schools worldwide are necessarily strategic. It might be a rare but special moment, when new programmes originate in new strategies and bring change and renewal to the development of art itself.

### Example: Media and technology

As in society at large, one of the big themes in art has been our relationship to media and technology.

When technology shows new developments it will not take long until artists try to get their hands on it and start experimenting. Many artists had and have a drive for early adoption of technology. Composers like Karlheinz Stockhausen declared their unconditional love for tape recording and electronic sound generating very early. This has not stopped him to use it for the production of music pieces in fairly conventional music genres like opera. New technology became fully integrated into the general discourse around music, rather than the discussions around technology. The 'new' of the technology did not matter anymore, but the 'new' of music.

As soon as photography was invented, painters developed a strong curiosity for it. There was a threat felt that photographic techniques could destroy a significant part of their business. But it could also help them improve their ability to represent reality. In the early 20th century artists like Man Ray and Laszlo Moholy Nagy started to experiment with those light sensitive materials used in photographic processes. They put the intention to create 'truthful' images of the world to the side and used photography in an unconventional way to produce pictures. Because they disregarded its limitations they influenced the further development of this technique.

Nam June Paik bought his first portable video recorder in 1965, the same year he titled his first solo exhibition at Galeria Bonino in New York 'electronic art'. But it was only the start to a lifetime of playful experiments with technology and media, which among other things, led to the invention of the first video synthesizer in collaboration with the video engineer Shuya Abe in 1969/70.

The 'early adapter' attitude of many artists has often supported the development of media and technology. But it is the full integration into the art context, the intention to create unexpected works of art, which has an influential effect, rather than the isolation of technology and media as a different form of art.

Also art schools had to deal with the rising influence of media and technology on public life. As a result a large number of media departments, intermedia departments and time based media courses appeared and disappeared. Even new schools were founded to emphasize such new opportunities and the term media art was the focus of many discussions for a long time.

Access to technology and the assistance through computing power have become fundamental for design and architecture, also as they investigate how our dealing with technology could be made more human and more effective through appropriate design. Scenography and the performance arts to embrace technology. Some visualisations and realisations of ideas and content are not possible without technology anymore. Image making has nearly become unthinkable without technology and software.

In the early days media art came with a lot of flicker and noise. Enthusiastic expectations for the life changing effect of new media teamed up with apocalyptic prophesies for the socially destructive side effects. Many works of art came with such a strong link to the contemporary context that they now would appear somewhat difficult or even comical, if they would not witness the specific conditions of the time.

But artists moved on. Artists either got bored with the technology hype or they got comfortable with new techniques. The result is a much more relaxed dealing with media. They have been put into place on the artist's palette, side by side with other techniques and sometimes overshadowed by other discourses, which now catch the artists' attention.

Parallel to the entrance of ICT, information and communication technology, as a normal part of our everyday life, it has become less attractive for artists as the signifier for new art. Information is a source for many works of art, but art is not a good medium to transport information. After all art should make people think and/or enjoy, to benefit from the art experience as an enabler for the own intellectual behaviour.

Also communication is not a significant reason for art making. Art does not transport messages well. Even the promises for completely different ways of communication with vast amounts of anonymous friends, as the protagonists of web 2.0 anticipated and represented through phenomena like Facebook or Twitter are reason for many young artists to refuse their participation in such forms of mass communication.

Instead we can detect a quite relaxed attitude to media and technology in the year 2010. It has become much less noisy and the flicker has given way to very sophisticated ways to produce and manage images, sculptures, performative events and other forms of art. The new strategies and programmes developed by art schools to absorb the challenges set by media and technology have succeeded. Artists can relax and turn to what artists do best: define form, sharpen content and change view on things. This means making art, with whatever technique or technology is available as always.

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**Research as a reason for new strategies**

Media and technology have not been the only trigger for new strategies in the arts in the last decades. Many artists have experimented with attitudes to publics, often producing artworks with performative character and as direct interventions into reality and public life. Climate change matters to many young people, also those interested in art making. Such fields and areas of interest have become themes at art schools, but it appears that no strategies have been developed to address such issues yet, let alone new programmes.

But it has become obvious in the last 10 years, that research has entered the discourse in and around art schools for good. A new found relationship between science, especially humanistic and social sciences and the arts is fostered and taken care of. After an intense relationship to technology it now seems to be time to join forces with those behind technology on a much more general, philosophical and investigative level: the scientists. The curiosity of scientists and their will to understand and form reality is very familiar for many artists, no matter which art form they specialise in.

Artists want to claim their share in making a contribution to knowledge. In the context of Europe, individual national ambitions to increase the focus on research were consolidated when a European Research Area (ERA) was heralded by the European Union in 2002. The ERA is intended to work in tandem with the expectations of a European Higher Education Area. Of course, when governments advertise their intention to support research, it does not necessarily indicate an interest in the wellbeing of individual researchers, but research should be supported to keep our societies developing with a focus on the future. If art schools want to make a case that the arts are of vital benefit to this development, it might be wise for artists to get a foot in the door of the ERA to ensure that the understanding of research is enriched by comparing, challenging and juxtaposing scientific methods with artistic approaches.

In many cases art schools have been forced to develop research strategies to secure funding. The funding for Higher education worldwide includes a specific premium to encourage research as the ground for technological, industrial and economic innovation. As a part of the Higher Education system art schools especially in the UK had to develop appropriate strategies to survive financially.

Still, the potential of research in and through the arts has been recognised by many European countries. At the level of supporting practice-led doctoral studies alone, we can observe an impressive level of success. The article overview of research in the arts in Europe in this publication provides more details. The University of the Arts in Helsinki, for example, awarded the first Doctorate of Arts in 1991. By 2010, the total number of doctorates was seventy-eight.[1]

[1] *25 years of postgraduate education and research at the University of Art and Design Helsinki*, 2006; TAiK dissertations at https://reseda.taik.fi

Doctoral programmes are also established at the Academies of Fine Art in Helsinki,[2] Gothenburg,[3] and Malmö,[4] to give a few European examples. In Norway a third cycle for Higher Art Education has been made possible on the same level as science subjects, but without a degree. In Austria a programme for the advancement and development of the arts[5] has been launched. Specialists from the Netherlands and Belgium regularly contribute to the discussions. GradCAM[6], the Graduate School of Creative Arts and Media, has been founded as a collaborative initiative including expertise in the arts and design from the Republic of Ireland and Northern Ireland. The University of the Arts in Berlin also experiments with a graduate school.[7]

In the United Kingdom, this is mirrored by an even longer tradition; the first practice-based PhD in the arts was completed in 1979 and, according to the Higher Education Statistics Agency,[8] a total of over 3000 students completed doctoral studies in the creative arts and design between 1994 and 2009. Acknowledgement of the significant contribution of the arts to the research agenda in the UK was made when the Art and Humanities Research Board became a Research Council in April 2005, on a par with the support systems for all other forms of research.[9]

But also outside of Europe research is the centre of attention at many art schools. In Australia and New Zealand strategies and programmes have been developed similar to those in the UK. A discussion has been started in the US and research is also an issue at Higher Art Education institutions in Asian countries like China.

Of course the new emphasis on developing strategies to embrace research in and through the arts has also found strong critics. Mainly art academies in Germany, with their strong historical roots and a high degree of independence question the need to turn to research in the context of art. A well developed self confidence in the power of the arts and the strong affinity to and success in the art market does not allow to detour the level of concentration on issues which for those responsible for many of the German art schools appear unnecessary. Offering research degrees (or any degree) at an art academy is understood as unnecessary academisation and schoolification, and it is feared that degrees on a PhD or doctorate level could lead to the fact that only those with such a degree could be accepted as teachers also at art schools and the raw diamonds who so far produced the most exciting triggers for the development of the arts could be lost for ever.

[2] http://www.kuva.fi/portal/

[3] www.konst.gu.se

[4] www.khm.lu.se/english/forskar/forskar.html

[5] PEEK: Programm zur Entwicklung und Erschliessung der Künste, http://www.fwf.ac.at/de/projects/ar_PEEK_Dokument.pdf

[6] http://www.gradcam.ie/index.php

[7] http://www.udk-berlin.de/sites/graduiertenschule/content/index_ger.html

[8] www.hesa.ac.uk/

[9] http://www.ahrc.ac.uk/

However, even among those with professor positions at German art academies we find artists adopting researching as a tool to prepare and contextualise their art production.

Our art-specific research history is very young, in comparison with centuries of experience in other forms of research. Many mistakes still need to be made before we can safely announce that art as research has achieved a place at the round table of the research guardians. One reason to take part in this process might be to emphasise the importance of the role of the arts, maybe as a bitter-tasting enzyme, necessary to break down the potential fatty deposits of innovative overproduction into creative energy worthy of a 21st century society.

As many artists seem to have adopted researching as a new strategy for their art production, art schools have recognised that they also need to develop strategies to provide experience and expertise in that field. Many artists seem to have learned that research goes beyond the collection of information as a source for art making. But that it refines the background knowledge necessary to produce good art.

**Research degree and non degree programmes in the arts**

In the last years Europe has seen acceleration in the development towards research in art schools. This has probably been fuelled by the emphasis on research and third cycle degrees in the course of the **Bologna** process. In the tradition of cultural diversity the European Art Schools have embarked on a range of different paths to find the best way of embedding an ethos of research in their educational, academic and artistic goals. Some put the artistic project first; others aim to improve acceptance in the academic worlds; many wish to build robust links to science and humanities; sometimes the need for external funding is the driver; sometimes the wish to ensure that the arts are recognised as an important contribution to the development of our societies and the collective knowledge within them.

But also artists and curators outside of the academic world have (re-) discovered 'research' as a significant component of artistic and cultural production in the 21st century. One could probably identify 'researching' as a technique, many artists have found fit to realise and anchor their ideas.

As we have seen so often in the course of history, artists love to experiment with new techniques and technologies. Once they begin to feel comfortable with them, they start to apply them in new and unexpected ways. They appropriate or even misuse them. Artistic creativity could have the power to change how we see research and the production of new knowledge in general.

Many new research degree programmes have been developed in Europe in the past years. Many lead to titles like PhD or Doctorates. Others come without a comparable degree and put the art making in the foreground. More programmes are under construction. Although the discussion on research in and through the arts is on a way to consolidation through a wide range of conferences and symposia, we still are in a phase which gives space for experimentation. If we speak about new programmes, and new strategies a focus on those experimenting with the boundaries and opportunities of research as an artistic technique - third cycle degree offer- seams appropriate.

Therefore EUFRAD has been developed as a pilot for a contact platform for research degree students as the main activity of **artesnetEurope** Strand 3.
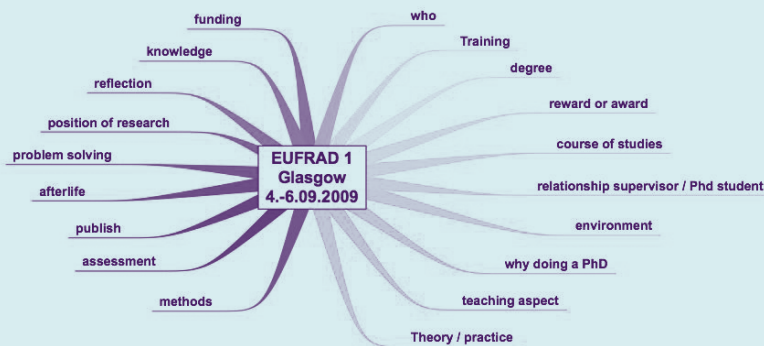
**EUFRAD:**
**European Forum for Research Degrees and Design**

The ELIA strategy paper *The importance of artistic research and its contribution to 'new knowledge' in a creative Europe* from May 2008 has highlighted: 'Further enhancing the research competency of the higher arts education sector and gaining credibility for arts and design research in a National, European and International context will be main challenges for the coming years.'

This echoes two objectives from an earlier draft from 2006:
Support appropriate networks for researchers in and through the art to exchange experience and good practice, in order to foster a rich and diverse research culture, mirroring the cultural diversity, which makes Europe a unique global experience and
Support the exchange of experience among research students in and through the arts in order to help emerging researchers and to foster innovation and unpredictability on all levels relevant to the arts and its influence on society

As a pilot a first forum for research degree students and supervisors in the arts and design place in Glasgow in the autumn of 2009. The forum referenced and related to similar national and European activities, that have already been introduced by a number of ELIA member institutions and other art schools worldwide.



EUFRAD:
- provides the opportunity for research degree students in art and design to relate to a wider community stretching across national borders.
- provides the opportunity to understand how specific approaches to research and research degrees are determined by the platform of national definitions, politics and regulations.
- provides an opportunity for research degree supervisors to enhance their expertise in a European / international context.
- aims to strengthen links between the art and design disciplines, but also to other research areas outside the arts in science and humanities.
- aims to position the quality of research in and through the arts as a significant and vibrant contribution to the collected knowledge of our societies and as a strong driving factor for our economic, social and cultural well-being.

Understanding research, as it is conducted and supported at an institution, in the defining context of local policies and regulations is the kernel of EUFRAD to ensure that the diverse approach to research in and through the arts in Europe (and world wide) is governed by a common sense of quality to increase the acknowledgment of artistic research as an important factor for the development of our societies.

The EUFRAD initiative rises from the many sessions on research at the Biennial ELIA conferences, particularly those in Dublin (2002), Luzern (2004), Gent (2006) and Gothenburg (2008). It also takes reference from the *re:search – in and through the arts* project, conducted by ELIA and University of the Arts Berlin (2003-2005, culminating in the *re:search* conference at the University of the Arts in Berlin in 2005). Furthermore it relates to the work of the ELIA research development group (2006 - 2008 and ongoing) and the international research conference *Art and Artistic Research* at Zurich University of the Arts in April 2009.

EUFRAD intends to advance from the experience made by similar existing initiatives like the annual sensuous knowledge conference and publications, hosted by Kunsthøgskolen i Bergen, Norway, and many national research networks in Europe. The annual conference of the Centre for Research into Practice, based at the University of Hertfordshire should be named as example for the research experience based in the UK.[10]

The pilot EUFRAD was constructed out of the following elements:
• invited presentations of an example of good practice of research, undertaken by a research degree student;
• preceded by a brief description of the institutional/national context by her/his supervisor;
• and followed by critical feedback and comments by a supervisor from another country/school;
• discussion lounges, addressing issues of particular concern to supervisors and researchers;
• selected keynote presentations, challenging and supporting artistic research in relation to our societies.

Third cycle students and supervisors from fifteen art academies took part in the pilot event at the Glasgow School of Art from 4 - 6 September 2009. As a conclusion it was strongly suggested that follow up events should take place, touring to different European institutions to test and challenge the European value of diversity also in this field. The next EUFRAD will probably take place in 2012. The hosting institution still has to be confirmed.

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[10] http://sitem.herts.ac.uk/artdes_research/res2prac/confhome.html
Research into Practice has a core interest in the fundamental principles, philosophies, and problems that underpin research in the creative and performing arts. Its objectives include understanding how research contributes to the development of the discipline; and the problem of the relationship of the image, the object, the presentation and the word. It seeks to facilitate the highest level of debate amongst professional researchers, academics, practitioners and postgraduate students; to respond to the national and international context; and to contribute to the development of research policy.

Researchers and speaker at the first EUFRAD conference were:
(Third cycle students marked with an *)
Helen Thomas, Johan Stjernholm* (London College of Fashion)
Luca Guerrini, Francesca Telli* (Politecnico of Milan)
Edith Doove, Cel Crabeels*, Paul Cruysberghs, Thierry Lagrange* (IvOK Institute for Practice-based Research in the Arts, Leuven)
Stephen Broad, Stephen Forman* (Royal Scottish Academy of Music & Drama)
Joan Gibbons, Christopher Poolman* (Birmingham City University)
Klaus Jung, Ken Neil, Alison Clifford* (Glasgow School of Art)
Wolfgang Ranft*, Anke Nowottne* (University of the Arts Berlin)
Stuart Evans, Simon Fraser, Ulli Oberlack* (Central Saint Martins College of Art and Design)
Rodolphe Doigniaux, Jean-Sébastien Poncet* (Saint-Étienne School of Art and Design)
Anto Pett, Anne-Liis Poll* (Estonian Music Academy)
Lena Hammergren, Daniel Brolén, Rasmus Ölme* (University College of Dance, Stockholm)
Eva Nässen, Elisabeth Belgrano* (Gothenburg University)
Esa Kirkkopelto, Mikael Eriksson* (Theatre Academy, Helsinki)
Anna Daučíková, Mira Gaberova* (Academy Fine Art and Design Bratislava)
Johan Haarberg (Bergen National Academy of the Arts)
Janet Ritterman (University of London)

The combination of presentation and feedback by a supervisor from a different school and/or discipline proved very successful. It helped to open the view, which sometimes appeared to be entrenched in a discipline specific context. It remains however a concern to chose and support the form of presentation, which suits a specific art project best. The lounges supported the wish to gain a wider understanding of the issues connected to third cycle degree studies.

Two other concerns voiced repeatedly during the conference and at the closing session in particular were with the wider impact of artistic research work and the status of a doctorate in the arts.

How could discussions of work such as at EUFRAD reach a wider audience, and how could researchers in the arts find and build upon each other's work? Here the need was stressed to continue the Forum, although maybe in different formats, and to develop a more extensive database, network or catalogue. Two projects that are currently in development, the SHARE academic network for research in the arts and the Artistic Research Catalogue, will contribute to this.

The status of a third cycle degree, on the other hand, mainly gave rise to questions. Who is interested in a third cycle degree? Would applicants come straight from Master programmes (or equivalent)? Is it an early career support or would programmes rather attract artists who already have a form of career? Is the outcome of third cycle programmes a qualification, a competence or is only the completed project of interest? How can Higher Art Education Institutions ensure, that the environment for third cycle students provides enough community and international networks? Could the reason to enter a third cycle degree programme become a precondition for an academic career, or will the opportunity to be pioneering and discover new ground remain a forceful driver? Can a third cycle degree re-boot a stalled career or is it the first step for an academic career?

At the final partners meeting at the Escola Superior de Música e das Artes do Espectáculo – ESMAE in Porto in May 2010 an additional workshop for **artesnetEurope** partners advanced the discussions on third cycle degrees in the arts. Dr. Mick Wilson, Dean of the Graduate School of Creative Arts and Media, Dublin (GradCAM) introduced a proposal to regard future PhD students as licensed critical agents of social change, powered by the ability of creative self management, able to map out contradictions and experienced in the dialectic co-existence of polyphonic voices. This radicalization of third cycle degrees with a subversive element could help to build further self confidence for research in and through the arts and could be the guiding theme for discussions at future EUFRAD meetings. It also brings the beauty of failure into the foreground, something which is cherished by investigative experiments in science and the everyday reality of artistic production alike.

**Donald Taylor Black**  Dún Laoghaire Insitute of Art, Design and Technology
**Stella Downey**  Dublin Institute of Technology
**Stanislav Semerdjiev**  NATFA, Sofia
**Ingo Petzke**  University of Applied Sciences Würzburg-Schweinfurt
**Jorge Campos**  ESMAE, Porto
**Kieran Corcoran**  Dublin Institute of Technology

## 1  Introduction to the Area

*"The purpose of professional training is not to create genius or talent, but to teach a method and to instil a methodical frame of mind into those who must later assume responsibilities toward society and the individual; for a film director has an audience of millions and he has a mission to perform. Professional training can provide him with the means for constructing a system to suit himself, for making a good start, for developing and strengthening his personality".*

JEAN LODS: The Professional Training of Film Technicians (UNESCO report, 1951)

A film school is a generic term for an educational institution, almost always at third level, dedicated to teaching the practical skills of film-making and many, if not all, usages of the term "film school" now refer to television and video as well as film and frequently include animation and/or digital media. However, as these areas of study have expanded, some of the titles for the programmes themselves have changed in order to cover the broader curriculum. Undergraduate course titles range from: "Film Production", "Film and Television Production", "Film and Broadcast Production", "Film and Video Production", "Film and Moving Image Production", "Video Production", "Film and Television", and "Film and Video", to "Screen Arts", "Media Arts", "Cinematic Arts", and "Moving Image Production". Notwithstanding these new wider definitions, programme titles such as "Audiovisual Production", "Multimedia" and "Communications" almost always tend to be too general and either also include radio and journalism or derive from technology-based and/or computer-related origins. It must be emphasised that the subject area addressed in this tuning document is the practical teaching of film and television production, where the hands-on element is at least 50% of the curriculum; theoretical media studies and analysis, even with an element of practice, is excluded.

However, despite the increasing popularity of film education around the world, there has always been a debate within film industry circles as to the importance of film school training, as opposed to the traditional hierarchical apprenticeship system of learning "on-the-job" from experienced professionals in the relevant department, despite the fact that there are no departments as such in a film crew for directors and screenwriters. Andries Deinium, a teacher at the University of Southern California in the 1940s, summed it up when he said, "Running a film school in Hollywood is like running a medical school in a community of faith healers". Nevertheless, as film schools have increased exponentially and mushroomed around the world – particularly in the past

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20 years – there is now a higher percentage of industry professionals than ever who have studied at a film school. For example, in the Irish Film Board's recent report, Irish Audiovisual Content Production Section Review (PWC, 2008), there is a much higher ratio of graduates from formal courses in film/media production amongst the under 40s than in the industry as a whole. Although 53% of respondents reported having formal industry education or training prior to entering the industry, 80% of those who undertook training were between 20 and 40 years of age. Film schools are clearly here to stay and are more directly important to the industry than previously. Nevertheless, it must be acknowledged that the traditional apprenticeship model of training within the industry continues to exist in parallel with film school education. Indeed, in most countries, graduates and former students of film schools still have to deal with this traditional system when they enter the industry, particularly in technical grades, although they are often able to climb the ladder starting from a higher rung, or receive automatic trade union membership which confers automatic status, for instance at the (UK) National Film and Television School. Of course, the hierarchical model does not apply in the same way for the roles of director, producer, and screenwriter. Nevertheless, film schools firmly believe that their curricula, which are wider than the technological equipment training in one specialisation (e.g. cinematography or editing) and also, virtually without exception, include an element of film history and cultural contextualisation, give a more rounded, beneficial introduction to a career in filmmaking.

The first film school in the world was VGIK, which was founded in Moscow in 1919. A number of major international film schools are state-funded but generally self-standing, that is, independent from other third-level universities, institutes and colleges. Film schools in this category include those in countries formerly part of the Soviet bloc, such as FAMU (Prague), an integral part of the Academy of Performing Arts (founded 1946), which also trains musicians and theatre artists; PWSFT, the (Polish) National Higher School of Film, Television and Theatre in Lódz, founded in 1948; and Szinház – es Filmüvészeti Egyetem, the (Hungarian) University of Drama, Film and Television in Budapest, founded in 1947. These film schools were designed for state-funded film industries, where graduates who completed their courses were guaranteed employment for life. Elsewhere, other national (and usually independent) film schools, which tend to have a relatively small number of students, include: the Nederlandse Film en Televisie Academie (the Netherlands Film and Television Academy) in Amsterdam, which was founded in 1958, and has about 285 students; Den Danske Filmskole (the National Film School of Denmark), which was founded in 1966, and has approximately 100 students; the (UK) National Film and Television School (NFTS), which opened in 1971, and has 160 full-time students; and Den Norske Filmskolen (the Norwegian Film School), which opened in 1998, and has about 84 students. National film schools are not only situated in Europe: the Australian Film, Television and Radio School (AFTRS), founded in 1973, is a world-class film school, as is the Beijing Film Academy, established in 1950, with reportedly 100,000 annual applicants for 400-500 places – although this does include actors!

However, many film schools can be found within art colleges, universities, and institutes of technology. These would include the leading examples in the USA, such as UCLA, NYU, and the University of Southern California. In Europe, Aalto University in Helsinki (Finland); the University of Ljubljana (Slovenia); the University of Westminster (UK); and the Institute of Art, Design & Technology (Ireland) have film schools which are faculties, schools, or departments within the overall institution in which they are based. Nevertheless, it must be acknowledged that film programmes do not always reside in film schools: a number of highly respected courses are situated within university faculties of arts, humanities or theatre; schools of media or design in art colleges; or are offered by conservatoires of music and drama.

The representative body for film schools is CILECT (Centre Internationale de Liaison des Écoles de Cinéma et de Télévision), the International Association of Film and Television Schools, and there is no world-class film school that is not a full member. CILECT was founded in Cannes in 1955 with the intention of stimulating a dialogue among film schools in the deeply divided world of those times with a membership drawn from eight countries. By the year 2010 CILECT has grown to include 148 institutions from 58 countries on five continents. Its goals are to provide a means for the exchange of ideas among member schools, and to help them understand the future of education for creative personnel in film, television, and related media. It is dedicated to the creation, development and maintenance of regional and international co-operation among its member schools, and to the encouragement of film and television training in the developing world.

The core values inherent in the discipline are creative storytelling and the development of the visual imagination, whatever technology is used. The use and meaning of images and sound are taught whether the style or genre of the content is highly commercial in intent or experimental in form, or any shade of grey in between. Some graduates become highly specialised technicians, whilst others become more creative artists.

Broadly, the field of study covers practical work in the three areas of pre-production, production and post-production; these include: screen-writing, directing, producing, script editing, scheduling, budgeting, cinematography, sound recording, art direction/production design, costume design, make-up design, production management, editing, special effects, and sound mixing. Theoretical studies, such as historical, analytical, critical, contextual and others complementary to the discipline, as well as preparation for vocational destinations, including entrepreneurial skills in the area of media finance, distribution and exhibition across the increasing available platforms.

Over the last twenty years or so there has been a move away from primarily educating auteurs, that is, writer/directors. The "Triangle" system, which was promoted by CILECT from the 1990s, has been influential in broadening the scope of film education by dividing the sphere of influence between the three sides of the

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triangle: the Director, the Writer, and the Producer. Up until the introduction of the Triangle, there was very little training for the film producer but this has now appreciably changed. Similarly, the curriculum on many undergraduate film courses also gives more space to technical specialisms such as cinematography, editing, design, and sound.

These recent trends in the sector have meant that, apart from those that work in traditionally-crewed large-scale feature films made for the cinema, there is an increasing demand for graduates with a wider skill set and a reasonable competency in the basic specialisms, as above. This has happened at the same time that there has been a so-called "democratisation" of the media, with the advent of reasonably-priced video cameras, mobile phones with the capacity to record moving images, computer editing programmes, and platforms such as YouTube. However, this "democratisation" has been shown to be largely illusory, frequently promoted by manufacturers of digital technology or promoters of websites, who have deliberately fostered the impression that anyone can be a film-maker overnight as long as they are in possession of the equipment. Nevertheless, the advantage of developing more overall technical skills, at the expenses of training only writer/directors, has been beneficial as far as broadening employment opportunities on graduation. It has also meant that film schools have introduced portfolios of related/overlapping postgraduate programmes, which allow deeper/more advanced study in specific subjects/areas. Examples include: MAs in Fiction Directing, Documentary Directing, Screenwriting, Producing, Production Design, and Editing.

In the larger field of film education, however, it is regrettable that schools at secondary level do not involve themselves sufficiently in the study of media, although there has been some progress in recent years. When this situation is improved, it will be of considerable benefit to providers of practical film education to industry – and ultimately society. Media literacy is a means of understanding the influence of the mass media, and the impact of rapidly evolving technology on our daily lives. It is also concerned with helping young people develop an informed and critical understanding and enjoyment of how the media work, how they produce meaning, how they are organised and how they construct reality. Whether the study of film, television and other media encourages students to further get involved with these subjects and art forms or not, media literacy is a valuable and necessary life skill.

The European film tradition is a rich and diverse one, which is reflected in its film courses, certainly when compared to the USA, which overall is more attuned to the homogeneous commercial cinema of Hollywood. Although, as discussed above, European film schools and film courses are now more likely than previously to take into account the imperatives of the "industry", the education that is provided across our continent happily is very far from being monolithic and continues to reflect the cultural mosaic that numbers the Lumières, Méliès, Eisenstein, Dreyer, Vertov, Bresson, Buñuel, Fellini, Bergman, Tarkovsky, Wajda, Godard, Fassbinder, Angelopolous, Marker, Wenders, Kieslowski, Loach, Almodóvar, and Haneke amongst its great artists.

## 2. Degree profiles

BA in Film and TV Production. This is sometimes called Media Production but can also be called BA in Communication Design. Typical elements include: practical film production, history and theory of the discipline, professional practice, production management/producing, research and participation in student and public film festival. There is some level of specialisation in certain degrees but in post communist countries specialisation starts immediately in the 1st cycle.

2nd Cycle

In the 2nd cycle students specialise in particular areas of production screenwriting, cinematography, sound recording, post production and documentary, fiction, animation and production design. Often in this cycle students come from other disciplines like anthropology, music, journalism, business and the degree has many features of a conversion programme. 2nd cycle graduates can come from another background but are eligible to enter into professional practice Students often take the 2nd cycle to acquire another specialisation/orientation (e.g. go from editing to directing).

Typical elements of the 2nd cycle include extended self initiated projects and productions, theory of storytelling and narrative and in some cases, a dissertation and a public screening in public film festivals. Advanced self analysis and critical thinking and a more theoretical focus are features of 2nd cycle degrees. However, the International Masters degree offered in Central and Eastern Europe is a production degree. Typically 2nd cycle degrees have greater industry involvement.

3rd Cycle

There are no PhD programmes in Film Production in Europe.

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**Typical Occupations**

Graduates are equipped to enter some level of professional practice, usually entry level in production and post production companies and television companies. Graduates are also eligible for union membership.

2nd Cycle

Graduates are equipped to enter professional practice. 2nd Cycle programmes are more focused on self development and 2nd cycle graduates can come from another academic background but can also enter into professional practice. Students often take the 2nd cycle to acquire another specialisation/orientation - go from editing to directing.

3rd Cycle

3rd Cycle studies are usually in the area of Film Studies and usually for an academic career.

**Role of Subject Area in other Degree Programmes**

Film production can be a major in a design degree and can also be a minor subject in a Film or Media Studies degree.

### 3. Learning Outcomes and Competences

There are philosophical differences between different forms of film or production education. Some programmes are highly oriented towards professional education, with an emphasis on the industry, whereas other programmes are oriented towards the individual student and promotion of the artistic or experimental approaches. Tensions exist between those trained under the traditional apprenticeship system of training and those educated formally in production; however, the traditional apprenticeship system has declined as second-level education has increased the expectation of formal qualification at third and fourth level.

Practices in production education vary – there is no single standard approach. In some academies, particularly in Eastern Europe, the emphasis is on specialization in a particular department (eg. cinematography) at undergraduate level. Other institutions adopt the policy of integrating film, television, and animation, although the balance varies. There may be some degree of specialization, but the acceptance is that the students will develop a broader skills base and will also study film history and media theory. Within the academy, a strong theoretical component is widely considered valuable in generating stories to tell and reflecting on ways of telling those stories.

**Aims**
- The primary aim of the educational programme is to provide a rigorous disciplined approach to theory and practice at an undergraduate level
- Develop a theoretical, critical and reflective understanding of a wide range of media forms
- Originate and develop media content, in particular documentary, drama and animation projects
- To work across diverse media formats: the still and moving image, broadcasting and the web
- To prepare learners for work in the rapidly developing media and cultural industries, in their national industry and internationally
- To enable learners to gain a working knowledge of professional standards and operational procedures
- Foster creativity and conceptual thinking

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**Learning Outcomes**
<u>Specific Competences</u>

On completion of the first cycle programme, learners will be able to:

- Critically evaluate the theory, concepts and practice of contemporary media form and content
- Understand the history of media and the relationship between media and the culture of which it is a part
- Demonstrate understanding of the culture and histories of cinema and broad-casting and their relationship to society
- Utilise all the elements of text, image, sound and story telling and originate and develop creative content
- Work across diverse media formats: the still and moving image, broadcasting and the web
- Demonstrate proficiency in their chosen specialism
- Have a working knowledge of professional standards and operational proce-dures and equipment in a range of related media industries
- Demonstrate knowledge of legal and ethical obligations and health & safety standards relating to production
- Skilled in camera, sound, editing and directing

<u>Generic Competences</u>

- Communicate effectively and responsibly and participate effectively as part of a team
- Critically analyse, reflect on and critique media communication
- Make effective use of information resources and information technology and software
- Engage in problem formulation and creative resolution through analysis, synthesis and critical thinking on an individual and team basis
- Initiate projects and independent productions to a professional standard
- Initiate independent projects, identifying sources of funding and distribution
- Refer to and continue to develop a range of conceptual and transferable skills (e.g. research skills)
- Have a working knowledge of the historical development of technology, aesthetics and content
- Develop awareness and adopt a critical, creative and innovative approach to technological advances in production – equipment/software, adaptability, flexibility, transferrable knowledge

In the same way that there are various approaches to production education at undergraduate level (e.g. specialist versus integrated), there are three main types of second cycle programme, each with its own set of aims and learning outcomes:
<u>conversion</u>
<u>deep specialization</u>
<u>theoretica</u>l.

**Second cycle** conversion **programmes** are designed for students whose primary degree is in an unrelated discipline. Most candidates will not have production experience and will be expected to meet similar objectives to the first cycle production graduates as described above. In terms of their written dissertation, they are expected to undertake more original research, engage with critical theory at a deeper level and demonstrate a higher standard of analysis than a first cycle dissertation. They will also be expected to develop the requisite production skills in a much shorter time-frame.

Additional Learning Outcomes at conversion second cycle

On completion of the second cycle conversion programme, learners will be able to:
- Demonstrate all of the skills and competencies attained by a first cycle student
- Undertake original research and offer deep, critical analysis of research findings
- Quickly assimilate information and deliver media projects to a professional standard
- Demonstrate an appreciation of the business, professional, ethical, and legal issues of creating media content
- Work independently to practice and hone production skills
- Develop keen awareness of funding opportunities and appropriate distribution channels
- Initiate and actively seek networking opportunities (eg. know which competitions to enter and festivals to attend, join appropriate professional organizations)
- Take responsibility for his/her own learning and continuing professional development
- Engage in problem-solving activities
- Develop improved transferrable skills such as teamwork, critical thinking, and rapid decision-making

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**Second cycle** deep specialization **programmes** are designed for learners who have a primary degree in production, with general and all-around production skills. They may have majored in a particular aspect of production or a particular genre. However, at this specialized second cycle level, they are expected to build on their experience and attain extremely high levels of expert knowledge. The specific competences are dependent on the area of specialization (i.e. a cinematographer will acquire different skills to someone working in post-production sound).

### Additional Learning Outcomes at deep specialization second cycle

- Take responsibility for his/her own learning
- Consistently produce an expert performance of their specialized role on multiple productions
- Have a thorough understanding of the media context in which he/she will operate
- Reflect critically on his/her own practice and integrate the learning arising into their approach to production
- Take significant responsibility for their role in initiating productions or in innovating techniques within their department
- Engage in problem-solving activities
- Develop improved transferrable skills such as teamwork, critical thinking, and rapid decision-making

**Second cycle** theoretical **programmes** are usually aimed at those who specialized in production at first cycle, or who have pursued other non-production disciplines. This type of programme does not include a production element: it is focussed on contextual and historical literature.

### Additional Learning Outcomes at theoretical second cycle

On completion of a theoretically-based second cycle programme, learners will be able to:

- Research and manage information sources effectively, using relevant literature, databases, and electronic resources
- Critically analyze individual research findings and those of others
- Write accurately and fluently in the academic context
- Confidently present and defend research findings
- Take responsibility for his/her own learning
- Have deep knowledge and demonstrate thorough understanding of cinematic/media history and culture
- Have deep knowledge and demonstrate thorough understanding of the context in which film/media is produced
- Analyze and evaluate current debates within contemporary media theory

## 4. Workload and ECTS

**1st Cycle**

3 to 4 years 180 to 240 credits

**2nd Cycle**

1 and 2 years 60, 90 and 120 credits

**3rd Cycle**

3.5 years

## 5. Assessment strategies

The key common features of assessment in film production education are that assessment is both continuous and summative. There is much variation based on the approach of the individual school.

### Individual work

Animation is largely an individual activity in the college environment, with the animator taking complete responsibility for all aspects of film-making. In industry, animators are frequently required to work as part of a team. The animator can be assessed on both the films produced and their records of how they made their decisions.

Some institutions require students to produce a short film individually, being responsible for all roles. This may be a one-off requirement or continuously over several semesters.

At foundational level (usually year one), module assessment may include the execution of basic exercises (e.g. to shoot and edit a short sequence) and some practical tests (e.g. camera operation).

Some institutions require students to work as part of a crew for the majority of their college career. Resources available will sometimes determine the approach of the educational institution.

Whether students produce solo films or work in groups, there is assessment of the individual learner.

Students are not examined on finished films alone. It is the student's role and performance in that role, in the production that is assessed. The student is assessed by a team of examiners (lecturers) rather than an individual.

The film text is accompanied by a body of written work (which may include drawings and plans, photographs, spreadsheets, word-processing documents). Various institutions have different requirements, but the common theme is that the student maintains a production file, production diary/production log, and possibly, a critical reflection. This would include whatever paperwork is involved in the crew role, preparatory, shoot records (eg camera report sheet), and post-production. There may also be a requirement for a written report of the student's perception of the project, reflecting on their performance and the learning experience.

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The students' accounts collectively inform the assessment team and function as some element of peer assessment, even if informally. There is variation in the levels of staff supervision of student shoots; observations made by staff on a shoot will also inform assessment of individual students.

In some institutions, students defend their work on a production at a group screening, which is similar to a critique that takes place in art-based programmes. In others, students attend an individual exit interview with the assessment team. In this situation, the student has the opportunity to comment on their role in the project and their reflections on their performance. They may also be questioned about their production file/diary/log/critical reflection.
In both instances, the assessors are seeking to establish who is responsible for what element of the production, and how individual students contributed to it.

Example: Final year assessment Hochschule für angewandte Wissenschaften, Fachhochschule Würzburg-Schweinfurt:
In the final semester, each student participates as crew in two film projects: once in an A role, once in a B role. The A role could be director, cinematographer, editor, possibly art director. The B role would be all other crew roles. During the shoot, each crew member is required to write a daily log.
The finished film is screened to the faculty and assessed individually on a scale from 1 – 100 with 'failed' below 50 and 'high distinction' above 84. The film is then given the average mark.
In a second step, the logs are assessed in view of how crew members fulfilled their position/ function and the reporting is compared. The results may vary between +10 and -10 points against the mark for the film.
This procedure assesses both the quality of the film as well as the individual contribution. It allows the recognition of the level of effort and achievement.

Other schools may adopt a similar 'major role/minor role' combination over several productions, with each student making an individual submission of production file and other specified documentation. The levels of grading for pass rate and classification vary from institution to institution.

### Professional internships
Also referred to as placements or work experience, some institutions include an internship as part of the programme. If a placement is considered for ECTS purposes, it must be assessed. Internships must offer a genuine learning experience for the student. The placement co-ordinator would arrange briefing/training for the host (employer), as their input is required in evaluating the student's performance. A supervisor would be assigned for the student, often the person co-ordinating the placement, who would meet the student, usually on-site, at regular intervals during their internship period. Internships may also include a component of self-assessment.

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**Guidelines Institutional and Subject Review for Higher Arts Education Programmes** as developed by inter}artes and adopted by artesnet**Europe**

| Institution and subject areas for review | Quality Assurance & Enhancement Policies, Procedures & Processes |
|---|---|
| GENERAL PRINCIPLES | • based on a set of common and shared principles underpinning quality assurance irrespective of differing national approaches; <br> • based on peer review; <br> • involves student participation; <br> • involves participation of professional bodies; <br> • emphasis on the development and use of transparent explicit criteria and processes; <br> • process is open to external scrutiny; <br> • national quality assurance agencies are established; <br> • transparency of procedures through the inclusion of a range of external and international reference points; <br> • need for 'comparability' – European framework; <br> • emphasis on enhancement of quality; <br> • has formal status and outcomes are publicly available; <br> • move to student-centred outcomes based learning; <br> • increased emphasis on the stakeholders (student and employer) in programme planning; <br> • greater transparency about qualifications and standards – European framework providing reference points to establish comparability. |
| SUBJECT REVIEW | **Review objectives** <br> • reviewed against the course/programme aims and objectives; <br> • evaluation of the learning outcomes appropriate to the level and considering external references (benchmarking, codes of practice etc.); <br> • to facilitate increased 'mobility' and the development of the international 'market place' for students; <br> • to ensure the accuracy of public information on the programmes/courses; <br> • 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.

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.

**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 CVs; 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.)

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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.

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

**Review objectives**
- 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 Quality 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.

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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.

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.

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**John Butler**  Birmingham City University
**Bob Baker**  Limerick Institute of Technology
**Anthony Dean**  University of Winchester

**Guidelines for the review of the Institutional and Subject Review for Higher Arts Education Programmes process developed by Strand I of the Inter}artes thematic network**

### 1.  Introduction

Starting in 2003, the **Inter}artes** Working Group for Strand One – Quality Assurance & Enhancement, developed its objectives 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 theme was 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 Strand One Working Group worked in close collaboration with Strand Two – the Qualification Frameworks Working Group, as it was against the work this group was doing on level descriptors and learning outcomes for the arts sector (the Tuning project) 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. The Working Group developed the following shared principles for quality assurance and enhancement 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 European meeting of National Ministers Education in their Bergen Communiqué.[1]

These principles include:
- based on peer review;
- involves strong student participation at all levels of the exercise;
- involves participation of professional bodies and/or employers;
- emphasis on the development and use of transparent explicit criteria and processes;
- process is open to external scrutiny;
- transparency of procedures through the inclusion of a range of external and international reference points;
- need for 'comparability' – (European framework);
- has formal status and outcomes are publicly available;
- the major emphasis on enhancement.

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

In the second phase the Thematic Network member institutions were invited by the Strand Working Group to nominate experienced review 'experts', from which an international group of twenty one teachers and managers from fourteen European countries were selected to be trained in quality assurance and enhancement according to the principles and methodologies developed. This trained group formed the review Evaluation Teams (ET) that tested the developed model for higher arts education in the five selected institutions (see 1.1).

1.1          The purpose of the Methodology set out within this paper is to enable **artesnetEurope** to evaluate the effectiveness of the **inter}artes** Quality Assurance & Enhancement Process that was trailed through five pilot reviews that took place in the following institutions:[2]
• 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 & Theatre, Vilnius (Faculty of Theatre & Film);
• Brno Institute of Technology, Czech Republic (Faculty of Fine Arts, Studios for Painting & Sculpture);
• Akdeniz University, Antalya, Turkey (Fine Arts Faculty).

1.2          The purpose of the Review Evaluation process (set out within this paper) is not to undertake a second, or follow-up, review of each of the five institutions but to enable **artesnetEurope** to evaluate the effectiveness and efficacy of the Institutional & Subject Review process as it has been developed to date.


**2.   Aims & Objectives of the Institutional & Subject Review Methodology**

2.1          The objective of the methodology that was applied in each of the review visits to the five institutions (listed above) was to support each institution to better understand:
• self-evaluation as an effective way to assess quality;
• how self-evaluation is related to external standards and procedures.

2.2          The approach was both subject-based and institutional, looking at self-evaluation as an institutional responsibility to enhance the quality in arts institutions, rather than focusing on the bureaucratic and controlling aspects of quality assurance.

2.3          Through **artesnetEurope** ELIA is seeking to develop this methodology into a recognised independent institutional evaluation programme that may possibly be linked to a European accreditation network for higher arts education. For this reason it is important that the methodology it has tested across the five pilot visits is evaluated.

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[2] It should be noted here that each of the institutions involved in the pilot project was a member of ELIA and that they volunteered to take part.

### 3. Overall Objectives for the Programme of Pilot Reviews

3.1                The overall objectives for the programme of pilot Reviews 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;
- 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;
- 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;
- 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.

3.2                Objectives I, IV, V, and VI can be seen as being central to the original review methodology as it was applied.
**It is the extent to which these particular objectives wee achieved that should underpin this next evaluation process.**

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### 4. The review evaluation methodology

4.1          Review Evaluation Objectives:
- review the institutions responses to the Institutional Review Report that was the outcome of the original Evaluation visit;
- analyse the extent to which these responses have helped the institution to make positive progress in respect of the general principles and objectives of the **inter}artes** institutional review process;
- to make recommendations as to how the review process can be improved in the future.

4.2          Role of the Review Evaluation Team (RET)
         It is the role of the RET to evaluate how and to what extent the original objectives of the **inter}artes** Strand 1 Working Group have been achieved at each institution involved

4.3          Membership & Responsibilities of the Review Evaluation Team
Each RET will comprise three/four members including the Chair and a Rapporteur. The Chair will be drawn from the membership of the Evaluation Team (ET) that undertook the original visit to the institution being reviewed.

4.4          The other two members of the RET will be:
- a member of an Evaluation Team that made a visit to a different institution;
- a trained Evaluator who has not yet undertaken an Evaluation Visit.

4.5          The Chair
Responsibilities include:
- managing the Review Evaluation Visit (REV);
- assigning responsibilities of RET members during the Review Evaluation Visit according to individual skills and experience;
- ensuring that the RET remains focused and managing the process of the visit in a timely way;
- overseeing the final Review Report in collaboration with the Rapporteur;
- close liaison with the Rapporteur and the other members of the RET prior to a visit.

4.6          The Rapporteur
Responsibilities include:
- direct liaison with the host institution in pre-planning the visit, including the preparation of necessary documentation;
- preparation of documentation (agendas, review document, etc) for the Review Evaluation Team (RET);
- Supporting the RET Chair in producing the final report.

### 4.7 Liaison with the Host Institution

The host institution will identify a member of staff to act as an Institutional Facilitator (IF) to work closely with the RET (this may be the person who fulfilled this role on the original Evaluation visit). The IF will have right of attendance at all the formal meetings of the RET and will play a key role in the summary translation of any internal documentation that is pertinent to the Review process.

### 4.8 The Institutional Facilitator

Responsibilities include:
- to liaise with the RET Chair and Rapporteur in the organisation of, and preparation for, the Review Evaluation Visit (REV);
- to liaise with the Rapporteur on the arrangement of a schedule for the REV, ensuring the availability of staff and students of the host institution in accordance with the pre-agreed schedule;
- to co-ordinate the drafting of the Review Evaluation Document (RED) on behalf of the host institution;
- to provide both oral and (when occasionally required) written summary translation of any key internal documentation necessary to expedite the purpose and process of the REV.

### 4.9 Review Documentation

The documentation required to form the basis of the Review Visit comprises:
- a copy of the Self-Evaluation Document (SED) which formed the basis of the main visit of the original Evaluation process;
- a copy of the Institutional Review Report that formed the outcome of the original Evaluation visit;
- a Review Evaluation Document (RED) that provides a codicil to the original SED, that provides the RT with updated information about the host institution.

### 4.10

The first two (extant) documents are already translated into English. The RED must also be translated into English. There is no requirement for any other documentation to be translated into English though the RET may ask the IF to provide oral (or occasionally, where deemed necessary by the RET Chair, written) summaries of any other documentation necessary to the Review process.

### 4.11 The Review Evaluation Document

The RED should be written for the specific purpose of expediting the Review Visit and must be written or translated in(to) English. The RED should include the following sections:
- Section 1: Institutional Update;
- Section 2: Response to Recommendations;
- Section 3: Use Made of the Report;
- Section 4: Effectiveness of the review process.

Information on the content of each of these three sections is give below.

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4.12        Institutional Update (Section 1)

In this section, the institution will provide information on any relevant internal changes and/or developments since the Institutional Review Report (IRR) was submitted. This may include (but should not be limited to) significant changes or developments in the following areas:

• personnel;
• programmes and/or the programme portfolio;
• resources (including estates);
• governance.

4.13        This section should also note any relevant changes in the external context in which the institution operates. This may include (but should not be limited to) significant changes or developments in the following areas:

• arts and/or cultural policy (if relevant);
• the relevant fields of professional practice;
• the laws and/or regulations governing Higher Education.

4.14        Response to Recommendations (Section 2)

In this section, the institution should report on progress in relation to the recommendations made by the original Evaluation Team in their IRR. The Institution should provide a short narrative of how each recommendation was responded to. Where the institution chose not to act on any particular recommendation, a short rationale should be provided as to why this was the case. The institution may also which to make comments on any commendations contained within the IRR where the ET recommended that good practice could be further enhanced or rolled-out across the institution.

4.15        Use Made of the Report (Section 3)

In this section, the institution should outline any of the uses that they made of the IRR – both internally and externally – and any significant outcomes that may have resulted from such uses.

4.16        Effectiveness of the process (Section 4)

In this conclusive section the institution should reflect on the effectiveness of the original process carried out by **inter}artes** Strand One and summarise any constraints and difficulties the institution has faced in making use of the recommendations.

## 5. The Review Evaluation Visits

A Review Evaluation Visit will normally take place over two days. The RET will normally arrive on the evening prior to day 1 (of the REV) and depart after lunch on day 2.

5.2 Indicative REV Programme

Day 0:

I)  the RET arrive at the hotel booked for the visit on the afternoon/evening prior to the formal start of the REV;
II) the Chair and Rapporteur will (normally) meet with the Institutional Facilitator to confirm the programme for the visit;
III) the RET will have dinner together to talk through the programme, consider any update information relevant to the visit and formulate meeting agendas for Day 1.

Day 1:

• RET will arrive at the host institution in the morning;
• meeting with the Rector/Principal of the institution to discuss the purpose and scope of the visit;
• meeting with the senior team to discuss the RED;
• meeting with a representative group of students;
• private meeting of the ET to review the meetings so far and to formulate meeting agendas for Day 2;
• ET have dinner with institutional representatives.

Day 2:

• RET meet with cross-section of academic staff to discuss the RED:
• RET meet with cross-section of staff with administrative responsibilities to discuss the RED;
• RET have private meeting to consider their feedback to the institution and agree the main points of the Evaluation Report (ER);
• RET meet with the Rector/Principal of the institution (plus members of the senior team if desired) to feedback any key points that will feature in the ER.

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## 6.  The Review Evaluation Report

6.1         The principle objectives of the Review Evaluation Visit are to assess the extent to which the *Institutional and Subject Review for Higher Arts Education Programmes* process:

1.  supported each institution (including students, teachers, managers and administrators) in gaining expertise on self-evaluation as an institutional responsibility;
2.  assisted the institution in linking internal quality issues with external requirements;
3.  enabled the institution to capitalise on, and transfer good professional practice by linking with local and regional communities and businesses and cultural and professional organisations;
4.  assisted the institution in valuing and preserving its own cultural, artistic, and pedagogical character;
5.  promoted a co-ordinated, bottom-up approach to all implications of the **Bologna** process for the arts.


6.2         **artesnet**Europe Strand Two QAE and QF Working Group will produce a report to be made available to the relevant European authorities, EURASHE, ENQA etc.


6.3         Indicative content of the Final Report to be made available to the relevant European Authorities-

• Problems and constraints faced by the Institutions in responding positively to any recommendations that were made as a result of the **inter}artes** Strand One process.
• To highlight any possible specific deficiencies within the European Higher Arts Education sector that maybe inhibiting development and inhibiting 'change' agendas.
• The appropriateness of the Peer Review process employed during the Pilots within the context of the Higher Arts Education sector.
• Any perceived challenges that may have arisen and are defined by the Higher Arts Education Sector with regard to its role as a harbinger/guardian of European cultural diversity.

## 7. Analyses of Review Evaluations 2010

Key to Analyses of Recommendations

The *impact* and the *response* to each of the recommendations made to the institutions as a result of the pilot reviews undertaken during **inter}artes** and **artesnet**Europe from 2006 to 2010 will be analysed using the following –

| Factors | Impact & Response Rating |
|---|---|
| Little or no support for change | 1 |
| Understanding and willingness displayed but inhibited by constraints and stakeholder difficulties | 2 |
| Developing policies and strategies | 3 |
| Good policies and strategies but not fully embedded | 4 |
| Exemplary practice, good policies and strategies, fully embedded | 5 |

**Criteria for the analysis of progress in the Quality Assurance and Enhancement and the reform of Learning, Teaching & Assessment processes in each Institution**

On the basis of information gathered during the 2010 Evaluations progress in the establishment of quality assurance and enhancement methods and the reform of learning, teaching and assessment processes will be done using the same Scale shown above for each Institution, using the following criteria.

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| Quality Assurance of Teaching Learning and Assessment Analyses Criteria | Rating (as above) 1,2,3,4,5 |
|---|---|
| Appointed or identified individual with QA&E responsibilities | |
| A transparent institutional management support structure (i.e. QA&E committee, board etc of senior personnel) | |
| Transparent and disseminated policies and strategies | |
| Embedded 'learning outcomes' and written assessment criteria | |
| Changes in learning and teaching methodologies to support 'student centred learning' | |
| Student engagement with the QA&E process | |
| Employer engagement with the QA&E process | |
| Institutional management engagement with the QA&E process | |
| Faculty/School engagement with the QA&E process | |
| An online QA&E management system | |
| Staff development policies and strategies for change | |
| The development of a research culture | |
| Institutional, faculty, school-capacity to share best practices in research, learning teaching and assessment | |

Evaluation of the Review Process will also include information on:
• national Ministry perspectives of QA&E developments, comparability of processes employed in each country and the extent of preparation and training for QA&E developments;
• a comparison of Institutional perspectives, awareness and motivation and the relationship between institutional QA&E peer review processes employed (i.e. EUA) and subject level engagement;
• the **artesnetEurope** perspective of the use of peer reviews and international perspectives;
• artesnet impact in comparison to national bodies and their use of international experts and peers.

Easy Guide to a Self-Evaluation Visit **artesnet**Europe:
**Quality Enhancement Institutional Review**

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**Radu Pulbere**  University of Art and Design, Cluj-Napoca

**Guidelines for institutions**
**about to receive an Institutional Review**
These guidelines have been written by Professor Radu Pulbere from the University of Art and Design Cluj-Napoca, Romania. Cluj Napoca was the first university to receive an Institutional Review visit by the **inter}artes** team and Radu was the Liaison Person for the university. He decided to produce these guidelines to help other institutions, who like his had little experience of receiving such visits and QAE processes and who were trying rapidly to fully engage in the **Bologna** process. Cluj has subsequently achieved the highest QA standards from ARACIS, the Romanian national QA agency, and Radu has been trained as an international QA expert and participated in Institutional and Subject Review visits.

Dear colleagues,
        This document should be considered as a support document useful both for your higher arts education institution where the first Quality Assurance and Enhancement (QAE) visit made by an international group of experts is going to take place and the Liaison Person nominated by your institution.

This document has been drawn up in a university fellow-like state of mind. Our own institution has also been a part of this Evaluation Programme. Therefore, we would very much like this document to provide you with a series of recommendations, counselling or explanations that cannot be precisely mentioned or detailed in the application. The usefulness of this information has been proved through different examples of good practice by previous evaluations experienced within the European **inter}artes** Programme.

This Quality Assurance and Enhancement visit is part of a series of pilot evaluation exercises applied in different European countries by teams of evaluation experts trained within Birmingham City University, UK. Thus, the atmosphere, the mechanisms and the procedures are familiar to the universities where this type of Quality Assurance is already established, although new as procedure. Still, they are not familiar to our universities. Therefore, we are confronting a new type of cultural challenge. From this point of view, we assure you that this exercise will be extremely useful for your institution, such as it has already been for ours.

There are some interesting aspects to be remembered:
1. it is your own institution who applied for this evaluation;
2. the Evaluation Team works according to criteria and methodology arrived at by a consensus of peers from the European Arts Higher Education sector and supported by the European Network of Quality Assurance agencies (ENQA);
3. the experts are not paid, nor does the institution pay any fee for this evaluation;
4. the results of the evaluation procedures and their recommendations are strictly confidential and for your use only, they will not be publicly disseminated.

The following document has a practical, utilitarian purpose, not a normative one.

### Preparation of the International Institutional Evaluation Visit

The Quality Assurance and Enhancement Institutional Evaluation by a group of international experts is first of all a useful exercise in which the institution should involve a big and diverse number of academics, administrative and technical staff and students. The Quality Assessment requires first of all that the entire academic community should participate and be aware of the issues of the Quality Assessment Process and of their own contribution within.

The Self Evaluation Document (SED) represents the main source of self-analysis and the information contained within should be as precise, definitive and obvious as possible. This information needs to be endorsed and contributed to by the different working groups to be met by the Evaluation Team during the two visits. The contribution of every member involved in the elaboration of the SED will also ensure wide knowledge of, and enable full discussion of these documents.

The involvement of the students and their contribution is also very important. They are the main objective of this educational process and they also need to be fully involved as an active component in this evaluation. It is also important to gain the support and presence within the evaluation of former graduates and employers, as well as partner institutions, galleries or companies. Their engagement and their arguments will confirm the social and professional integration of your graduates.

Preparing information on the general presentation and implementation of the **Bologna** process, the national university evaluation/accreditation system, as well as the particularities of higher arts education and the position of your institution in your country are also of very useful for the review process; as this is key to the international peer review team understanding the national characteristics/indicators during their first preliminary visit.

The purpose of the Preliminary Visit of the Evaluation Team is:
a. to discuss the Self Evaluation Document and identify omissions or unclear aspects;
b. to work together;
c. discuss the distribution of the roles;
d. to create the opportunity for the representatives of the institution to actually meet the evaluation team;
e. to meet the diverse groups and levels of the institution, in order to directly achieve the necessary information and to ask for their contribution to the self-evaluation documents;
f. to meet students, graduates and employers;
g. to ask the institution for additional information/documents/reports to the SED;
h. to visit the studios and the educational support;
i. to prepare the Main Visit.

It is also important that the people who meet the Evaluation Team speak good English. If this is not possible, please ensure professional translation and interpretation. It is important that the interpreter has the necessary time to accurately translate the information, dialogue or questions as well as some support documents.

The working programme of the Evaluation Team is very intense and full and all their activities are clearly planned according to a specific protocol. It is very important that everybody should precisely stick to the programme. The evaluators appreciate good organisation and the capacity of respecting the deadlines.

During the visit, the Evaluation Team need a room of their own, which should be equipped for work with Internet connection, seating for 6 or 7 persons, in the vicinity of the meeting rooms programmed throughout the visit. The Evaluation Team will specify, for each meeting, the composition of the group belonging to the host institution to be met.

An important aspect of the first visit is to prepare the main visit by exercising the protocol and its activities in order to make it familiar to everybody. At the same time, the Evaluation Team will request the revision of the SED to be completed with any missing information. The main visit represents the official visit according to the protocol. The meetings with the different groups and representatives of the institution, management, students, staff, and employers are repeated to test if the information given in the SED is true and correct.

The Liaison Person ensures the operative contact between the Evaluation Team, more precisely, the head of the Evaluation Team and the representatives and the board of management of the institution. This is the person responsible for all communication between the institution and the Evaluation Team: for disseminating information internally; all aspects concerning the preparation and development of the two evaluation visits; sending of documentation and organisation of the

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programme. This person's activities start with the preparation of the visit and end after receiving the evaluation report of the institution. It is crucial that the Liaison Person has the entire support and trust of the management of the institution. During the evaluation visits, the Liaison Person will be the interface between the Evaluation Team and the institution, in all-operative aspects. The Liaison Person is constantly verifying if the necessary information has been sent and received by the partners. The Liaison Person is in charge of every technical aspects of the evaluation visit: transport, accommodation, information, working space, necessary appliances.

The workload of the Liaison Person from the institution will be highly demanding. Therefore, it is advisable that this person should be assisted by a small working group for necessary technical and secretarial support.

19th January 2010
**Professor Radu Pulbere**
University of Art and Design Cluj-Napoca, Romania

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**John Butler**  Birmingham City University

This is not intended to be a definitive list, nor is it universally agreed definitions of these terms, rather it has been produced to help colleagues in institutions in non-English speaking countries understand terminology often used in the **artesnetEurope** review processes.

## ASSESSMENT

Assessment is the process to evaluate if a student has achieved, and the level of achievement, of the prescribed learning outcomes for a specific course unit, module or period of study.

**SUMMATIVE ASSESSMENT** Formal summative assessment takes place at the end of the unit, module or period of study to measure the student's level of achievement against the specific unit, modules learning outcomes.

**FORMATIVE ASSESSMENT** Formative assessment takes place within the unit, module or period of study to help the student and staff understand the progression and development of the student and identify strengths to be built upon and weaknesses to be addressed during the remainder of the unit, module. Formative assessment normally does not contribute to the final assessment.

**CONTINUOUS ASSESSMENT** Continuous assessment refers to the situation where assessment as described above takes place within the normal teaching period of the unit, module or period of study but does contribute to the final assessment. This often happens where there are a number of projects or elements developed during the unit, module.

**RE-SIT ASSESSMENT** Students who have not been able to take, or pass, an examination or assessment on the first date scheduled may be offered the opportunity to take a re-sit examination or assessment at a later date.

**ASSESSMENT CRITERIA** Description of what the student is expected to do, in order to demonstrate that a learning outcome has been achieved. They are used as reference points by the lecturer and students in the process of assessment, acting as a checklist to inform if the student has passed, and identify their academic strengths and weaknesses within the unit, module.

**ASSESSMENT METHOD** Assessment can be of: written, oral and practical tests/ examinations; projects; a body or piece of work; performance and portfolios produced within the course unit or module.

**ASSESSMENT GRADE** The assessment grade measures the level of achievement at a final (summative) assessment based on the overall performance within an individual course unit or module in the study programme.

## COHORT

The group of students that start a degree programme in the same year is known as a cohort.

### COMPARABILITY/RECOGNITION

Recognition by institutions through the use of qualification frameworks, level descriptors, ECTS and the Diploma Supplement ensures comparability of students' achievements and skills and facilitates easier student mobility and transfer.

### COMPETENCES (see Learning Outcomes)

### COURSE UNIT (see Module)

### COURSEWORK

Coursework defines required tasks within a course unit or module.

### CREDIT

A quantified means of expressing the volume of learning based on the achievement of learning outcomes and their associated workloads measured in time.

**CREDIT ACCUMULATION** In a credit accumulation system a specified number of credits must be obtained in order to complete successfully a semester, academic year of a full study programme, according to the requirements of the programme. Credits are awarded and accumulated only when the successful achievement of the required learning outcomes is confirmed by assessment.

**CREDIT LEVEL** Credit level is an indicator of the relative demands of learning and of learner autonomy. It can be based on the year of study and/or the cycle.

**EUROPEAN CREDIT TRANSFER SYSTEM (ECTS)** The European Credit Transfer and Accumulation System (ECTS) is a student-centred system based on the student workload required to achieve the objectives of a programme of study. These objectives should be specified in terms of learning outcomes/competences to be acquired. ECTS is based on the principle that 60 credits measure the workload of a full-time student during one academic year.

ECTS is part a system for increasing the transparency of educational systems and facilitating the mobility of students across Europe through credit accumulation and transfer.

### CYCLE

A cycle is a course of study leading to an academic degree. One of the objectives indicated in the **Bologna** Declaration is the adoption of a system based on three cycles – undergraduate, graduate and Doctoral studies.

**CYCLE DESCRIPTOR** Generic statements of the expected outcomes of a period of study that equals one of the three cycles as identified in the **Bologna** Process. Such a descriptor provides clear points of references that describe the level and outcome of a degree programme.

**FIRST CYCLE** The first cycle (Bachelors)

**SECOND CYCLE** A second cycle (Masters) degree is a higher education qualification awarded after the successful completion of second cycle studies and may involve some research work. A student normally takes it after completion of a first degree.

**THIRD CYCLE** The third cycle (PhD – Doctor of Philosophy). This is a contentious level with a strong divide across the European HAE sector.

## DIPLOMA SUPPLEMENT

The Diploma Supplement is an academic transcript designed to provide a current description of the nature, level, context, content, ECTS and status of the studies that a student has studied in higher education. It is based on the model developed by the European Commission, Council of Europe and UNESCO/CEPES and intended to act as academic passport to facilitate greater student mobility. It improves international transparency and the academic/professional recognition of qualifications.

## EXAM BOARD

An exam board is a formal meeting, whose membership includes representatives of the academic staff involved in assessment (and External Examiners when used), and at which the assessment results are endorsed, formally recorded and degree awards are approved.

## EXTERNAL EXAMINER

External Examiners are invited by the institution to be part of the formal assessment process, to help ensure maintenance and comparability of standards across the HE sector. They are normally peers from other HE institutions with specific knowledge and experience of teaching that subject at that level or representatives of the professional subject field. Their role is normally to ensure the process is fair and rigorous with the function of moderator rather than re-assessing the work.

## GRADUATE STUDIES

A course of study undertaken after completion of a first degree and which normally leads to a second cycle degree.

## HIGHER EDUCATION SECTOR

This includes Universities, Polytechnics, Hogescholen, Hochschulen, Academies, etc. who offer at least the first cycle of awards and usually all three cycles and carryout research.

## LEARNING OUTCOMES

Statement of what a student is expected to know, understand and/or be able to demonstrate at the end of a period of learning (e.g. unit, module, course etc.). Learning Outcomes represent a dynamic combination of skills and attributes (knowledge and understanding). They can be divided in subject-specific (related to the student's field of study), cognitive and generic outcomes (common to any degree course). Where possible, learning outcomes should be written as open-ended to allow students develop their own learning experience through the module/unit.
**SKILLS** Skills are abilities formed in learning activities, which can be divided into 'subject specific', 'cognitive' and 'generic' skills.
**COGNITIVE SKILLS** The intellectual skills appropriate to the level of the award including the application, analysis and synthesis of ideas and concepts.
**SUBJECT SPECIFIC SKILLS** The practical, professional and theoretical skills necessary for the practice of the discipline.
**GENERIC/TRANSFERABLE SKILLS** These are skills that are common to awards of the same cycle and include communication, ICT, problem solving and self-evaluation skills.

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### LEARNING RESOURCES

Learning resources include: the specialist accommodation (studios, workshops, teaching rooms); library; student social and study space; equipment; technical and administrative support necessary for the delivery of the approved awards.

### LEVELS

Representing academic development and progression through the three cycles of higher education (a development continuum often represented in years). In some countries this includes secondary school education.

**LEVEL DESCRIPTORS** Level descriptors are generic statements describing the characteristics and context of learning expected at each level. These help guide tutor's expectations of students and they are used to ensue equivalence and comparability across programmes.

### MODULE

As a self-contained learning experience the module has a coherent and explicit set of learning outcomes, expressed in terms of skills/attributes/competences to be obtained, and correlating assessment criteria. Course units can have various numbers of credits.

**MODULE LEVEL** Modules are developed appropriate to the level of study and the learning outcomes are defined and reflect the level of the student's study.

**MODULE CREDITS** Module credits are dictated by the learning outcomes, the workload expected of the student and is usually related to the time commitment required to achieve the outcomes.

**MODULE DESCRIPTOR** The module descriptor is a document that describes the level, credit value, content, aims, learning outcomes, and learning teaching and assessment methodologies of that period of study.

**CORE MODULES** Core modules are those modules that are mandatory to a named award and must be taken by students to achieve that award.

**OPTIONAL MODULES** Optional modules are when students can make a choice from a number of modul;es usually related to their subject.

**ELECTIVE MODULES** Electives are modules that are normally part of a modular scheme when students can choose from a number of modules offered normally be other Departments/Faculties within the institution to gain another learning experience.

### NATIONAL QUALIFICATIONS FRAMEWORKS

The single description at national level, which is internationally understood and through which all qualifications and other learning achievements may be described and related to each other in a coherent way and which defines the relation between qualifications.

### PEER REVIEW

Peer review is based on trained colleagues from other similar higher education institutions being members of the national institutional and discipline/programme periodic review panel.

### PROGRAMME SPECIFICATION

A programme specification is a concise description of the content, aims and learning outcomes for a programme in higher education and includes the learning and teaching methodologies used to achieve and demonstrate these outcomes.

### QUALITY ASSURANCE & ENHANCEMENT

The policies and management procedures a HE institution has in place to ensure the appropriate standards and quality of the student learning experience and the institutions resources. Through these processes the institution evaluates its strengths and weaknesses and is able to strengthen its programmes.

**SELF EVALUATION** Internal and external critical evaluative processes established to understand their strengths and weaknesses, to address them and ensure the standards and quality of the institution and its academic programme.
**STANDARDS** The level of achievement and skills/attributes a student is expected to have for a specific cycle.

### STUDENT CENTRED LEARNING

Is an approach to education focussing on the student's needs, abilities, interests, and learning styles with the teacher as a facilitator of learning. This teaching method acknowledges student voice as central to the learning experience for every student.

### STUDENT SUPPORT & GUIDANCE

**ACADEMIC GUIDANCE** Support given to students to help develop their learning.
**PASTORAL GUIDANCE** Support given to students to help them with personal problems/issues.
**PROFESSIONAL GUIDANCE** Support given to students to help prepare them for the world of work

### STUDENT WORKLOAD

A quantitative measure of learning activities that may feasibly be required for the achievement of the learning outcomes in the given timeframe (e.g. lectures, seminars, practical work, information retrieval, private study, independent research, examinations).

### THESIS/DISSERTATION

A thesis is a formally presented written report/essay, based on independent research work, which is required for the award of a degree (generally second degree or doctorate).

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## TEACHING METHODS

**TUTORIAL** A tutorial is a period of instruction given by a tutor aimed at exploring in greater depth, revising and discussing material and topics presented within a course unit or module.

**INDIVIDUAL TUTORIAL** An individual tutorial is when a student receives one-to-one academic advice and guidance by a tutor.

**GROUP TUTORIAL/CRITIQUE** A group tutorial is when a small group of students discuss their practical work/performance and ideas with one or more tutors.

**SEMINAR** A seminar is normally a staff led discussion on a pre-determined topic with a small group of students (ideally with a maximum of 15 students). In many institutions student-led seminars are seen as a useful tool to help students articulate their ideas and often an element of the assessment process.

**LECTURE** A lecture is a presentation of a body of knowledge/ideas by a lecturer to a large group of students.

## TRANSPARENCY

Is a process which is open and accessible to outside bodies, making it more democratic and accountable to external agencies.

**Floris Solleveld**  European League of Institutes of the Arts (ELIA)

**This article summarizes the findings of a survey of the research landscape in higher arts education (conducted within the framework of Strand 3, commissioned by the University of Gothenburg under the supervision of Johan Öberg). It serves as an introduction to the overview that will be published later this year online at the artesnet**Europe** website (www.artesnet.eu) and that will consist of profiles of institutions and programmes engaged in research in the arts. Research in the arts in this overview is used to mean research programmes for artists hosted by institutes of higher arts education, sometimes in cooperation or association with other academic institutions. The more conventional, but more problematic term for this is artistic research, and when it does not give rise to ambiguity this term will be used.**

The overview will mainly focus on third-cycle programmes. This is a pragmatic choice: in the debate that has been going on for the last decade, artistic research has mainly been identified with PhDs in the arts, even though research could also be pursued by senior researchers or independent artists, and MA programmes are required to be research-based. However, the sheer abundance of MA programmes, most of which do not present themselves as 'research programmes', would make the overview unwieldy if included; and for lack of a substantial body of senior researchers, most research in the arts is indeed being practiced by third-cycle students. A number of MA programmes that play an important role in discussions and existing networks have been included. From teh large number of PhD programmes in the United Kingdom, only a sample has been selected. What has been patently excluded is conventional academic research, mainly in philosophy and the humanities, that is hosted by art academies. Also excluded are non-degree postgraduate programmes without a specific research profile, that were largely already there before the emergence of PhDs in higher arts education, and the advent of the 'artistic research' debate.

The need for an overview stems from the rapid proliferation of third-cycle programmes throughout Europe in the period 2000-2010, and particularly in the second half of the decade. Apart from the United Kingdom and Finland, where PhD degrees have been current in higher arts education earlier, and the Baltic States, where previously extant doctorate programmes at art academies have been opened to artistic research, all programmes in the overview date from this period. In the academic year 2010-2011, again, new PhD programmes will start in Offenbach and Vienna, a graduate school will start in Berlin, and a national research school in Sweden. [In the USA and Canada, there is a similar growth in PhDs in studio art (from 2 programmes in 2004 to 17 in 2008), challenging the status of 2-3 year MFAs as terminal degree; doctorates in music (DMA), however, have a much longer tradition.]

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A previous overview of postgraduate programmes is included in Ute Meta Bauer (ed.), *Education, Information, Entertainment* (2001). Since the focus of that overview is not specifically on research, there is only a small overlap with the present overview. A two-year project initiated by ELIA and University of the Arts Berlin (*Re:search – in and through the arts*, 2004-2005) resulted in a comparative overview of approaches towards research, regulations, and proliferation of research in the arts in nine European countries. Presentations of research in the arts per country are in *Research in Art and Design in Finnish Universities* (Academy of Finland, 2007), *Context – Quality – Continuity* (Swedish Research Council, 2007 – executive summary in English), *État de la Récherche 2001-2008: Délégation aux arts plastiques* (French Ministry of Culture and Communication, 2008), *Research Assessment Exercise 2008* (Higher Education Funding Council for England et al., 2008), *Forschung an Schweizer Kunsthochschulen* (Rectors' Conference of the Swiss Universities of Applied Sciences, 2009). Reports by the Dutch Ministry of Education and the Austrian Research Council have argued for further development of a research infrastructure in the arts.

Given that research in the arts is a young discipline, and the fact that many projects take longer to complete than the set 3-4 years of full time study, there are many more researchers currently enrolled than finished projects. Again, the United Kingdom is an exception. There is a comprehensive online database of PhD theses in art & design in the United Kingdom, the ADIT Art & Design Index to Theses: http://www3.shu.ac.uk. Presentations of research projects are in *The Artist's Knowledge: Research at the Finnish Academy of Fine Arts* (2 volumes, 2006/2008); the *Cahiers van het IvOK* publication series (since 2007); *MaHKUzine* (Utrecht School of the Arts, since 2006); *Art and Research* (Glasgow School of Art, since 2006) *Talking loud and saying something* and the *Art Monitor* publication series (Gothenburg University, since 2008); James Elkins (ed.), *Artists with PhDs* (2009); Graeme Sullivan, *Art Practice as Research* (2005); the 2009 Yearbook of the Bern University of the Arts, *Forschung*; and the website of the Centre for Research and Development (University of Brighton, Faculty of Arts): http://artsresearch.brighton.ac.uk/research.

In March 2010, a *Society for Artistic Research* has been founded with the aim of making work in the field of artistic research more accessible through a *Journal of Artistic Research*. Related to this is a multi-year project, coordinated by the Royal Academy, The Hague, to develop a comprehensive *Artistic Research Catalogue* that contains not merely written but also visual and audio material. ELIA is a partner in this project. Since 2004, ten art schools around Europe have formed the *European Art Research Network* (EARN); in 2009, under the auspices of **artesnetEurope**, a *European Forum for Research Degrees in Art and Design* (EUFRAD) was established to bring together researchers and supervisors.  A European Academic Network for research in the arts, jountly coordinated bij ELIA and GradCAM, will start in October 2010.

No attempt has been made in this overview to provide a chronology of the 'artistic research' debate. (A critical overview of the debate in recent years, however, is intended to be part of the publication issuing from ELIA's *Art Futures* project later this year.) Key moments in such a chronology would be the British *Further and Higher Education Act* of 1992, which made higher arts education part of the university system, and the **Bologna** Declaration of 1999, which made the three-cycle structure the general model of higher education throughout Europe, thus opening the way for third-cycle studies in the arts and stating the requirement that MA programmes should be research-based. Since then, the notion of research has become increasingly current in describing and defining artistic practice, also outside the academy.

Elkins (2003/2009) offers a typology of "Three Configurations of Studio-Art PhDs":
• *The dissertation is research that informs the art practice*, as art history, theory, criticism, research in a non-artistic field, or a technical report of the artistic process/product;
• *The dissertation is equal to the art work*, they are either complementary but separate projects, or they blend into a new interdisciplinary product;
• *The dissertation is the art-work, and vice versa*, either by achieving some new form of (written/combined) presentation or by submitting the art work as such, without a written element.

Similar distinctions have been proposed by Frayling (1993), Brown, Gough, and Roddis (2004)[1], and Borgdorff (2006). Although there are differences in terminology, there is a general consensus that there are different ways of combining research, theory, and artistic practice; the debate is rather about which of these approaches are still methodologically valid. These different conceptions of research in the arts inform, though they do not fully overlap with, different types of requirements for the degree work: either a thesis, or a combination of thesis and portfolio, or a portfolio with documentation. In the dominant model, common in the United Kingdom, students are offered a choice between the first two options; in express opposition to this, the Norwegian national programme, Dutch PhDArts and the Flemish FAK favour the latter.

There is a large variety in the institutionalization of research in the arts and in the numbers of researchers around Europe. In the United Kingdom and Finland, more than 1500 and 400 PhD researchers are active at faculties of art and independent art universities. Smaller numbers are active in a national graduate school (GradCAM) in Ireland, a national programme in Norway, networks between universities and art schools in the Low Countries, in Sweden (mainly at Gothenburg university), and at art academies in the Baltic States. Programmes are starting in Austria and Germany. Research outside these countries is largely out of the scope of existing European networks (EUFRAD, EARN), and a research infrastructure still in development.

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[1] Brown, Bruce, P. Gouch and J. Roddis (2004) "Types of Research in the Creative Arts and Design". Discussion Paper, University of Brighton: http://artsresearch.brighton.ac.uk/links/practice-led/4_research.pdf. For other references see chapter 12.

## List of institutes in the overview as per academic year 2010/2011

| Institute<br>City /Country | degrees | 3rd level<br>students | type |
|---|---|---|---|
| **FAK (formerly IvOK)**<br>Louvain, Belgium | doctoraat (PhD) | 27 | association |
| **Orpheus / DocARTES**<br>Ghent, Belgium et al.* | PhD | 28 | network |
| **GradCAM**<br>Dublin, Ireland | PhD | 33 | national institute |
| **Gothenburg University**<br>Gothenburg, Sweden | PhD, AD | 45 | graduate school |
| **Malmö Art Academy**<br>Malmö, Sweden | PhD | 6 | graduate school |
| **Norwegian Fellowship Programme**<br>Bergen et al., Norway** | diploma | 41 | national institute |
| **Aalto (formerly TAiK)**<br>Helsinki, Finland | DA | 202 | graduate school |
| **Sibelius Academy**<br>Helsinki, Finland | Lic, PhD, Dmus | 70 | graduate school & network |
| **HfG Offenbach**<br>Offenbach, Germany | PhD | starting | PhD programme |
| **University of the Arts**<br>Berlin, Germany | diploma | starting | graduate school |
| **ENSBA / La Seine**<br>Paris, France | diploma | 12 | postgraduate programme |
| **IRCAM**<br>Paris, France | PhD | 26 | research institution |
| **ESADSE**<br>St. Étienne, France | diploma | 8 | postgraduate programme |
| **PhDArts**<br>The Hague, Netherlands | PhD | 6 | association |
| **MaHKU**<br>Utrecht, Netherlands | MA, PhD | 2 | graduate school |
| **Academy of Fine Arts**<br>Vienna, Austria | PhD | starting | graduate school |
| **HKB Bern / Y**<br>Berne, Switzerland | MA | only MA | association |
| **ZHdK**<br>Zurich, Switzerland | MAS, PhD | 44 | graduate programmes |
| **AFAD Bratislava**<br>Bratislava, Slovak Rep. | PhD | 27 | PhD programme |
| **University of the Arts**<br>London, UK | MPhil, PhD | 170 | graduate school & programmes |
| **RSAMD**<br>Glasgow, UK | MPhil, PhD | 20 | association |
| **Brighton CRD**<br>Brighton, UK | MPhil, PhD | 70 | graduate school |
| **CultureLab**<br>Newcastle, UK | MA, PhD | 20 | graduate programme |
| **Slade School of Art**<br>London, UK | MPhil, PhD | 12 | graduate programme |
| **Royal College of Art**<br>London, UK | MPhil, PhD | 134 | postgraduate institute |

\*    The Docartes programme has 8 partners in Flanders, the Netherlands and the United Kingdom; it is co-ordinated by the Orpheus Institute, Ghent.

\*\*   The Norwegian Fellowship Programme involves all Norwegian art academies and several university departments; it is co-ordinated by Bergen National Academy of the Arts.

## Overview per country

In the **United Kingdom** research in the arts is largely conducted at faculties of art at universities. One art school conglomerate (University of the Arts London) has independent university status. Often research is brought together in graduate schools (CultureLab, Newcastle; CRD, Brighton; CCW Graduate School, London; Cerenem, Huddersfield; ADRC, Sheffield). Fees for PhD research are substantial, around GBP 5000 a year; funding often comes from the AHRC and other Research Councils. Standard duration is 3 years, but the majority of students are part-time (RAE 2008). One reason is that students often already hold a teaching position when they start their PhD; another is that they need to work to pay for their studies. The United Kingdom is where PhDs in the arts first got institutionalised in the early 1990's, and as a result the number of PhD students is much higher than anywhere else in Europe. Also, unlike in other countries, a PhD is increasingly a requirement for a career in higher arts education – the 'entry level' for an academic career.

See also: RAE 2008: www.rae.ac.uk

ADIT Art & Design Index to Theses: www3.shu.ac.uk

Institutions and resources: http://artsresearch.brighton.ac.uk/links/practice-led

In **Ireland** all PhDs in the arts have been concentrated at GradCAM (Graduate School of Creative Arts and Media, Dublin), in which institutes from Cork, Dublin, Dun Laoghaire and Belfast take part. HAE in Ireland takes place at *institutes of technology*, i.e. not universities; but GradCAM students are awarded their degrees by the institution they are registered with. There are now approx. 40 PhD students and associate researchers doing a PhD at GradCAM. Funded positions are normally for four years; the stipend is approx. € 16000 annually.

See also: www.gradcam.ie

In **Finland** there are five HAE institutions with university status. The majority of doctorates is awarded by Aalto University and Sibelius Academy [approx. 10 Doctors of Art and 8 Doctors of Music per year]. There are further PhD programmes at the Theatre Academy; Finnish Academy of Fine Art; and University of Lapland, faculty of art and design. Other universities are engaged through the Doctoral Programme of Music, Theatre and Dance hosted by Sibelius. Standard duration for a doctorate is four years. However, of more than 400 registered third-cycle students less than half study full-time, and only 30-40 obtain a PhD annually. [This is because study is free of charge, but funded positions are scarce.] Finland recognizes a licentiate degree, roughly equivalent to an MPhil, but only Sibelius has awarded it in recent years. There have been postgraduate studies at Finnish art universities since 1981/1982, full doctorates since 2003.

See also: Evaluation Report *Research in Art and Design in Finnish Universities*:

www.aka.fi/Tiedostot/Tiedostot/Julkaisut/04_09 Research in Art and Design.pdf

Research databases: https://reseda.taik.fi  http://ethesis.siba.fi/ethesis/

Kota database: https://kotaplus.csc.fi/online/Haku.do

**Norway** has a funded programme for third-cycle study in the arts that leads to a diploma at PhD level – though explicitly *not* a doctorate. It is hosted by Bergen National Academy of the Arts, and includes 28 students from 8 HAE institutes and departments. The programme has been running since 2003. Funding within the National Norwegian Artistic Research Fellowships Programme is for three years at NOK 353.000 per year (€ 43.500). Additionally, the programme is open to students who can secure external funding.

See also: www.kunststipendiat.no/

**Sweden** has PhD programmes at Gothenburg University, which contains a cluster of art schools (45 students, since 2000), and at Malmö Art Academy as part of Lund University (6 students, since 2008). There is a co-operation between University College of Dance, Stockholm and Sibelius Academy, Helsinki. A *National research school in the arts* has been created in 2010, combining all doctoral research in Sweden, coordinated by Gothenburg and Malmö/Lund. At the same time, the Doctor of the Arts (AD) degree has been created, existing alongside the PhD but with a stronger emphasis on the artistic product. Most researchers hold salaried positions at approx. € 2000 monthly. The duration of the doctorate is set at 4 years, but the average time for PhDs to complete is 6 years, part of which is devoted to other activities (teaching).

See also: Gothenburg University: www.konst.gu.se/english/doctoral_studies
Malmö Art Academy: www.khm.lu.se/phd/index.html
Report *Context-Quality-Continuity*: www.cm.se/webbshop_vr/pdfer/VR2007_06.pdf

In **Belgium**, HAE institutions as *Hogescholen* do not have university status, but have entered into associations with universities. Two important institutes, the Orpheus Institute and the Faculty of Architecture and the Arts (FAK, formerly IvOK), are hosted by the K.U. Leuven Association, which unites five art schools. The doctoral programme in music DocARTES is international: it operates in a network with Dutch and UK partners, with the aim to realize a European doctoral curriculum in musical arts. FAK, likewise, has strong links with the Dutch PhDArts programme. Hogeschool Sint-Lukas Brussels hosts a 'master-after-master' research programme *Transmedia*. There are no similar initiatives in the Wallonian community. The K.U. Leuven provides two-year funding for doctoral projects, renewable once.

See also: www.orpheus.be
http://associatie.kuleuven.be/fak/
(also contains an overview and reports of artistic research conferences around Europe)

In the **Netherlands**, HAE institutions as Hogescholen do not have university status. The Royal Academy and Conservatoire, The Hague and Leiden University co-operate in an *Academy for the Creative and Performing Arts*, which hosts the PhDArts programme and participates, along with the Amsterdam Conservatoire, in the DocARTES programme. Two PhD students are also hosted by the Utrecht School of the Arts, related to the MaHKU research Master's programme; the Jan van Eyck Academie offers postgraduate one- and two-year research residencies for artists and theorists.

The Netherlands Organisation for Scientific Research will run a pilot funding two artistic research projects, with a set duration of four years and an initial salary of € 2000 / month approx.

See also: www.phdarts.eu

www.mahku.nl

www.kabk.nl/faculteitderkunsten/index/-/en

**Switzerland** does not allow art academies to grant doctoral degrees, but the Zurich University of the Arts runs several PhD programmes in partnerships with University of Art & Design Linz (*Interface culture*), University of Vienna (Scenography), and University of Plymouth ("Z-Node" of the Planetary Collegium). The Master's programme Y at Bern University of the Arts receives funding from the Swiss Research Council.

In 2009, the Rector's Conference of Swiss Universities of Applied Sciences published the report Forschung an Schweizer Kunsthochschulen 2008, which gave priority to developing and consolidating Masters courses over establishing PhDs or doctoral programmes.

See also: Report *Forschung an Schweizer Kunsthochschulen*:

www.kfh.ch/uploads/doku/doku/20090304_fe-khs_bericht_de_3.pdf

www.z-node.net  http://sceno.zhdk.ch  www.interface.ufg.ac.at/interface

www.hkb.bfh.ch/y

In **Germany** only some of the Kunsthochschulen have right of promotion, like HfG Offenbach and HBK Braunschweig, and the University of the Arts Berlin. Offenbach is starting the first PhD programme in art, with a strong emphasis on theory; Berlin is starting a two-year graduate school for artists and scientists. The HfG Karlsruhe cooperates with the ZKM (Centre for Culture and Media) on research in media-arts and technology; Merz Academy Stuttgart hosts research projects in cooperation with the Academy of Fine Arts Vienna. The German Research Council (DFG) has set the base amount of third-level fellowships at € 1000 / month.

See also: www.udk-berlin.de/sites/graduiertenschule

www.hfg-offenbach.de/w3.php?nodeId=4084&pVId=114284007

In **Austria**, the six largest HAE institutions have independent university status since 1998, hosting philosophy and humanities research. For research in the arts, however, a specific Dr. Artium degree has been established in 2009; a graduate school at the Academy of Fine Arts Vienna and other programmes are beginning in 2010. University of Art & Design Linz already hosts doctoral students in media-art in the *Interface Culture* programme, in cooperation with University of the Arts Zurich.

Fees are nil for EU students within set study time, but stipends will only be available in the future.

In 2009, the Austrian Science Council published the report *Empfehlung zur Entwicklung der Kunstuniversitäten in Österreich*, stressing that doctoral programmes are needed to keep and attract artistic talent. The Austrian Science Fund has started the PEEK *Programm zur Entwicklung und Erschliessung der Künste.*

See also: www.akbild.ac.at
www.interface.ufg.ac.at/interface/
www.wissenschaftsrat.ac.at/

In **France** there are no doctoral programmes at art academies, though there are two-year postgraduate programmes at ENSBA, Paris and ESADSE, Saint-Étienne. The École Supérieure de Design de Nantes Atlantique has two doctoral students through cooperation projects with design firms. At IRCAM, Paris, which is a music lab not an institute of higher arts education, 27 doctoral students are pursuing their PhD through a co-operation with Université Paris VI. In 2008, the Ministry of Culture and Education published its overview report *État de la Récherche 2001-2008: Délégation aux Arts Plastiques.* The Ministry requires that in order to grant an MA degree, at least one of the examiners must hold a doctorate.

See also: www.culture.gouv.fr/culture/dap/dap/pdf/Etat_de_la_recherche_2001-2008.pdf
www.ircam.fr

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**Prof Chris Wainwright**  ELIA President
Head of Camberwell, Chelsea and Wimbledon Colleges (CCW)

**This paper takes as its starting point my Artistic Research Position Paper[1] for ELIA, my presentation at the SK6 Conference[2], Solstrand, Norway 2009, and finally my contribution to the Research Network seminar in Utrecht, December 2009.**

**The following premise still largely holds true and is arguably being amplified as the European research agendas and experiences develop in each country. In particular in relation to interpretations and responses to the post Bologna scenario of an enlarged third tier of Higher Education and the increase of research degree provision:**

"If you ask twenty people from within arts education institutions in Europe to define arts research, you will probably get twenty different answers"

The range of experiences in arts research offer many possibilities and these are being explored within individual institutions and networks. Equally there are divided opinions regarding the development and introduction of research degrees and the criteria for their award. The variously expressed 'practice based' or 'practice led' approaches to arts research as a 'special feature' that sets arts research aside from other disciplines is a significant feature of the discourse.

What is clear from the current experience of discussing and introducing arts research into our Higher Arts Education institutions is that we lack coherence around a number of fundamental issues. I list a number of points and observations for the purpose of focusing the debate:

- There is an urgent need to develop a set of reference points around which to focus discussion about artistic research.
- It is important to identify and disseminate examples of good practice and case studies that exist in local situations and in a range of supportive but limited frameworks of discourse.
- Recognise that artistic research has a greater currency and is valued in academia considerably more than outside it, but that things are changing with the greater demands placed on the measurement of the impact of research.
- Separate out the discourse between research qualifications and the broader area of professional research and professional practice.
- Rapidly move away from the tired assertion that practice based research is somehow exclusive to arts research.

[1] "The Importance of Artistic Research and its Contribution to 'New Knowledge' in a Creative Europe". Published by European League of Institutes of the Arts, Amsterdam 2008

[2] "SK6" Sensuous Knowledge Symposium focusing on Reflection, Relevance, Responsibility. Held in Solstrand by National Academy of Art, Bergen Norway. 2009

- In relation to the above point, explore creative and academic links with other sectors including the sciences where there are similar approaches to research and the role of practice.
- How do we capitalise on the growing postdoctoral communities of research that are being created in our art schools?
- What is the effect of the growth of Graduate Schools in arts disciplines? Is there a common understanding of their purpose and how do we capitalise on the network potential they offer the sector?
- Can the environments adopted within our institutions be harmful to arts research by adopting over prescriptive frameworks in relation to the **Bologna** implementation process and its tendency to instrumentalise education and culture?
- On the other hand, can a focused and coherent research culture in the arts lead to an improvement in our societies through addressing the significant issues of our time such as, climate change, technology and identity?

The overriding question that frames the above points and observations is simply 'what can research do for art?' This is a fundamental question absent from most discourse as understandably there is a preoccupation with the rules of engagement with institutional structures and reconciliation of ideological approaches. My concern here is not so much for ensuring rigour, but for maintaining the focus of arts research as one that recognises the value and place of art itself as a complex site of critical activity that is improved by the processes of research.

What follows below is an indicative list of published material that exists in the public domain relating to research in the arts and may have contributed to, and influenced, the development of the European research culture in arts education. It is compiled from information that is currently available and accessible from a range of individual and fragmented online sources. Attempting to compile such a summary of reference points illustrates the argument for there to be a continuous process of archiving and dissemination of research materials to promote an engagement with a wider audience, stimulate further discourse and to provide much needed evidence to support the case for the value and specific characteristics of arts research to the wider academic, professional, and policy making sectors. It is vital this process is hosted and managed through a central network provider such as ELIA with its experience and reputation as the leading and influential advocacy organisation in Europe for arts education.

I am grateful in particular to Prof Stephen Scrivener and Cliff Hammett at CCW for their help and knowledge in sourcing the following material.

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_ *Arts Research: the State of Play*, 8-9 May 2008

_ *Arts Research: Publics and Purposes*, 15-19 February 2010

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_ 17-18 September 2009

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**Zurich University of the Arts**
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_ *Artistic Research: Evaluation and Canon Formation*, 29-30 April 2010

**CARPA Colloquium on Artistic Research in the Performing Arts, Theatre Academy, Helsinki**
_ 19-21 November 2009

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_ *Becoming Bologna*, IUAV, Venice, 6-7 June 2009

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Snejina Tankovska,
Klaus Jung,
Lars Ebert,
Stanislav Semerdijev,
Kieran Corcoran,
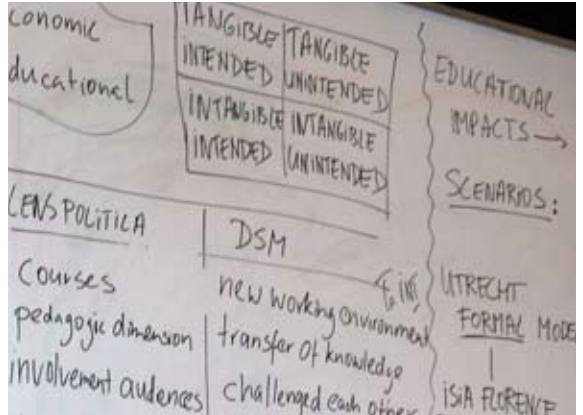Thera Jonker (with Jarrod Francesco),
John Butler

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*Quality Assurance in the Arts in a European Context*,
Ankara, March 2009

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*Case studies: Crea©tivity*, ISIA, Florence
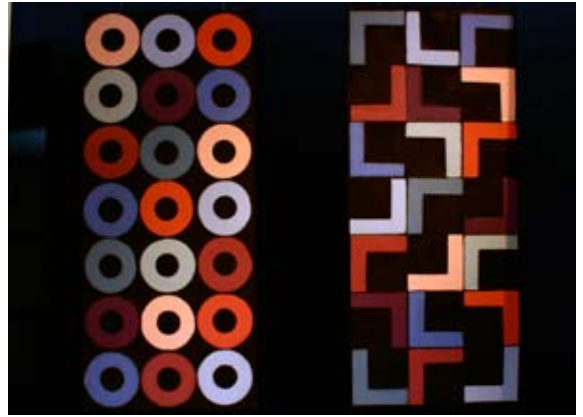








*Case studies: Fiabesque*, ISIA, Florence



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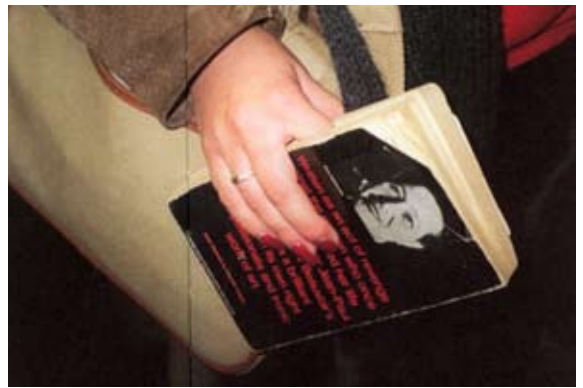Peer Power! The Future of Higher Arts Education in Europe • **artesnetEurope**

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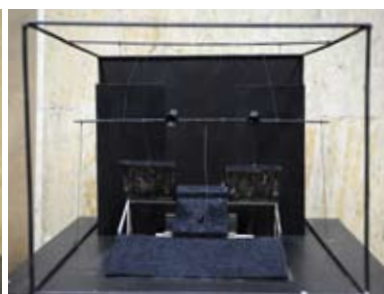
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CASE STUDIES

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**Thera Jonker, Eltje Huisman**  Utrecht School of the Arts

"Creative partnership" is a broad concept characterised by diversity.

In **artesnet**Europe Strand One it is defined as an innovative collaboration between institutions for higher arts education and cultural, industrial and governmental organisations. All art disciplines are considered: art & design, media, music, theatre, dance. The level of education involved (BA, MA, and PhD level) may vary, and so may the form and length of the collaboration (project based or long term). We have been looking at a series of case studies, which have considerable consequences in terms of knowledge, practice and organisation for all parties involved.

The collection of data about creative partnerships started in January 2008. After the **artesnet**Europe all-partners meeting three meetings have been organised in Utrecht and Florence, bringing together a small group of representatives from **artesnet**Europe Strand One partner institutions and experts from outside.

As a preparation for these meetings case studies of creative partnerships in higher arts education have been collected. Partner institutions were invited to contribute by sending in their self-selected case study. During the meetings these case studies have been analysed and discussed and experts from the field have given presentations.

For each meeting a different perspective on the study of creative partnerships has been chosen: the cultural perspective (looking at the impact on the community), the industrial perspective (looking at the economical benefit for the partners involved and their context), and the educational perspective (looking at consequences for higher arts education in terms of course content, assessment procedures and criteria, teaching models, facilities). Increasingly, the natural integration of these three perspectives and the intertwined impacts of creative partnerships have become a topic of discussion in Strand One. The article accompanying this reader presents models that help us trace the integrated economic, cultural and educational impacts and the way they intertwine.

Forty case studies of creative partnerships from eleven European countries have been compiled by the working groups. For reasons of length, only twelve are included in this publication; the complete case studies can be found on the **artesnet**Europe DVD.

Each case includes a description of
- title
- partners
- collaboration
- objective
- benefit for partners
- impact on education
- impact on community
- economic benefit
- strengths and weaknesses.

## Case studies here included:

**Case studies included on the DVD:**

_ **Crossing Borders in Interpretation of Classical Music and Jazz (2005)**

_ **Crossing Interpretation Borders again: Improvisation and Contemporary Music (2006)**

_ **Crossing Borders once more: Synthesis of Different Approaches in Interpretation (2007)**

_ **Innovative Approaches in Interpretation of Music (2009)** Estonian Academy of Music and Theatre, Estonia

_ **Profolio** Helsinki Metropolia, University of Applied Sciences with partners, Finland

_ **Mother and Child** École Supérieure d'Art et Design de Saint-Étienne (ESADSE), France

_ **Workshop by Need Company - Vivienne de Muynck** Academy of Theatre and Film Budapest, Hungary

_ **Sherkin Island** Dublin Institute of Technology, Ireland

_ **Eurocreator** Dun Laoghaire Institute of Art, Design and Technology, Ireland

_ **Art and Possibility** National College of Art and Design, Ireland

_ **Learning Buddies** Limerick Institute of Technology, Ireland

_ **O2 installation project** Limerick Institute of Technology, Ireland

_ **Bedford Row Temporary Art Installation** Limerick Institute of Technology, Ireland

_ **"Pinnacle" City Centre Iconic Feature** Limerick Institute of Technology, Ireland

_ **Crea©tivity** Higher Institute for Artistic Industries – Industrial and Communication Design (ISIA), Florence, Italy

_ **Lithuanian Theatre** Lithuanian Academy of Music and Theatre, Lithuania

_ **daCi-Sr** Fontys Dance Academy Tilburg, the Netherlands

_ **Europa Cantat, School Voices 2009** Utrecht School of the Arts, Faculty of Music, the Netherlands

_ **BLOB** Utrecht School of the Arts, Faculty of Art, Media & Technology, the Netherlands

_ **Concept and realisation of trade fair stand at the Nobilus Carriere Exposition 2006** Utrecht School of the Arts, Faculty of Art and Economics, the Netherlands

_ **AECO** Utrecht School of the Arts, Faculty of Theatre, School of Design for Virtual Theatre and Games, the Netherlands

_ **Crossing Border** Utrecht School of the Arts, Faculty of Art, Media & Technology, the Netherlands

_ **A diversity of talents: NOLABEL** Utrecht School of the Arts, the Netherlands

_ **The art pedagogy of empowerment for pre-vocational secondary education** Utrecht School of the Arts, the Netherlands

_ **NOC NSF** Kunstenaars & CO, the Netherlands

_ **Ro_Archive** National University of Arts Bucharest, Romania

_ **Art in Public Space** National University of Arts Bucharest, Romania

_ **NAN Networking Artists' Networks** The Artists' Information Company, United Kingdom

_ **Café Culture** University of Winchester, Faculty of Arts, United Kingdom

National Academy for Theatre and Film Arts, Sofia, Bulgaria

### Collaboration

This is a project-based creative partnership of the National Academy for Theatre and Film Arts in Sofia, Bulgaria with Theatre Bristol; Faculty of Dramatic Arts, University of the Arts, Belgrade and The British Council, promoting an integrated European theatre resources networking platform.

### Objective

The project's objective is to increase opportunities for people working in the theatre industry by opening up the market within the countries of partner organisations, and internationally across borders within South East Europe and Britain.

We will support theatre professionals and young graduates to find jobs but also stimulate organisations to create jobs; to drive up quality and entrepreneurship in the arts, and to work internationally. Our particular focus will be on emerging artists who are already responding to rapid change in the industry, travelling and studying in various countries in South East Europe but lack the structures to support their creative initiatives as professionals. We will introduce support structures – real and virtual (the web site theatrebulgaria.net and the Career Centre, and the position of the creative producer) that enables these artists to thrive in the market, helping them raise competences and knowledge.

### Benefit for partners

The creative talent market nationally in the countries of the partner organisations, across national borders will be enriched with a fresh organic platform of interaction.

### Impact on education

#### The curriculum

This type of partnership involves looking at educational models outside the general frameworks in which we normally operate. In this instance it was necessary for the students and the staff to look at their everyday modes of practice in theatre making today and redefine them for a different learner and user profile. This involves research and an ability to re-examine and redefine things such as a career in the theatre that we tend to take for granted. A lot of promotional effort is invested into bringing active partners together as creators of a "shared professional theatre" resource.

#### Teaching methodologies

This is a practical example of external collaborations with businesses, theatre producers, theatre and performance venues, theatre companies and theatre learners and audiences. It involves a certain acceptance of the views of partners even if they are at times deemed uninformed by the staff. This type of project embedded in the arts education context but taking even further a field than a tour outside the academy also places many extra demands on staff as if moves outside the normal institute environment.

>

This type of project is new and therefore it is difficult to connect it to the academic hours in the existing programme. However, certain training units linked to market research in terms of creative entrepreneurship for theatre or as artistic database can be structured to form part of the student's studio practice or it can form the basis for the students professional practice element as long as the outcomes are clearly defined. This becomes ever more critical the more the platform structure is modularised and enriched by profiles from young theatre graduates in partner countries. It also makes it more important to accurately match the relevant business partners to students participating in the project. This insures that no compromise has to be made on the part of the participating students in relation to their ongoing studies.

**Impact on community**

This project was regarded as an extremely valuable experience for young theatre makers and the changing theatre scene of creative Europe. On an institutional level it was also seen as an important link with the local theatre scene making it more visible and competitive as it joins an international platform. However to maintain this link we have to look at ways in which we could retain the freedom to hire new expertise, secure funds for licensing products supporting theatre making and engage in creative partnerships in a modularised environment. This means looking at how we can incorporate market demands into the career orientation of theatre makers, introduce professional features into a tightly formalised arts-based structure of career orientation. It also means that this work should become assessable as part of the students' ongoing programme of study.

**Economic benefit**

The project was able to start up on the basis of funds that were available to the external partners through cultural entrepreneurship funding structures and international cooperation initiatives in the arts. New, more sophisticated tools will be needed to sustain the project's platform long-term and integrated it into the career orientation courses for graduates.

**Knowledge transfer**

The project has helped to clearly define the framework for such projects and shows that they need to be centred on:
1. Mutual benefits for the partners
2. Careful matching of the students' practice with the project brief
3. A no/low compromise situation for the participants
4. A course structure and assessment procedure that can accommodate such external activities and incorporate them comfortably into the existing framework of training and further professional guidance.

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**Strength**

1. Sustainable nature of the project – self-generated database, direct link market and creative resource
2. Multiplication effects by promoting the project to partners locally and internationally (e.g. presentation at symposia like 'Culture Networking' within a Cartoon Transfer of Innovation project ... http://animatedlearningpartnership.blogspot.com)
3. Extending staff expertise and network locally and internationally with project involvement (e.g. Animated learning partnership for culture professionals, http://nuke.cartoonanimatedtraining.eu/Home/tabid/466/Default.aspx)

**Weakness**

1. Business nature of the project – technological learning curve and long-term investment
2. Long gestation period before visible results are achieved
3. Hiring external expertise and engaging non-academic networks locally and internationally

Estonian Academy of Music and Theatre, Estonia

**Collaboration**
The Estonian Academy of Music and Theatre:
Voice department | Strings and wind Instrument department |
Department of composition | Cultural management | Improvisation
(Bachelor, Master and PhD level)
in cooperation with non-university and international institutions:
Tallinn city and Cultural Heritage Department, Estonian National Opera,
independent theatre Kanuti Gildi SAAL, Palindrome Dance Company
(Robert Wechsler), atelier-4D (Ruth Prangen); Academic institutions:
Estonian Academy of Arts.

**Objective**
The aim of this project was to vary the existing rather traditional repertoire
that voice students are supposed to learn during their opera training and to collaborate
with non-academic institutions.
Content of the project: master classes held by foreign and local artists and art practitioners;
the result was two new contemporary opera projects performed in 3 cities of Estonia.

**Benefit for partners**
- Co-operation with new partners - emerging academic and non-academic sectors to
  create new values.
- Involvement of students from different art schools (Estonian Academy of Music and
  Theatre and Estonian Academy of the Arts).
- Setting a common working ground for the young Estonian future artists.
- Bringing together individuals and creating synergy within the team.
- The partner organisations could work directly with the higher education sector and
  gain from the mutual input. Established institutions do not have always to direct
  contact with the HEIs. They are mostly working together with the artists who already
  have established themselves in the cultural landscape and with whose "creative minds"
  everyone is familiar. Working with young people provides opportunities to see and
  experience something new and fresh.
- Meeting the needs of present day labour market in the field of culture. As the idea of
  the project was to bring together specialists of the art fields – dancers, singers,
  audiovisualists, designers etc – then it gave young people the overview of creative
  partnerships that is an extremely crucial notion in today's cultural scene.
- Involvement of partners from different sectors (public, private, profit, non-profit,
  different size companies).
- Co-operation was process oriented and carried out as a pilot project.
- The co-operation broadened the scope of activities for both academic and non-academic
  partners. As said earlier, it is not always very common that academic and non-academic
  sectors work together. The project brought these two parties closer to each other in order
  to show one of the many possible ways for co-operation.

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**Impact on education**
<u>The curriculum</u>
- Additional courses created in the curricula of contemporary music theatre.
- New opera projects were included into this programme of Kanuti Gildi SAAL as a joint venture.

<u>Teaching methodologies</u>
- New methods of teaching have been integrated into curricula and tested in the performances.
- New competences developed – performing in national cultural landscape.
- New techniques embedded into the teaching process.
- Learning through doing outside of traditional study environment.
- Project developed further the existing teaching methodologies and went beyond the traditional educational outcomes.
- Impact of the project is far above the educational level
- Project is strongly contributing to development of the experimental opera scene in Estonia.

<u>Assessment</u>
- Assessment procedures carried out at the departments' level.

**Impact on community**
The audience consisted of the professors, students and graduates of the Estonian Academy of the Music, music lovers from Tallinn, Tartu and Viljandi.

**Economical benefit**
The aim of the project was not to gain profit. The project did not aim to generate income.

**Knowledge transfer**
The project serves as preparatory phase for creating the bases for joint masters in innovative music theatre. The second stage would be to integrate the contemporary Western chamber opera field.
Knowledge is being transferred between professors and students.

Finnish Academy of Fine Arts, Finland

### Collaboration

The Finnish Academy of Fine Arts, Degree Programme of Time and Space Based Arts, is co-operating with the Lens Politica Association in producing a politically and socially engaged film and art festival organised annually in Helsinki. The festival contains film screenings, art exhibitions, workshops, panel discussions and seminars. The Lens Politica Association, the academy and different co-operation partners produce the programme. Courses run thoughout the year involving students in the festival's content production. Three annual courses at the academy aim at producing a significant part of the Lens Politica Festival. It involves the students at all levels of the festival, mainly as artists producing their own works but also taking part in the festival production and curating the programme. The Finnish Academy of Fine Arts hosts some of the exhibitions, screenings, workshops and seminars organised during the festival. www.lenspolitica.net

### Objective

To create a forum for societal and political film and art. To connect different actors within this field and to further connect this with the public and the community.

### Benefit for partners

- This festival format is an umbrella for film screenings, exhibitions of art, seminars and workshops, designed with the objective of bringing contemporary art to the front of the university's task field.
- Because of the co-operation with universities and its students the festival has an exceptional pedagogical dimension. It involves students in all the processes of creating a festival, spurs them as creative actors and connects them with the arts field on a practical level.
- It gives the cultural partner organisation a different dimension to work in. To involve students, art professionals and different cooperation partners, and to work on a production with all of these, on all levels, is rewarding. It serves the aim of the festival, which means involving and spurring young people, in this case young artists, to take part of the common societal discussion, to participate and to get involved.
- It creates routes for the students in a field where they as artists will be working later on.

### Impact on education

#### The curriculum

Courses run throughout the year involving students in the festival's content production. Three annual courses at the academy aim at producing a significant part of the Lens Politica Festival. It involves the students at all levels of the festival, mainly as artists producing their own works but also taking part of the festival production and curating the programme. Courses involve both BFA and MFA students.

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#### Courses:

- Public Art Intervention: A workshop to create an art exhibition for Lens Politica festival. Course work includes lectures, independent projects, regular discussions, critiques and studio visits. The student develops an art work/project during one year. The aim of the course is study art and artists dealing with political questions.
- Radical Theory: A course in political theory. The course studies the colonial mindset, the concept of otherness, opposition and resistance as subversion through artwork and literature.
- Lens Politica: research and selection festival group: The course focuses on researching on the topics, finding films and moving image material suitable for the festival and selecting them for the festival. Students who participate go through basics on film analysing and filmmaking. Students also bring their own politically and socially engaged film ideas and work on them throughout the year in order to make works that are screened at the festival. The project is developed through individual and collective meetings.

#### Teaching methodologies

Through the courses the students participate in the content production of a festival. It enables the university to work on diverse levels and connects the pedagogical processes directly with both the national and the international arts field. Students are given the opportunity to research the field and give ideas for the different parts of the festival: they can partly function as curators for the exhibition while making their own works and working within each annual theme. Students are given the opportunity to be active actors of the festival production and to meet and interact with the different cooperation partners within the project.

#### Assessment

The project is connected to the students' study programme as optional studies or artistic studies. Students can also complete their BFA Graduation Project or part of their MFA Graduation Project with this project. The amount of work is evaluated as in other workshops and courses and students receive credits according to the work that has been done. The credits are included in their BFA and/or MFA degrees.

#### Impact on community

Through this project the university is functioning as an actor in creating a forum for societal film and art. Through this project the university is an active party in enabling common discussion and raising awareness on political and current issues. This is practically realised through different seminars, panel discussions, Q&A's etc where specialists, political actors, artists and filmmakers come together and discuss current issues with the public.

#### Economical benefit

The project generates income from the partner organisations and grants.

>

**Knowledge transfer**

On a student level the project generates a broader understanding of the actors of the cultural field and gives the students an insight to organising these kinds of projects. Students get to interact with specialists from diverse fields and through their own artistic work research different current issues.

The knowledge transferred on a larger scale is for example that students research different issues and themes through the workshops, which results in art works, exhibitions and sometimes even publications concerning a certain current issue.

**Strength**

The co-operation connects the university and the students directly to the arts field and creates contacts to co-operation partners and other essential actors.

It gives the university important visibility.

It profiles the university as an active societal actor.

**Weakness**

In large project like this, with many co-operation partners, there might be some difficulties to keep a balance between a large festival production and the pedagogical objectives and the involvement of students.

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Helsinki Metropolia University of Applied Sciences, Finland

### Collaboration

A collaboration between students from the second year of the Department of Design, Textile programme with the Department of Technology of Metropolia, and with Ulpu Tiuri architects, the organisation of Espoo inhabitants, First housing company, the colour factory of Tikkurila and 30 different companies in textiles, furnishings, decor and decoration.

### Objective

To design eight different real homes and hobby rooms for people in the Helsinki area.

### Benefit for partners

- The schools' textile programme became visible for a large public and companies at the house fair.
- Students got the possibility to cooperate with many companies and got contacts for the future in the area they are studying.
- Students got the possibility to design new interiors for different special groups of people.
- The school is specialised in textile digital printing, one of the partners is specialised in printing on all kind of materials (also hard materials). The partner used the school's competences for textile materials and the school used the partner for hard materials.
- The partner of the cooperating association for handicapped people has learned to pay attention to interior design

### Impact on education
#### The curriculum

This 60 credits project offered to study outside the university during the whole year. Teachers got more competent in the design field and in the field of project education.

#### Teaching methodologies

The content of the education was programmed according to the needs of the project. The process and objectives differ from a regular collection of preset short courses.

#### Assessment

Project education breaks the limits of and between the different courses, and between the school and the labour market. There is a need to set the competences and objectives together and evaluate the results together in the future.

### Impact on community

The association of handicapped people has understood the value of interior design. It isn't enough if they know/understand how to create technical supports for the disabled at their homes. It's needed to design whole interiors and to design also with soft elements.

>

**Economical benefit**

A new market for interior design is opened. Potential benefit for students in the future.

**Knowledge transfer**

1. Between department and other departments
2. Between University and companies
3. Between the companies
4. Between the University, companies and the association for handicapped people

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National College of Art and Design, Ireland

**Collaboration**
National College of Art and Design: Faculty of Design
Ceramics, Glass and Metals | Industrial Design | Fashion and textiles |
Visual Communication Potential to go cross-faculty including Fine Art
Level: PhD/Masters/BA
In creative partnership with Roland DG.

**Objective**
The creation of a high-end two- and three-dimensional digital laboratory
at an industrial level that is housed within the college and accessible to staff and students
on a wide range of art and design courses.

**Benefit for partners**
- Central to this agreement was industry coming to our college bringing a real world
  dimension to the teaching and learning environment.
- This opportunity has developed without financial cost to the college and has not incurred
  a compromising of the curriculum.
- In practice this has enabled the establishment of a proactive knowledge transfer
  facility with real benefits to both partners.
- Increases the level of student ambition
- Creates dynamic link with industry
- Facilitates collaborative spaces for inter-departmental research partnerships
- Enables further links to other industrial partners
- Shifts pedagogical approaches in innovative ways
- Establishing a level of professional output that has real world currency
- Pushing the boundaries of the technology
- Enables the positioning of traditional disciplines within new contexts bringing about
  paradigm shifts in the thinking surrounding the specialism and teaching of the specialisms:
  new teaching methodologies

Benefit for ROLAND:
- The project has had potential beneficial consequences for Roland Ireland (the industrial
  partner) in that they have a city centre state of the art training facility available to
  them on an agreed limited timetable. (Two days per month)
- As important are the benefits that they have gained from free access and dialogue
  with contemporary designers and design educators.
- The lateral thinking involved in this process has the potential for them to rethink the
  implications and applications of their products and processes.

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### Impact on education
#### The curriculum

The project has had substantial consequences for competences of students and staff in that it has developed extended and reframed existing specialist skills and modes of creative thinking

The applied research operates in the real world.

- It is functioning at the cutting edge of technology
- It is inter-disciplinary
- It is collaborative

There has been initial excitement surrounding the project that has brought about a rethinking regarding student projects but because there are resource issues the college is yet to establish an appropriate servicing policy.

#### Teaching methodologies

Because although we are still in the 'academy' the 'factory' has taken up space inside the 'academy'. This enables new relationships between teaching staff from different disciplines meeting in this new teaching space, which has no prior ownership. It is a 'playpen'.

#### Assessment

All of the above in some way challenge existing assessment criteria and establish new criteria e.g.: social and team based skills.

### Impact on community

- The digital laboratory has created foreseen and unforeseen opportunities for staff and students to engage with diverse communities of practice outside the institution.
- The exploration of material and process using new technology as a mechanism not only to produce artefacts but also to foster shared learning in the local community has been particularly successful.

### Economical benefit

- The equipment now housed in the college is worth in excess of €75.000 which is well beyond our normal allocation.
- We also have the opportunity to extend the range of new technology at no additional cost to the college.
- We anticipate that having this facility will make us attractive to new industrial partners
- who in turn will bring in additional supplementary equipment and expertise.

### Knowledge transfer

- It enables us to produce prototypes and products at such a high level that they have real world status.
- We can now strategically plan to involve other industrial partners, eg: the motor industry, in a way that before we could not do so.
- We now have the opportunity to readdress the development of the curriculum in light of our new capabilities and level of professional outputs.

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### Strength

- The creation of the Roland Postgraduate Digital Research Laboratory at the NCAD has created an excellent working model that we have used to replicate with other industrial companies.
- The NCAD and Roland regularly discuss how we can improve our collaboration.
- With the increase of new materials this industrial partnership rapidly develops ideas for future applications.
- After successfully running the facility for 18 months we now plan to replace existing equipment with updated new equipment.
- Roland have agreed to expand the inventory of equipment to include more diverse three dimensional modelling machinery.

### Weakness

- The main weakness is that the facility is not widely used as an integral everyday resource for research and development by the various faculties.
- At present, the facility operates more on an individual basis rather than for group research activity.
- The restrictive nature of available space within the college severely limits the opportunity to rapidly expand the inventory of equipment.
- The NCAD currently employs one part-time technician on a one-year rolling contract to run the facility. This position should now become a full-time permanent appointment.

Limerick Institute of Technology, School of Art & Design, Fine Art, Sculpture and Combined Media, Ireland

### Collaboration

Limerick Institute of Technology, School of Art & Design, Fine Art, Sculpture and Combined Media collaborated with Shannon Airport Authority.

### Objective

By identifying a series of appropriate locations throughout the environment of Shannon Airport, this collaborative project aimed to bring contemporary art to a non-traditional audience in a non-traditional setting.

### Benefit for partners

This project was of great benefit to our students because it was the students themselves who took on the responsibility of organising the Institute's share of the collaboration. (The staff on the programme of course oversaw this) The students organised the exhibits, negotiated with the Airport Authority, produced the catalogue, DVD and other promotional material and arranged all of the sponsorship for the event. The environment of the Airport's Terminal Building also provided a very challenging non-traditional space for the installations.

Typically exhibitions of this nature are held in less challenging spaces where less dialogue between the partners is required and where no forum for all the partners to meet and actively discuss and agree the parameters of the project is put in place.

This introduces Shannon Airport to a wide range of contemporary art practices and explains the whole creative process to them. It allows them to be part of all the decision processes but also makes them aware that the creative process is the domain of the artistic participants. It also made the partner, in this case the Airport Authority aware of the value of artistic installations in the context of contemporary architecture, particularly in a transient environment such as the airport building.

The benefit to our industrial partner is well outlined by the Director of Shannon Airport Authority in the catalogue "Arrivals" 06 represents a collaboration between the business and education sectors in which the increasing autonomy of the airport and its importance to the economic and cultural life of this region is highlighted." He also points out how a collaboration of this nature serves to both showcase the contemporary practice of the students and also promote the airport and the region in a positive way.

### Impact on education
#### The curriculum

In a situation like this it is important that there is full student involvement and that the educational benefits are not just limited to a small organising group. Organising such an event is currently being put forward as the professional practice content for the third year students on the course. If this proposal is adopted then it will become enshrined in our course document.

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This type of project is not always guaranteed and therefore it is difficult to write it into the programme for each year. However it can be structured to form part of the student's studio practice or it can form the basis for the students' professional practice element.

### Teaching methodologies
This is a practical example of external collaborations which involves a certain acceptance of the views of partners even if they are at times at times deemed uninformed by the staff on the course. This type of project also places many extra demands on staff as if moves outside the normal institute environment.

### Assessment
As with all of our external collaboration projects the work was assessed as part of the students' Main Study studio practice. This means that the students were assessed under the headings:
1. Initial idea
2. Research
3. Development
4. Outcome

Under these headings the course has the ability to adopt a flexible approach, which allows it to respond to ad hoc opportunities as they arise and incorporate them into the students' main studio practice.

### Impact on community
For the duration of the exhibition the students kept a comment book to ascertain the response of the general public to the project. The comments suggested a very positive response from the general public, the employees of the airport and the management of the airport.

### Economical benefit
It was felt that the exhibition helped to generate and promote a positive attitude towards both the Airport and the Shannon region in general. This collaboration as been so successful that it has been a contributory factor in furthering the partnership in a much larger venture known as The Atlantic Way Group this is a project based in Shannon Airport, which aims to use its position to promote the Irish Mid-Western Region. Here in conjunction with a number of other partners the School of Art is working with the Airport Authorities to formulate a creative, cultural and business promotional policy for the region.

### Knowledge transfer
It involves having knowledge of proposal formats, health and safety issues, contracts, copyright issues and creating databases of local resources such as material suppliers, consultants and contractors.

>

**Strength**

As with any creative partnership this project allowed the students to explore the creative process outside the confines of the studio. For our collaborative partners it allowed them to see and share in the creative process, an experience which is all too often hidden from the general public.

**Weakness**

Timeframes are often a problem with endeavours such as this. A project of this scale would certainly have benefited from a longer development period and would have allowed for a closer working relationship between the partners. However short timeframes are a consequence of the way in which academic years are structured. This is not an insurmountable weakness and it does not significantly detract from the overall experience gained by both parties.

Higher Institute for Artistic Industries – Industrial and Communication Design (ISIA), Florence, Italy

**Collaboration**

Fiabesque, the city of Fairytale, is a yearly project/event born in 2004. Fiabesque is located at the village of Peccioli. It has grown through many European contacts, thanks to collaborations and meetings. Fiabesque involves a wide range of other partners in the cultural field, sharing the partnership with the Municipality of Peccioli and the Peccioli Foundation for the Arts, Culture and Solidarity. Fiabesque, in the last edition, became involved with Regione Toscana, Provincia di Pisa, and Direzione Generale Alta Formazione Artistica e Musicale del Ministero dell'Università e Ricerca and many schools like ISIA Florence, International School of Comics of Florence and ESADSE – Ecole Supérieure d'Art et Design de Saint-Etienne, the Accademia Musicale Toscana and the Foundation Meyer Pediatric Hospital.

Typical is the long-term character (since 2004) of the relationship between the ISIA, a public administration namely Municipality of Peccioli, professionals, other schools and experts.

ISIA Firenze
Fondazione Meyer
Accademia Musicale Toscana
Scuola Internazionale di Comics
Fondazione Sistema Toscana
Fondazione Arpa
MunLab Associazione Bruno Munari
Promovideo
Anomie
Bulaja Naklada, Croatia

Intercultura Ltd, Bulgaria
GLOW Eindhoven, Netherlands
Di Lu.Na, USA
AXE Ballet
ProLoco Peccioli
Noi per Voi
Cartoon Animated Training
Scuolafumetto.com
FFA Four For Africa
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### Objectives

Fiabesque is a complex, articulate and transversal event. Conceived as a time for play, Fiabesque is dedicated to children. It is a project focused on creating an event as an attraction able to generate a flux of attendance in the streets of Peccioli, with the challenging task of attracting families' attention in a specific period of the year: December. Fiabesque is a street theatre event with the theme of fairytales; the beauty of the architectural setting typical of the Tuscan countryside constitutes the general scenario; here, theatre companies perform fairytale plays, a tangible presence on the streets of Peccioli. With the cultural aspect strictly in mind, right from the first edition, we focused our attention on the cultural domain of the fairytale: a messenger in education and a transmitter of universal values, such as sensitivity, thus involving young people in active laboratory experiences and workshops. These were structured according to training courses, which produced the posters destined to be exhibited in chosen locations. The aim is for Fiabesque to become a reference point in the domain of the fairytale culture through literature, an expressive form favouring the verbal and written transmission of educational models of which the narrative structure becomes the source of didactic ideas.

Logically, the formation process of such a project would be in a direction originating from interaction with children and with the other creative elements which contribute to these specific sectors: a cycle of meetings taking on the form of actual workshops, with children creating artistic products to then be exhibited along with those realised by their tutors. These meetings are structured according to specific formative paths where the maieutical side emerges from the relationship between children and master-game-friend, host and tutor relationships. A series of contests could then emerge from these educational sessions. As well as the more classic expressions of fairytale literature - illustrations, painting, music or composition, some excursions to more specific fields, such as animation movie production, could also be proposed, including spaces dedicated to both traditional and multimedia or computer techniques.

### The benefits for the partners

Students are able to build up a network of contacts as well as a high quality portfolio, a useful aid in gaining confidence when job-hunting at the end of their studies. The project is particularly relevant to the Town Council's and the Foundation's policies, involving fully the local inhabitants, entrepreneurs and cultural associations, as well as the town itself. Created with no reference to any specific origins (Peccioli has no particular connections with fairytale history), the project, thanks to a well designed and planned communication strategy, has modified the perception of the town, giving it a character, which is somewhat distant from the typical perception of a small medieval Tuscan town.

### Impact on education
#### The curriculum

Fiabesque has particular relevance for the ISIA course since it was the inspiration for the creation of a number of other courses: for example, courses in event planning, event communication, event organisation, exhibition design, production and costume, lighting and set design. The students involved attend the University.

Fiabesque proposes meetings, workshops, laboratories, exhibitions, concerts and shows, all in the name of creativity and culture. Many artistic experiences are mixed together.

During these meetings, new specialised courses for the students may materialise, such as the "Animation Lights". This is an interdisciplinary educational project involving two schools: ISIA Firenze (Higher Institute for Artistic Industries), a state school at university-level which is included in the Institutes for Higher Artistic Training, and International School of Comics in Florence, a school dedicated to animation and comics.

The project was the result of an experiment carried out during Fiabesque.

The scene lighting used on the Fiabesque stage was planned and conceived through the implementation of new technologies. In particular, the contact with 'Glow', the Light Festival in Eindhoven, Holland, gave new input to the project.

The use of special tools (architectural projectors, gobos, and a huge light plot) helped us in the design of the small town's best corners.

A meeting between Max Pinucci, Fiabesque's Art Director and Silvano Mezzatesta, a guest at Cartoons Night '09, an animation festival inside the larger Fiabesque event, and teacher from the International School of Comics in Florence, lead to the creation of new ideas and new aspects of cooperation.

A selected group of students will work on the realisation of an ambitious and non-conventional project, where the languages of the animations, projected onto the town wall, will represent both the show and the entertainment itself.

Max Pinucci, who teaches the Digital Project for the ISIA Firenze, Silvano Mezzatesta and Lucio Parrillo, who teach for the International School of Comics in Florence, together with assistant manager, Sara Sasi, presented the educational project at the beginning of April.

The Municipality of Peccioli and the Peccioli Foundation for Art and Culture, promoters of Fiabesque, have given their support for the project and will announce the final results during the next festival.

Professionals, students, experts and new institutes, companies and foundations will co-operate in the creation of innovative ideas and themes to be discussed.

The development of a network of contacts and high quality portfolios are a useful aid gaining confidence when job-hunting at the end of their studies.

The event also saw the birth of several new subjects, for example event planning, event communication, event organisation, exhibition design, production and costume, lighting and set design.


### Teaching methodologies

Among the project's many goals is the need to involve children and adults through the fairytale experience; this is intended as a time for play, though includes the concept of social problems, the realities of which fairytales were once the main ambassadors in educational processes and in the transmission of the basic principles. The only solution possible is to intervene on different levels: that of *Doing*, of *Knowing* and of *Knowing How To Do*. A crossroads, half way between Knowing and Knowing How To Do, immersed in culture, creativity and experience and the communication between them, Fiabesque workshops originate as moments of global gathering of guests, artists, technicians, experts and the public, created by children and young people. A common but not fundamental element is the fairytale and its multiple aspects: illusions, metaphors, diversity and transmission of knowledge. But fairytales can also represent moments of pure expression, of writing, creativity and storytelling. The workshops were born as the creative and expressive synthesis of the fairytale project (interpretation of the visual environment,

the origin and development of characters, the dreamy aura of sounds) and as a moment of main creative synthesis, a time dimension that expresses itself through literary narration and cinema production. These experiences are planned to be enjoyed singularly but in order to appreciate more completely and to understand the logic of the whole presentation, our recommendation is to try them all, meeting after meeting. During each workshop, mainly dedicated to a 6-13 year-old audience, artists present their works as a personal source of inspiration and expression from different cultural backgrounds, with the common distinctive element of narration. This will then lead to the more in-depth development of such experiences, in agreement with the school institutions. The universality of fairytale language means that students from different towns, regions and countries are easily connected. A sort of didactic twinning based on Fiabesque cultural and pedagogic values.

### Impact on the community

The main aim of the Fiabesque project is the creation of a quality event, through the development of specific contest programmes attracting both local inhabitants and the media. The universal theme of the fairytale, Fiabesque's most prominent feature, immediately revealed itself to be an interesting proposal. Not only would it be perfect for the adoption of a variety of artistic expressions which would be attractive to children, parents and grandparents, it would also be a powerful publicity vehicle for the territory and a sublime chance of creating social-cultural value. It is perfectly suited to our ancient little town, which, once enriched with thematic installations, lights and atmospheres could easily be transformed into the imaginary Fiabesque setting. So Peccioli became the Fairytale town, a meeting place for real and fantasy characters, street performers, actors, writers, musicians, set designers and all kinds of creative artists, coming from all around the world to contribute to the creation of an important cultural bridge, structurally upheld by ideas and imagination, able to unite every kind of diversity. These are, amongst many others, the reasons why the Peccioli's City Council decided to invest in a project that, so far, has yielded very encouraging results. The goals were and are important and details of the project are continually being refined. Our intention is that of improving people's involvement, of stimulating the interest of public institutions and of extending this experience to the surrounding territory. To thus complete a project which represents an important development opportunity, a potential push for internationalisation, with the strength of a thematic variety encompassing creative fields like design, cinema, animation, literature, new media, games and products for children.

### Impact on the people

The identity of a place is not necessarily an immutable condition since it is subject to time mutations, to a gradual change dictated by technological developments and the evolution of social patterns. Nevertheless, there are places which, in spite of the various transformations, are able to retain their identity, or, according to Christian Noberg-Schulz, a genius loci, places where living expresses a strong sense of belonging. Catching the spirit of the place is unavoidable, when walking along Peccioli's narrow streets towards the bright central square dominated by the Romanesque Parish Church of San Verano. In the urban labyrinth, evidently medieval in style, which includes and reveals the body of an ancient castle, everything seems to be suspended between past and present,

traces of history appear before our eyes like pieces of a rich mosaic, stimulating our fantasy and imagination. The event, since its first edition in 2004, involved a working team of designers, architects, set designers, communication and special effects experts, cartoonists, poets, writers, jugglers and skilled craftsmen. The set design for an artistic project like Fiabesque requires and deserves an outstanding effect in order to amplify its visual impact. The natural beauty of this ancient little town was used as the main backdrop and the set design was based mainly on a sophisticated and powerful light system with the help of some high definition silhouette-shadow projections on the walls. Streets, walls, windows and all architectonic details became part of an incredible stage set and played a role suggested by their original shape and position. The giant bell tower, for example, hit by an intense light for the whole duration of the event, became the symbol of something magic and extraordinary happening in the village, while the impressive special lighting effects on the ancient stone gates represented the entrances to the enchanted world of Fiabesque. The addition of 'stage' scenery itself was kept to only those specific to theatrical elements and settings required by performers.

### Economical benefits

An event with the potential of Fiabesque has determined and continues to determine, a tangible economic impact for the territory of Peccioli in its different aspects and in its numerous ramifications.

Following the first and the subsequent editions of Fiabesque, it is clear that Peccioli's Town Council has adopted the project as its own, in as such as it exists as an active part of the life of the town, and to which it also contributes. This constructive spirit has lead to the inclusion not only of the institutions, the foundations (such as the "Fondazione Peccioli per…") and, more generally, the whole of the local population, but also of commercial activities, for whom the positive returns in economical terms have been evident, aided also through the stipulation of special tariff agreements with bars, restaurants and retailers who have benefited from the constant flow of the Fiabesque staff in the months of November, December and January, significantly increasing their business. Less involved, but undoubtedly satisfied, are the other business enterprises which have nevertheless registered a meaningful increase in sales: this is considering the Christmas period which, in practice, tends to lure consumers to shopping malls and surrounding towns, with the strong appeal of their commercial areas, to the detriment of enterprises which are more decentralised and, precisely for this reason, are less able to meet the targets of the Christmas shopper. The discovery of the general public has given more than one business activity the idea of renewing and preparing themselves for the impact of the festive season, leading some commercial enterprises to equip themselves with sought after products with a view to equalling their supply to that of the larger and better stocked commercial centres. The evolutionary process of Peccioli's commercial life has, therefore, initiated or has found new vigour thanks to the possibilities, which Fiabesque has offered and to the favourable outlook which the project in itself affords for the coming years.

Fiabesque has become an eagerly awaited date which involves all, an expression of the whole of the Peccioli community which has, in this way, found a way to revitalise and, in a meaningful way evoke the sense of belonging to one's territory.

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An increased presence for the Municipality of Peccioli.
Fiabesque gave a significant contribution to the reinforcement and valorisation of the identity of the territory. Peccioli has often risked being flattened by the weight of the many others more renowned and visited Tuscan localities. It felt the need for a meaningful initiative, which would be able to catalyse the correct amount of attention onto itself and to confer to the area a certain interest, which would begin with the valorisation of the natural and architectural beauty of the location. Fiabesque has managed to fill this shortage by proposing an original and fitting event able to attract a large number of visitors from all over Tuscany; to concentrate on itself the attention of numerous, not only Italian, partners and to win over the interest of the media. The patronage of prestigious bodies such as the Ministry for Cultural Affairs and Activities and the Meyer Foundation, as well as the a partnership with some of the most important musical and theatrical organisations in Italy and Europe, are clear signals of the importance and of the popularity it has earned.

### Knowledge transfer

For a more speculative depth, as well as the workshops, more specifically targeted sessions moments will also be introduced, such as the convention concerning diversity and specialisation in the cartoon sector, called Cartoons Night, conceived as a moment of in-depth examination. It was created as a moment for the authors and the lovers of animation cinema to meet together. The fairytale theme in cartoons also opened up the territories of fantasy and the unreal, with a certain interest also for new digital technologies, capable of not only adding new expressional possibilities to the creation and realisation phases, but also to diffusion and fruition of the works. The strength of Cartoons Night is precisely in its specificity and in being able to construct a parallel and autonomous educational route around the event to the principle Fiabesque programme; specific experiences representing opportunities of deep reflection and parallel appointments to the main event. A cocktail of exhibitions and shows, presented right from the very first edition of Fiabesque, such as Games on the Leash, a project put together by the ISIA of Florence and Rome, then re-proposed the following year with Care Toys, by ISIA and the Meyer Foundation.

### Strengths

• A powerful means of publicity for the territory.
• Strong socio-cultural impact: An original means of attracting different social groups.
• Innovation/surprise: The use of new technologies and original presentation techniques permits the realisation of innovative shows, with the surprise of a close-up encounter between existing spaces and the spaces of the theatrical show in which the spectator becomes completely involved.
• The theme: The choice of the fairytale theme for the theatrical shows makes the event quite unique in the national panorama of theatrical performances.
• A cross-section view of the theme: The fairytale theme of the event takes a transversal view of the worlds of creativity, literature, and new technologies and of play itself.
• Potential catalyst of interest on the part of professional bodies: An attraction for a vast range of professional bodies and scholars in the sector, thus encouraging their participation in cultural activities.

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- A captivating event: The experience of instant access to a performance, which entertains its spectators and participants whilst being located away from the usual venues. In this specific case of the project, the open space of the piazza is put to use, a setting which is both captivating and an attraction for the local inhabitants and where communication and the exchange of values are facilitated.
- Creativity: The project complies to the need for creativity in non-formal education through the use of new information and communication technologies, thus establishing a link between visual art, technology and didactics, to aid the diffusion and the sharing of information.
- Didactics: This is an alternative didactic experience which, espoused with an innovative interpretation of conventional didactic methodology, establishes a new kind of dialogue between the inhabitants/spectators and the works of art through the direct involvement of both parties, creating the premises for the formation of an unusual capacity of being able to critically interpret their cultural heritage.

### Weakness
- Communication: The project's mission is to capture families' attention through the transmission of its essence and identity. It is necessary to take into consideration the use of a wide range of channels of communication and to devise one clear message, which nevertheless renders the wide range of social-cultural implications of the project.
- Timing and communication methods: The message needs to be given an internal direction, away from the area of the piazza and towards all potential participants in of the festival. The lines of communication must guide, represent visual continuity and act as a business card of the whole operation.
- Communication Costs: The image to be transmitted must be defined and coordinated; the requirements must be analysed; correct planning and individuation of the objectives for the production of a complete series of communication materials given the high costs and the consequent need to spread this investment over time.
- Technical options for the scenery: Study of the implementation of the project, with the consideration of eventual natural impediments (being an open air event, we must be aware of the problems arising from bad weather), its conformity and the existing public illumination of the piazza.
- In the case of adverse weather conditions: Should there be days of bad weather, public attendance would very probably decrease drastically and mobility would encounter difficulties.

Utrecht School of the Arts, Faculty of Theatre, the Netherlands

**Context**

Utrecht School of the Arts, Faculty of Theatre, School of Theatre Design, in creative partnership with the Marketing & Communications Department of Springdance Festival.

Every year in April Springdance brings the international world of contemporary dance and performance to Utrecht in a ten-day festival with shows, performances, installations, and debates, presented at different locations throughout the city. The festival presents work of independent dance artists from the Netherlands as well as abroad, from up-and-coming young talent as well as more established artists.

At the request of Springdance, five students created artworks or installations for three theatres, one museum and a ticket shop, with the purpose of generating more visibility and interest for the festival. Springdance had got to know the HKU via its yearly project market, where results of creative partnerships are exposed. Springdance initiated the contact.

**Benefit for partners**

Benefit for HKU: Springdance met all the criteria of an interesting, worthwhile partner. The project was a useful and gratifying experience for the students, both in artistic terms and in terms of cultural entrepreneurship. The school as well as the client were satisfied with the process and the final result.

Benefit for Springdance:

As planned, the installations increased the visibility of Springdance in the City of Utrecht, while at the same profiling the identity of the festival. The identity of Springdance is modern, young, innovative, abstract and stark in terms of design.

Springdance is always looking for creative partnerships in the city and elsewhere in the Netherlands. Springdance does this to extend its professional network, to reach new groups of people for its audiences and to increase the visibility of the festival. But also to get inspired and influenced by other art forms, other projects and other partners. Springdance is an international festival, but it is also based in the city of Utrecht, and the marketing & communications department wants to emphasise the festival's position within the city. Other partners are, for example, theatres, cultural institutions, dance schools, museums and galleries and tourism agencies.

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### Impact on education
#### The curriculum

The project was embedded in the curriculum. Embedding in the curriculum offers the following benefits:
- clarity for both student and client
- faster matchmaking
- easier to set up interdisciplinary teams

#### Teaching methodologies

The support for this project differed from that for a regular education project. The students worked very autonomously. They developed, designed and realised the ideas for their installation by themselves. This autonomous and responsible approach is comparable to what they may expect in their professional practice. The 5 students realised right from the start that they were not 'competing' with one another, but instead would make a joint presentation to the partner and the City of Utrecht.

More emphasis was placed on a good execution of the work, as it would be the subject of visual evaluation by both dancers and the general public. Not only should the concept be good, the image itself should also be convincing. This called for a design process that went further than is customary for producing a scale model or trial costume. In most regular education projects, the emphasis lies on the quality of the concept. In addition to this, much more attention was given to the technical side of the work (like the placement of the object, whether against or near the building).

Teaching support was given mainly at individual level and on appointment. Students could also request support during fixed hours in the week, by telephone or e-mail. These appointments were much more frequently than in case of a regular education project, but also of a shorter duration and at less regular times.

At regular times the Project Office organized meetings between the students and teacher involved and the festival (briefing, debriefing, presentations, evaluations).

The teacher maintained close contact with the Project Office during the project, so that they both kept up to date on the status of the students' work, and could respond quickly to resolve any emerging problems regarding locations, finance and communication with the parties involved.

The teacher was more a coach than a teacher. She supported the students in developing and realising their individual works for the designated place. But alongside those tasks, she also helped them communicate with the relevant persons of Springdance and meet the requirements of the various locations. And finally, she offered time management support during the entire process.

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Beforehand the following evaluation criteria were set:

Product:
- the degree to which the installation ultimately met the request by the client
- the autonomous impact of the realised installation/work
- the manner in which the installation related to the location, and
- the development of the concept and its contribution to the project as a whole

Process:
- the way the process developed
- the presentation and communication by the students of their work towards the partner and other persons involved, such as technicians,
- the student's ability to solve problems

Responsibility for the evaluation rested upon the teacher, and not on the client or the Project Office.

In terms of competence development, this project aimed to promote students' ability to work independently and under their own responsibility. Despite all external influences, they must defend their concept, and demonstrate flexibility without compromising their ideas.
Compared with other assignments, the emphasis in this project was less on the development of a substantive concept anwd more on the development of the student's own concept, and gradually strengthening it as the project progressed. More emphasis is placed on ensuring that the end product looks 'good'.

**Impact on community**
The realised installations were part of the city scene throughout the festival.

**Economical benefit**
Springdance paid a fee for the assignment (though this fee is below commercial market standards).

**Knowledge transfer**
School and festival learned from each other in many ways (possibilities of artworks in the public space, technical requirements for placing them etc.). The partnership is likely to continue, possibly in another format and with another assignment.

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### Strength

The strength of this project was the awareness of and dealing with risks by all parties. Springdance states that it is used to taking risks: it is part of their nature: they want to present innovative new young talent, which they know involves a certain risk. The festival also challenges its audience to take risks to see something they have never seen before, or a performance of a maker they do not yet know. They also commission choreographers to make new performances, which go into premiere during our festival. They never know for sure what the quality will be. The same goes for the student project: the festival liked to invite young artists to make work, the festival was aware of the risk, but there was a level of trust and the festival dared to try something new. According to Springdance this was also made possible because the process was really well organised; the briefing was clear, the contact was good, the feedback was provided, the guidance of the school was good, and at Springdance one colleague was appointed to the project and it was incorporated it in all the publicity (brochure, website, press, signs at the locations, etc.). This all together contributed to its success.

Kunstenaars&CO, the Netherlands

### Collaboration
Kunstenaars&CO / KIS: a postgraduate one year part-time course for artists with at least 5 years experience who want to set up and lead projects on commission from outside the art sector (www.kiskunstenaars.nl), in creative partnership with DSM (a Dutch globally operating chemical company)

### Objective
A multidisciplinary team of artists of the KIS project designing a 'inspiring, creativity-triggering' room where temporary teams responsible for developing product launches work together for several weeks.

### Benefit for partners
Artists and DSM together have defined and executed the project together and challenged each other to reach the best possible result. One needs a very creative and daring director at the company to start such a project. DSM has created a really innovative environment for primary working process, an example of social innovation.

The benefit for the artists was getting to know industrial environment; influence of business way of thinking in proposal & cooperation processes; working with real life business issues.

### Impact on education
#### The curriculum
These kinds of projects are part of the design of the course, which aims to teach experienced artists to use their experience and artistic competencies in 'non-artistic contexts'. Specific new impact on curriculum because the director of DSM is a teacher within the curriculum and feeds back his experiences into the curriculum.

#### Teaching methodologies
The project is learning by doing. Co-operation between the artists is crucial for the result. Coaching is needed to bridge their differences, but also to cope with strict deadlines and budgets. For the artists working within the context of a chemical factory with e.g. strict safety rules is something completely new.
The necessity of more interdisciplinary cooperation and learning from it within art education because this is a competency artists will need in their working lives more and more.

#### Assessment
Co-operation between the artists is crucial for the result. Coaching is needed to bridge their differences, but also to cope with strict deadlines and budgets. A commissioner did the judgment.

### Impact on community
DSM and the artists know now how it is to co-operate in 'non-artistic contexts'. Artists will need the competences learned more and more in their working life.

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### Economical benefit

The artists were paid a fee for their work and they were commissioned for new assignments. For DSM the business case is clear: a large portion of their future income depends on innovation. A well-prepared product launch is therefore a necessity. The product launch room helps teams from all over the world to prepare product launches more effectively and with more inspiration. Although it cannot be measured directly, DSM is convinced that the product launch room is worth more than the investment.

### Knowledge transfer

It is a project, artists themselves would never have thought of and also the interdisciplinary co-operation was new to them, and in the beginning stressful, but in the end so successful they decided to keep working together. The group consisted of a multimedia artist, a dancer, a visual artist and a theatre maker.

The artists transferred their knowledge of creative surroundings, inventive ways of setting up a space and arranging the energy of a room. E.g. the dancer never realised before that he is an expert at dividing energy in space, but his expertise was extremely important when thinking of the divisions within the room and the furniture to be used. On the other hand the artists learned about organisational politics, about listening to the needs of a company, about dealing with regulations and rules they did not make themselves and to be at their creative best working within and through the restrictions.

### Strength

Both the company and the artists spent a lot of time understanding each other to co-operate better, with a excellent result. Two new assignments followed the first one.

### Weakness

Since it was new for both parties it took more time than expected to get a good result. Not all companies are willing to invest this time and budget.

National University of Arts Bucharest, Romania

### Collaboration
Together with the creative partners IUPP International Union of the Prehistoric and Protohistoric Societies; EAA European Association of Archaeologists; The Academy of Science, Kracow, Poland; The Romanian Academy; Museo Civico di Storia Naturale, Milan; ISSEP International Sumer School on European Prehistory, Seulo, Sardinia; University of Trento, Italy and The Bruckental Museum, Sibiu, Romania, the National University of Arts Bucharest conducted an experimental research about traditional themes as inspiration for modern art and design (BA and MA course level).

### Objective
The generation of an artchaeology, i.e. a synthesis between art and science.

### Benefit for partners
The original experience of the research project was presented to the European public and Romanian MA students benefited from institutional exchanges abroad. Besides that through the project various exhibitions around Europe were organised and the project was published by several specialist journals.

### Impact on education
#### The curriculum
The original experimental research was transferred into theory courses (BA and MA levels).

#### Teaching methodologies
The project developed new frontier disciplines like artchaeology and ethnodesign.

#### Assessment
Because of the projects experimental potential, which developed creativity, it challenged the existing assessment criteria.

#### Impact on community
A revival of ancient patterns and techniques, in pottery and from there new land art, gave confidence to the community. The help of villagers was needed to dive clay, make ovens, and trace the old patterns on pottery.
Various exhibitions throughout Europe opened up the findings to a larger audience.

### Economical benefit
The project generated income, because through the artistic results & exhibitions and from its implementation in poor economic communities, it helped develop participatory tourism.

### Knowledge transfer
A transfer of existing and forgotten knowledge and the creation of new knowledge with and between villagers, scientists, artists, tourists. The project developed new frontier disciplines like artchaeology and ethnodesign.

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Nottingham Trent University School of Art and Design, United Kingdom

### Collaboration

Nottingham Trent University School of Art and Design Creative Collaborations Masters (full-time & part-time) in creative partnership with Broadway Media Centre, Nottingham & the New Art Exchange Nottingham and a range of artist-led galleries and studio spaces.

### Objective

A full and part-time Masters' programme in the School of Art and Design specifically devised to address the needs of creative practitioners in understanding how to work in the new conditions of the creative economy.

### Benefit for partners

The School (and wider University) becomes open to the changes in creative practice brought about by the impact of new technologies in the industries which receive their graduates. The University is better able to face the disruptive challenge of reconstituting their core subjects through this encounter.

A number of other complementary partnerships have, of necessity, clustered around this initial project as the implications of its scope and requirements for sustainability start to emerge. This has led to the development of links with infrastructure projects and partnership initiatives supporting creative industry development in the city and wider. (WiMAX Forest, Gamecity, Radiator Festival, Living Laboratory, Nottingham Media Academy)

### Impact on education
#### The curriculum

This is now a sustainable and developing permanent Masters' programme arising from a pilot project of 3 years.
The course requires to re-examine the structural definition and categorisation of subjects, an increased theorisation of the area of cross-disciplinary practice and an expansion of the subject based definition of academic research to include its relationship to professional practice.

#### Teaching methodologies

A significant part of the expertise, which informs the content of the student projects, resides with the institutions and practitioners outside the University - and the emphasis of teaching revolves around how the students manage and critique that experience rather than how they absorb a canon of validated and accepted academic lore.

#### Assessment

The project challenges existing assessment criteria in the course, because the very diversity of student experience, media and project process requires a negotiated form of assessment via a tutorially mediated learning agreement and requires debate about ownership of the assessment procedures.

### Impact on community

A number of other complementary partnerships have, of necessity, clustered around this initial project as the implications of its scope and requirements for sustainability start to emerge. This has led to the development of links with infrastructure projects and partnership initiatives supporting creative industry development in the city and wider. (WiMAX Forest, Gamecity, Radiator Festival, Living Laboratory, Nottingham Media Academy)

### Economical benefit

The project generates income, albeit indirectly, from, at present, public agencies which assist in the infrastructural development around the course. The original pilot was supported by the European Social Fund and related technology was supported by the Creative Industries New Technology Initiative Network. There is, at the moment, support from community stakeholders on a WiMAX infrastructure in a part of the city - to which projects are being attached. There is also potential engagement with a Living Lab through European Funding. The course is also part of Nottingham Media Academy which partly came together in relation to the pilot project and looks to regional and national training agencies to offer potential development and bursary funding for students.

### Strength

As the course develops with more students there is a need to create more infrastructural relationships, which enable student engagement. This becomes not an "additional" part of the process of running the course but is actually a core element of the course and means that the course's identity is embedded in the school's own relationship to the creative industry institutions, companies and practitioners it engages with.

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## 'Waste' – A Vision for Recycling our Future
## A cross-disciplinary workshop in Tokyo

Camberwell Chelsea Wimbledon – University of the Arts London

**Partners:**

University of the Arts London – Camberwell College of Arts, Chelsea College of Art & Design, Wimbledon College of Art (CCW).
Undergraduate Courses at 2nd Yr BA level in Fine Art, Graphic Design, Theatre Design, Interior and Spatial Design, Photography and Ceramics

Tokyo Wondersite (TWS), Japan.
TWS is a specialist Institute of Contemporary Art and International Cultural Exchange supported by the Tokyo Metropolitan Government to promote and connect the work of Japanese creativity through workshops, residencies, commissioning, international exchanges, partnerships and exhibitions. TWS is based on three sites in central Tokyo and has links with a broad range of cultural institutions and the university sector in Tokyo.
The project, now in its fourth year, was supported by the 'British Council PM12 Connect' initiative.

**Objective:**

During July and August 2009, 14 students from CCW travelled to Japan for one month to participate in a thematic workshop with artists from Japan, China, Cambodia, Vietnam and South Korea. The UK based students collaborated with other artists and designers supported by the hosts Tokyo Wondersite. A group of tutors and environmental specialists supported group based and individual active research projects focusing on the issue of 'Waste' in and around the Tokyo Bay area. The workshop was intended to raise awareness of the issues of waste in a large metropolitan area and to invite creative responses from a broad range of practitioners in response to their direct engagement with the city and field study trips that included site visits to innovative waste recycling and land reclamation projects.

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### Benefits for Partners:

These have arisen from this third and most ambitious workshop involving students and tutors from CCW as the result of a well-established partnership with TWS. At the time of writing, preparations are underway for a further project to take place in August 2010 to address issues of urban regeneration around the waterfront and canal infrastructure of Tokyo. This will involve a number of recent graduates from CCW working with postgraduate students from Tokyo University of the Arts (GEIDAI) and again hosted and supported by TWS. At CCW we have a large number of international students (approx. 30%) and the TWS workshops provide an important opportunity to form greater understanding of the cultures and backgrounds that many of our overseas students come from.

There were a number points of view expressed by the 2009 participants and the sharing of variety of life experiences from students with a broad range of cultural, social and national backgrounds and subject disciplines. This created a highly productive exchange of approaches to art practice and arts education through exposure to new structures and pedagogical practices. This could be summarised as a comparison of what we might broadly call a European model of Higher Arts Education and the emphasis on student centred learning and independent study models, with a more teaching oriented eastern model where there is a more prescriptive notion of knowledge being handed down and the student's role being more focused on a response to teaching and less on self-direction. I realise this is a broad generalisation but is however useful to characterise the assumptions and experiences that were in place at the start of the workshop. Naturally these were both challenged and developed throughout the workshop. One of the key reasons why participants were able to establish supportive and strong working partnerships and fully embrace the development of ideas in groups was due to having a very specific and focused thematic base to the workshop. It was also a workshop organised outside of a formal educational structure. In this sense concentrating on 'Waste' as a subject provided a stimulus for process and creative practice as well as an intensive and highly informative period of active research through well organised site visits, presentations by leading experts and artists along with regular facilitated group discussions.

### Benefits for the Community

These have been mainly in an affirmative context, because the workshop fitted into their core mission of creating and delivering cross-disciplinary international workshops that address key cultural and social issues of our time. One of the most important benefits of the approach of TWS is that it creates an opportunity for cross cultural dialogue and a sharing of good practice which often leads to sustainable future relationships between both institutions and individuals. Another important factor is that all of the TWS workshops and projects are well documented via video, audio and photography. This in addition to seminar papers, supporting documentation, profiles of participants and contact information, provide a valuable archive. This usually leads to a number of publications and the creation of primary research material for future project developments.

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**Impact on Education:**

One of the great challenges of a workshop of this nature is how to creatively address the issues as a diverse group of artists, who had little if any contact with each other prior to the workshop, in a manner that creates a meaningful response and that also leads to a development in the artists themselves in the subsequent enhancement of their own creative processes. For me one of the most important aspects of the workshop experience was on of creating a condition for dialogue and an engagement with the process of research and how this then forms the basis for sustainable and meaningful action. Central to this process has been the introduction of a thematic core that brings together a creative community of students, teachers and a broader public where there are shared interests and concerns. In a broader context this provides the platform for a more structured discourse on the role and function of creative education and the role of artists in addressing key issues that face our societies.

The choice of 'Waste' as a focus for the workshop was highly relevant in creating a stimulus for this debate and reflected how this is being delivered successfully by organisations like TWS that is not a formal educational institution but where there is an overall organisational commitment to providing a platform for addressing social and environmental issues through culture and educational projects that have a high public visibility and engagement. It also introduced the way in which Tokyo as a major world capital city with high consumption levels, and the inevitable waste that is produced, was addressing the important issue of managing and processing waste in an environmentally and innovative manner that provided the potential for significant land reclamation. Additionally there was a continuity and development from the three previous workshops with TWS in the last four years that have built on, and reflected, the issues of climate change and the environment. In this context the term 'Waste' became a term that was interpreted in many ways. For example, as well as being the by-product of material and energy consumption it was also seen as a catalyst for questioning our values, lifestyles and the processes of individual isolation and introspection that often prevail in societies where consumer culture exist is such a highly visible way as so easily witnessed and experienced in Tokyo, one of the world's most consumer led cites. The workshop questioned the assumptions of how we create our identities through material consumption and the implications for the rapidly changing need to redefine ourselves through what we consume and the effects of the physical and emotional waste that such a way of life creates.

The challenge of how we construct courses on reflection of the experience of this or similar workshops, is to review and rethink the relationship of subject disciplines and how real cross-disciplinary work can be encouraged and supported as an integral aspect of students learning and not as an extracurricular activity or some other form of additional or supplementary experience. It also promotes a broader question in terms of what are relevant agendas for creative practitioners in relation to social, cultural and political collective concerns and pressing agendas of our time, and how do individuals and groups of emerging artists see their own personal agendas in relation to these broader thematic issues without our educational imperatives becoming instrumentalising educational experience and cultural production.

These factors have been considered in assessment of subsequent projects and their overall performance in their final degree awards. In most cases students who participated in the workshops have gained significantly from the experience. This would have been difficult to measure at the immediate conclusion of the project without the necessary time that has been required for critical reflection and integration of the workshop experience into other activities.

One of the most significant aspects of the workshop project was that there was no form of assessment involved in the evaluation the work produced or of any individual student performance or contribution. Throughout the workshops students made formal presentations, participated in group seminars and engaged in individual discussion and tutorials with a variety of tutors and workshop facilitators. There was a high degree of informal discussion and critical feedback and the workshop concluded with all students contributing to a group evaluation of the workshop experience.

Subsequently, a key question arising from the project is a questioning of the timing of the requirement for assessment as a means of evaluation and how an over institutionalised regular requirement may in some circumstances be unhelpful in recognising the longer and deeper timeframe of student learning. For the TWS workshop anything other than broad and flexible guidelines would have been highly irrelevant and have ignored the need to recognise the organic nature of the workshop aims and the context within which it was being held. To consider learning outcomes in this situation would have been out of place and would have had to have been so general and consequently of little value in the evaluation of the success of the project or individual students achievements.

### Knowledge Transfer

Since returning to London all of the participating students from the three colleges have developed a strong cross course and college network and have maintained contact through social media with each other along with a sustained dialogue with many of the other overseas participants from the workshop. As with many such experiences, the value of this workshop will manifest itself in a number of ways, some of which are unpredictable and may resurface well into the future. One such example is a recent exhibition organised by the CCW students at Camberwell College where the work produced clearly shows that some six months later, the origins of ideas and processes developed directly out of the workshop, have since been integrated into their broader body of work and interests. You can view the work from the Camberwell exhibition entitled 'Place Displace' at: www.placedisplace.com
This example shows clearly that out of this particular workshop there was little waste but that it was and continues to be a relevant, sustainable and generative process for all those who were involved.

A key outcome of the workshop for all students has been the extent to which the intensive and uniqueness of the project has made a significant contribution to their performance and achievements in subsequent work. In addition the workshop became the basis for an increase in their communication, negotiation and networking skills and overall levels of self-confidence.

**Economic Benefit:**

The workshop in 2009 was funded from the British Council PM 12 fund which covered the cost of student travel to and from Tokyo and a contribution to living costs. TWS provided high quality self-catering accommodation for students and tutors on the workshop site in central Tokyo in purpose built accommodation. TWS also provided tutors fees and expenses for contribution to the workshop. PM 12 funding has been agreed for 2011 for future projects with TWS. Prior to 2009 TWS provided free accommodation, tutors expenses and students return airfares.

For the 2009 project students secured additional funding from Diawa Foundation and The Japan Society for production and marketing of the exhibition related to the workshop.

**Strengths and Issues:**

Strengths

Development of a thematic based project that promote inter-disciplinarity and course structure that has the potential to be embedded in course structure and offers challenges to existing models of course design, collaborative practice and assessment criteria.

An example of a sustainable model, and partnership, that can be delivered and developed over a long period of time where common institutional policy, aims and cultural interests can be progressed at all levels.
An example of a sympathetic model of collaborative practice that provides income generation and opportunities that enhance the student learning experience and at the same time preserves the role of the art school in supporting creative, critical and independent thinking.

Issues

The need to develop a more inclusive workshop model that benefits all students and not just those selected through a competitive process. This requires the development of a number of projects with similar aims to establish a parity of student experience.

The appendix to this case study is on the **artesnetEurope** DVD.

**TEACHERS' ACADEMY**

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**Kieran Corcoran** Dublin Institute of Technology

The National Academy of Film and Theatre Arts in Sofia, Bulgaria hosted the 4th ELIA Teachers Academy in July 2009 as part of the programme of the Erasmus Thematic Network **artesnetEurope**. Over a period of three days, some 24 papers and 8 workshops on new and innovative approaches to creative arts pedagogy were presented to an appreciative audience of 80 lecturers and practitioners from 20 different countries. Bookended by two fascinating key note speeches by Dick Ross and Kristin Linklater and a presentation and performance by Utrecht School of the Arts on Creative Partnerships, participants were challenged and excited by a whole new range of ideas and practices in creative arts pedagogy.

The ELIA Teachers Academy grew from an original workshop presented at the 7th ELIA Biennial Conference in Dublin, Ireland in 2002. At that workshop a guitarist and a painter held an audience spellbound as they used actual participants to demonstrate different and challenging approaches to teaching practical creative arts subjects. The success of the workshop led to the setting up of the 1st Teachers Academy in Barcelona where the focus of the conference was on getting presenters from all the creative arts disciplines from all over Europe to explain and demonstrate how they taught their subjects. Continuing through Rotterdam and Brighton, the 4th Teachers Academy concentrated on the how the theme of storytelling could be used as a new way of approaching the challenge of creating new content in higher level arts education.

As a central part of the activities of the Erasmus Thematic Network **artesnetEurope**, the conference addressed many issues which are crucial to the future development of Higher Arts Education in Europe. Many of the papers investigated new directions in arts pedagogy in response to the rapidly changing global and technological environment and identified new challenges for the future development of art schools in the 21st century. Key issues addressed included an analysis of the impact of creative partnership initiatives on Quality Assurance and Enhancement and how new pedagogical models involving communities, galleries and museums were creating a new "kind" of arts institution.

The keynote speakers Dick Ross and Kristin Linklater explored this idea of storytelling in two very distinctive presentations.
Both talks framed and informed the subsequent presentations and workshops and both Ross and Linklater each gave a masterclass in screenwriting and voice.
The theme of Ross's masterclass was an exploration of the way we develop ideas that grow into stories and a discussion of the seven attributes which come into play when we create truly original work. Linklater developed a workshop which explored stories of Childhood Voices, Schoolroom Voices, Professional Voices, Personal Voices; and introduced the participants to their natural voices and the breath that animates them.

The paper presentations approached the theme of storytelling and pedagogy from a number of different perspectives. Some considered the whole process of creating a story and storytelling as a way of introducing and guiding students through difficult material. Iskra Nikolova from the National Academy of Film and Theatre Arts in her paper "Stories and Audiences: Whose Story is it Anyway?" describes her use of an imaginary book page, a graphic wild card or a strange book to stimulate imagination and improvisation skills through storytelling. Using a story by the Argentinian writer Jorge Luis Borges, "The Library of Babel", she describes how she uses a visual simulation of one of the books mentioned in Borges short story as a way of stimulating three kinds of classroom work which include creative activities, theoretical and historical analysis and the generation of critical interpretative perspectives all based around storytelling.

Continuing in this vein Axel Vogelsang from the Luzern School of Art and Design describes how the use of an interactive space to create stories actually helped animation and illustration students gain a mastery of complex programming skills which enabled them to explore visual storytelling in an interactive real space. Based on a workshop that ran in 2008 for a MA class in Animage, students with a mostly graphic design background were introduced to the idea of interactive visual storytelling in a real space with the help of computer controlled sensors and switches. While these tools are widely used in the context of interaction design and media art, "their employment as an educational device for visual narrators such as illustrators and animators is rare if not unique". The backdrop for the brief was the beginning of Edgar Allen Poe's short story *The House of Usher* where the narrator is approaching the house "which lies in singularly dreary tract of country" and the students had to use the interactive toolbox to create a visual story for each of the rooms in the house.

Frannziska Nyffenegger from the Lucerne University of Applied Sciences and Arts, in her paper "Stories from Academia", considers how story telling could be used to deal with the particular challenges of academic writing in art and design study programmes. She states that "students as well as lecturers perceive writing as opposed to the self understanding of their visually oriented disciplines or even hold that visual language is able to communicate without using verbal language". She proposes to use storytelling as a polyvalent didactic tool and identifies three approaches in the literature, firstly, telling stories to uncover relationships and mechanisms vital for reading and writing, secondly, establishing a learning story in a student's group and finally assigning writing tasks that will produce stories. She suggests a number of approaches including a lecturer explaining his own reading and writing strategies, showing students his own notes and transitory texts while another approach is to demonstrate parallels between the design and the writing process.

In contrast, Dirk Huylebrouck presents a fascinating anthropological story of his own about the role of the ancient oral story telling tradition in Africa in educating young African people about astronomy and mathematics. He notes that "before colonisation, education was traditionally done in gatherings around the fire".

He discusses the common African sand drawings known as "sona" which when being created are often accompanied by narrating stories about life and death or about a heritage when a chief passes away. He notes that "different cultures around the world make such drawings in the sand, with a finger or a twig, with or without lifting it "and" it shows that not only dance ,music or dramatic expressions were sources of inspiration for rituals but mathematical schemes as well"

The pervasiveness of digital technologies, the role of social networking in students' lives and the question of how to make the optimum use of these developments in the studio and classroom were addressed by a number of papers. Loykie Lomine and Chris Buckingham from the University of Winchester presented a detailed account of how the most ordinary and ubiquitous of technologies − texting − can be used to support teaching and learning in higher arts education. They propose a new teaching paradigm, "M-learning", which refers to the use of mobile devices for pedagogical purposes. While the scholarship of M-learning is in its infancy, a number of key characteristics such as a global dimension, no established canon, key model or founding text and the genuine potential to address such current educational agendas as lifelong learning and continual professional development can be identified.

Bringing knowledge to a global audience through the construction and use of a wiki with a specialised "technical and production focus" is the subject of a paper by Steven Macluskie from the Royal Scottish Academy of Music and Drama. Macluskie explains how "this wiki project has opened the possibility of sharing production solutions to a worldwide audience, providing the student with an online environment to show case their work". The wiki is called Paperclip and it functions as a very simple way of gathering together the collective knowledge of practitioners as they work on solving technical and production stage problems. Operating on the principle that "the more vantage points from which a complex problem is seen the easier it becomes to solve". Paperclip creates an online record of the details of all the "unseen" processes, problems and solutions which lead to the staging of a live theatrical production.

In his presentation "The Textual Photograph", Kevin Henry of Columbia College Chicago considers the impact of "leveraging the power of visual narratives - as a way of teaching students who live in the new social space of image sharing but do not always understand the power and complexities of visual narratives". He considers what happens when a technology as pervasive as digital photography becomes embedded within other technologies like mobile phones and "intertwines it with oral communication making the image less discrete and more fluid". This, he argues, results in a kind of "textual image "which merges with much larger stories to create spatially dispersed narratives. These everyday interactions, these "tiny gestures", he argues, once understood, can lead to "very broad and long ranging design insights". The new technologies "at our fingertips" allow us to capture and share "observations faster than ever before and build those insights into singular or collective stories". The challenge in teaching design is to get students to "see and connect through images and ideas" and to get them to think

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deeply about these stories and uncover deeper meanings. Henry concludes by observing that "teaching design is about detecting and interpreting patterns and connecting them to larger contexts and by quoting Yves Behar: "life brings stories to design – design brings stories to life".

The idea of using storytelling a way of interpreting and learning about complex artworks is discussed by Stephanie James in her paper "When we use story-telling to interpret artworks". James describes two projects which contrast the different interpretative approaches of gallery goers and art students to their experience of contemporary art. She recounts how the public gallery audience when invited to "think aloud" often used story-telling as a way of interpreting the art works on view. She contrasts this with the traditional art critique where students are not encouraged to use personal storytelling as a way of discussing their own art work. James asks why is there "a disjuncture between the communication of the meaning of art works that takes place in the mind of the audience and the education of an art student". Her paper goes on to discuss "how students of art and design can use storytelling to share the meaning in their artworks appropriately and how teaching staff can develop curriculum to best utilise the benefits of storytelling". John Butcher and Georgina Kennedy in their paper "Arts University student mentors and gallery peer leaders: researching the story of a partnership", continue with the theme of gallery education and presented an analysis of a "successful collaboration aimed at engaging undergraduate student mentors in a gallery peer leadership project". Their paper asked the question "what frameworks and strategies can support peer-led learning in a gallery context" and examined a partnership between students from University College Falmouth and Tate St Ives.

Continuing with this evolving relationship between the academy and the public space of the gallery, Tracy Mackenna and Edwin Janssen in their paper "Unpacking a collaborative practice: merging art, research and teaching" address the issue of how the core values of the academy "must be reconsidered in this new world of rapid idea exchange". They ask "how do we decide on our new, pedagogical, academic and artistic models - what should we be teaching students" and "what models should be developed around artists' practices and research activities". They describe an exhibition project *Life is Over! If you want it* which deals with the idea of euthanasia and assisted suicide and used the exhibition as a guiding narrative which looked at the range of issues around death .The project was partly shaped by questions deriving from their own roles within an art institution and asked "How can an interactive and collaborative space be utilised as an educational strategy?" The exhibition created a visual narrative using slide projections in conjunction with borrowed historical artworks and new wall drawings and was integrated into a public studio where both artists worked each day. "Presentation, making, research, teaching, participation, exchange, debate and reflection on the themes of art, life and death were addressed in combination, rather than in a linear hierarchical manner".

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The contemporary phenomenon of the database as a place for the construction of particular kinds of stories and narratives was examined in two papers by Una Walker and Kerstin Mey, both from the University of Ulster. In her paper "Art, Archives and the Public Space: Memories of Conflict", Mey describes the Living Histories project and the Prisons Memory Archive which were part of the "civil reclamation process of the public domain " in Northern Ireland. These initiatives" sought to offer a grassroots counter strategy to official(ised) constructions of history by gathering and disseminating their individual memories of life in conflicted West Belfast since 1969". Mey describes the work of the Interface Centre for Research in Art, Technologies and Design at the University of Ulster as they attempted to overcome problems of sustainabilty and reach associated with these community initiatives. The first project (I confess that I was there) featured a short season of programmed events, presences and prototypes of art production, distribution, documentation and experience and sought to "exemplify open and shared means of collaborative and engaged forms of communication, materialising, disseminating and evaluating actual relations between practitioners and communities". *Performing the Archive* was based on the increased engagement of artists with the "archive" and the growing culture of practice based PhDs and sought "to develop both generic and specialist skills and experiences in working with institutional and private, formal and informal archives including the creation and handling of databases –through which the 'historical record' can be subjected to different forms of meaning making processes and access".

In "Storytelling, narrative and the digital database", Una Walker described an unfinished project "that raises questions about current artistic activity concerned with representations of the past" in the context of political events in Northern Ireland over the last 30 years. She situates her discussion in the context of the idea that "database and narrative are natural enemies" and asks how database forms can migrate into the real world and how are these database forms changed in the real world? She considers two artworks *Surveiller* (2004) and *reports from an agent in the field* (2007) which utilise the information from two databases holding information about visual arts events in Northern Ireland. Both artworks investigated notions of story and plot "when both events and structure are subject to the organisational and conceptual potential of digital databases".

Stanislav Semerdjiev of The National Academy of Film and Theatre Arts responded to the theme of storytelling by returning to consider one of the key ideas in Aristotle's Poetics: catharsis. He traces the various interpretations of this fundamental concept in European literature and philosophy and identifies 3 major trends. The ethico-aesthetic approach, the physiological interpretation and the spiritual/religious idea of purification which are pre-eminent until the dawn of the modern era of mass communication. He considers the contemporary phenomenon of the TV Reality show and asks "how did unscripted life become more compelling than its 'masterful' portrayal?" He speculates that this is so because the "the live catharsis they provoke is much stronger than the predestined one has ever been". He concludes that "storytelling and life are interwoven because catharsis is the actual goal of communication itself – and every story builds on fragments and each fragment of our life unfolds like a structured story."

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# Papers here included:

# Papers included on the DVD:

**Kevin James Henry** Columbia College Chicago

Abstract

The proliferation and immediacy of digital images has created vibrant new social communities based around image sharing. Websites like Flickr or Facebook provide simple tools for telling evolving stories to ever increasing networks of people. The resulting mash-up of text, image, and video is changing the way stories are told and consumed. Nevertheless, many of these newer narrative conventions are built on older analog ones maintaining a connection to the past. Leveraging the power of visual narratives is an excellent way to teach students that live in that social space but do not always understand the power and complexities of visual narratives.

**The narrative arc**

We enter the world while a photographic device of some kind stares. It captures our entrance and doesn't stop recording our lives - at least the pivotal moments - till we leave the world. The technologies simply vanish from our consciousness; neither the flash of a camera nor the hum of video tape elicits notice. Image making like the conversation it engenders is an essential part of our lives from the very beginning.

These two modalities - the oral and the visual- define our narrative arcs. What good, after all, is a photograph if it doesn't elicit conversation? And how often has conversation been interrupted long enough to dig out a photo to supply the needed evidence to the oral retelling of a tale? The late German author W.G. Sebald, who built his unique fiction around the interplay of image and text, became himself a photographer and ardent collector of images only after missing an opportunity to capture twins on a bus in rural Italy bearing an uncanny resemblance to Franz Kafka - whose trail he was coincidentally retracing. The actual event was returned to fiction in his novel *Vertigo*: "I remained motionless on that bus seat from then on, embarrassed to the utmost degree and consumed with an infinite rage at the fact that I would now have no evidence whatsoever to document this most improbable coincidence." (Sebald, 2000)
A strong statement from a man of words.

**Stories woven into images**

Pictures have been with us longer than language itself. Science informs us that human thinking is more reliant on visual and auditory images and propositional logic than it is on language (Pinker, 1995). And yet we never seem to stop talking. Even the photograph itself has been transformed into a metaphor to describe the world: images are burned into memory and scenes are framed as if through a viewfinder. But photography is far more than frozen moments burned to film or encoded in binary data. When gathered into large collections, they tell us who we were at specific moments and what life was like in specific places. The medium (black and white, Kodachrome, cell phone photos, etc.) marks time as we equate the look of the photo- its sepia tones, or Polaroid boarders- with specific time periods. And of course the contents within the photo betray

specific information- photographs are culturally carbon-dated. This small portable print also comes to define our physical spaces: armies of personal photos line the perimeter of our desks like fortresses against outside invasion. But perhaps most significantly photographs are viral. We pick up attitudes much as we pick up voice rhythms through conversation. Roland Barthes wrote: "Show your photographs to someone- he will immediately show you his" (Barthes 1982). There is a kind of call-and-response to image sharing; the photo acting as the visual lingua franca. We learn to 'read' what pictures 'mean' and these readings come to reinforce behavior through mimicry eventually cohering into types. And while the well composed images of advertising represent the desired ways of doing, the vernacular photos often describe who we really are as we navigate the clichés of standard photo typologies.

### The textual image

When a technology becomes as pervasive as digital photography it loses its original grasp on the cultural imagination resulting in a redefinition of its purpose. The digital camera, which now also captures video, is as much a life-style accessory as it is a capture device. Its dematerialization and subsequent nesting inside other technologies like mobile phones intertwines it with oral communication making the image less discrete and more fluid. All digital data flows into a single binary stream. What differentiates the image now in that stream is its tag - a descriptive word or two- helping place and connect it to billions of other images, text, and media clips. The result is a kind of 'textual image'. The photograph now merges with much larger stories creating spatially dispersed narratives. With this transformation comes a greater immediacy and a new emphasis on the quotidian. Such images reinforce daily activity as opposed to the 'historic' image and amplify our daily chatter- the language required to keep us connected. According to British psychologist Robin Dunbar this type of conversation- which he classifies as gossip- accounts for approximately 66% of all verbal communication and is the essential ingredient for social cohesion (Dunbar 1998). And like gossip, these images fly around cyberspace with amazing speed finding their way through the global village sometimes in mere minutes and dynamically constructing complex and fractured narratives. But are photographs like these really new or the result of digital technology?

### Evidence as narrative thread

In the fall of 2006 I encountered the work of Jane Fulton Suri, *Thoughtless Acts* (Fulton-Suri 2005) and Richard Wentworth, *Making Do and Getting By* (Groom, 2005) simultaneously and quite by accident. And like Sebald and his Kafkaesque encounter, I immediately saw the connection. Here were two sets of images (photographs) bearing an uncanny similarity to each other even while the intentions behind them were, at least at first glance, entirely different. I contacted Jane who works as a design researcher in San Francisco for the industrial design firm IDEO and Richard who is a sculptor based in London and a professor at Oxford University. Because I use ethnographic photography to teach my students how to look and understand the world, I wondered just how far apart their respective stories were. I began a series of one-on-one interviews followed by a joint discussion to try to discover the larger contexts of their work. I felt very strongly that the articulation of their stories- how they used pictures- would only deepen my own understanding of visual narratives and extend my teaching.

The conversations resulted in over 27,000 words of transcribed text proving once again that pictures can generate thousands of words. But unlike heroic images or beautiful photographs of the world, the images that Jane Suri Fulton and Richard Wentworth make focus on the 'small gesture'- quiet demonstrations of our commonality. A practice they have been engaged in for over 30 years in mostly an analog version. These tiny gestures have enabled them to weave highly evolved and elaborate stories revealing much larger human patterns and motivations. Susan Sontag wrote that the photograph 'thickens the environment we recognise as modern' and these photos- doppelgänger as opposed to identical twins- share a visual DNA that thickens their individual narratives. Wentworth's sculptures may not exist to solve human problems, but they do connect the viewer to shared human instincts. His photographic work can be detected deep within his enigmatic sculptures. And the photographs generated by IDEO are more than jumping-off points for creating new products. They map in very fine detail the thoughtless interactions of our daily existence in surprising and amusing ways. And such interactions once understood lead to very broad and long ranging design insights. These photographic collections operate as small portable pieces of the world connected through incredibly nuanced stories their creators have woven over many years.

### The power of taxonomies

Jane Fulton Suri writes in the preface to her book: "Thoughtless acts are those intuitive ways we adapt, exploit, and react to things in our environment; things we do without really thinking. Some actions, such as grabbing onto something for balance, are universal and instinctive. Others, such as warming hands on a hot mug or stroking velvet, draw on experience so deeply embodied that they are almost unconscious. Still more, such as hanging a jacket to claim a chair, have become spontaneous through habit or social learning. Observing such everyday interactions reveals subtle details about how we relate to the designed and natural world. This is key information and inspiration for design, and a good starting point for any creative initiative." Richard Wentworth describes it like this: "....you can trace various sort of linguistic things through those pictures, and it doesn't take very long to realise that some are warnings and some are repairs and some are reminders and some are adjustments. And some of them are kind of subsections: some of them you would use a word like jamming and others are wedging. There's a hell of a lot of resistance to gravity and I think my work has a lot to do with gravity..." Both sets of images tend towards taxonomies - descriptions of the world and the repertoire of responses that we adhere to and abide by.

The activities that Jane describes - adapting, exploiting, and reacting; grabbing, warming, or stroking - are quickly internalised. They are less about action and more about social instinct. And Fulton Suri's taxonomy nestles inside of Wentworth's occasionally intersecting it. Adapting and adjusting share commonalities while warning and reacting are clearly related. Wentworth is attracted to a lower level 'common sense' knowledge which he connects to agrarian culture; knowledge he fears is disappearing. Fulton Suri's pursuits, on the other hand, are connected more directly to our experience with artifacts. She views design as a bridge to different types of knowledge and a way to connect diverse ways of understanding.

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### Building new narrative bridges

The power to observe is a difficult skill to teach while the power to interpret observations is even more difficult. These two skills feed off of each other. Observation leads to insight leading to yet more observation. The technology at our fingertips allows us to capture and share such observations faster than ever before and build those insights into singular or collective stories. Teaching design is about detecting and interpreting patterns and connecting them to larger contexts. As the industrial designer Yves Behar describes it: "Life brings stories to design... design brings stories to life."

I would like to end with a short slide show of text, image, and sound. I create these open-ended presentations to teach my students ways of noticing their world and analyzing it to uncover deeper meanings. I emphasise that everything around us is in a constant process of unfolding if we care to notice. With no way of connecting disparate pieces into a unified whole, the world remains storyless. And while history is a vital part of any education it tends to exclude personal reflection suggesting that what is done cannot be undone. Teaching a student to see and connect through images and ideas enables them to think deeply about speculative histories or alternative causalities. In the world we now inhabit such thinking is vital. We must teach students to look past established histories to uncover the smaller 'story'.

The following narrative is constructed around the concept of erosion manifested through language and artifacts. According to author Guy Deutscher erosion in language happens through two processes: oral simplification and the slow compression of large metaphors into single words (Deutscher, 2006). This process is vital to keeping language alive. Few students would connect such a process to design even though they experience the phenomena of erosion and compression through text messaging every day. In design and architecture, function, ornamentation, and meaning are assaulted by many of the same forces of change brought on by simplification, integration, and a constant desire for novelty and expression. From the language of classical architecture to the leg of a piece of modern furniture or the redesign of a mobile phone, erosion is everywhere.

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## Expanded Image Workshop: Storytelling in Interactive Real Space

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### Abstract

This paper describes a workshop that was run in autumn 2008 at the new MA Animage at Lucerne School of Art and Design in Switzerland. Students with a background predominantly in illustration, animation or graphic design were introduced into the idea of interactive visual storytelling in real space with the help of computer controlled sensors and switches.

### Introduction

In summer 2008 the Lucerne School of Art and Design in Switzerland started their new master programme in design, part of which is the major in illustration and animation called Animage. Most of the students are rooted in rather traditional forms of visual storytelling, where the formal scope for narration is defined by a rectangular frame, screen or paper that is, as well as through linear flow of time. Since the 1960s at the latest though, the notion of film as a purely linear and passively consumed medium of narration has been called into question. The concept of expanded cinema (Youngblood, 1970) extended the movie format with the help of analogue means such as multi-projections, moving projectors or flexible projection surfaces. The digital age has further enriched the possibility for cinematic storytelling through various ways of user-image interaction from the joystick and other control devices to virtual environments up to perceptive physical spaces and database driven movies.

In order to provide the MA students with an understanding for this wider context of their subject of study, a workshop called Expanded Image was devised as part of the first semester of the Animage programme. In this two-week module, students were given the chance to explore the possibilities of visual storytelling in the context of interactive real space.

One of the main challenges was to develop a workshop in which students with no programming skills could come to quick results. And while they should at least learn to understand the basics of the underlying technologies, they should also get to grips with the various issues relating to narration and audience involvement and the more general subject of the creative process in this specific context. This paper will discuss the premises for this experiment in visual storytelling as well as the execution of the workshop and its results.

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## Workshop Description
### The Toolbox
The two main workshop lecturers, Raphael Perret and Felix Eggmann have a background in interaction design and media art, respectively. They developed a custom-made toolbox that consisted of both hard- and software components that would allow students to get in touch with this complicated topic more easily. The toolbox mainly contained the following three elements: First there were several devices that would deliver inputs from the environment or the audience for that matter, such as light, distance and pressure sensors and different kinds of switches. Secondly there was a set of predefined actions programmed with the Software Max MSP/Jitter which allowed to connect the aforementioned inputs to actions such as playing back movies, images and sounds, turning electrical devices on and off or dimming lights. Third there was a programmable board, called Arduino, which acts as an interface between the inputs and the actions. While these tools are widely used in the context of interaction design or media art, their employment as an educational device for visual narrators such as illustrators and animators is rare if not unique. It has to be said though that while the workshop was extremely well prepared, the attendance of at least one technical staff member during the whole workshop was crucial as the underlying technical challenges were still too big to be overcome by the students themselves. The documentation of the workshop was done by both staff and students in the form of a blog that can be found at http://blog.hslu.ch/madesignworkshops.

### Preparatory Exercises and Inputs
The workshop itself was devised as a mix of practical exploration and theoretical inputs and took up 10 days. In the beginning students got a detailed explanation of the toolbox, followed by an introduction into the history of interactive visual arts in the form of a morning session during one of the first days. The practical part started off with a one-day hands-on exercise aiming at getting to grips with the basic ideas of this module. Therefore the approximately 20 participants were divided into six groups of three to five students each. Every group concentrated on one sensor/switch, each of which came with a very short briefing. The light sensor for example came with the line "night and day". Each group was supposed to build an interactive piece that would include a projection of some form. At the end of this day students presented their work and discussed intentions, outputs as well as the problems they faced. The aim was that after this presentation everyone should have a rough idea of how all six sensors/triggers could be employed.

### Main Brief
The main brief that was to be executed over a period of five days was approached in similar sized groups. They were supposed to develop a walk-in installation with a strong visual element that would tell its story in a meaningful interaction with the audience. The interactive pieces should be presented in a combined exhibition. The backdrop for the brief was the beginning of a short story by the American writer Edgar Alan Poe (1889) called *The Fall of the House of Usher*. The first few paragraphs tell how one evening the narrator approaches the house of his friend Roderick Usher on horseback. This house lies gloomily in "a singularly dreary tract of country" (ibid). Thus Poe prepares the reader for some mysterious if not horrifying events to happen. The students were briefed to design the House of Usher as they imagined it with the help of the interactive toolbox and based on their own image material, one room each group. Groups had to choose between basement, attic, living room, kitchen, bathroom and bedroom.

**The Exhibition**

As the final exhibition was in a single room the size of a classroom, the chambers and rooms that made up the imaginary house of Usher had to be improvised using wooden room dividers and black sheets. The outcome was impressive, particularly regarding the very short time that was available. The approaches of the students were extremely varied. In the following three of the student art works will be described exemplarily:

### The Attic

Attics are often filled with loads of junk and accordingly this room contained a pile of chairs, old desks and other rubble. A projector is positioned in such a way that the projection fills one whole wall with the pile producing a shadow in the form of an opaque but clearly defined shape on the same screen. Starting from the entrance there is only one possible pathway through the deadwood and it leads towards the aforementioned shadow. Along this path sensors are positioned that react on movement. Triggering those sensors miraculously affects the shape of the shadow of the pile. What seems like a shadow is actually part of an animation and morphs into the form of a strange and stooped humanlike figure that turns its profile around toward the visitor, bending its arm and beckoning with its forefinger. As soon as the visitor moves nearer, the shadow virtually jumps at him, an action which is again triggered by a sensor. The ghost-turned-shadow is now directly projected onto the visitor and for a few seconds performs a wild and ferocious dance until finally exploding into smoke.

### The Kitchen

The kitchen is a simple sink the visitor stands in front of whilst looking out of a "window" behind it. This window is actually a projection, showing a street and occasionally a passer-by, the appearance of which is triggered by a sensor reacting on a person standing in front of the sink. This passer-by is a young women that stops in front of the window and points at the sink, saying that by accident she dropped her ring in there and if one could be so kind to get it out. The intention is for the user to put his hand deep down into the drain of the sink. Far down at the bottom his hand would intercept a moving ventilator. This experience is surprising rather than painful but nevertheless the spontaneous reaction is to flinch and to pull out ones hand immediately. This installation plays on the idea that the drain contains a waste grinder. Accordingly once the ventilator is intercepted, the virtual window is splattered with a burst of blood. The passerby is stupefied and moves on, only slightly embarrassed.

### The Basement

The idea behind the basement piece plays on the fact that Usher is not only a name but also a profession: the person that guides the audience to its seats in the darkness of a cinema or theatre, most likely with the help of a torch. Thus the torch is the chosen object of interaction for this installation. The audience enters a narrow and dark chamber. Light sensors are hidden on several spots all over this little room. By turning the torch onto one of those sensors a round projection on one of the walls appears, simulating another torch that explores a real basement. This virtual torch moves over labels of jars and bottles, follows pipes or investigates the contents of shelves.

**Discussion and Evaluation of the Workshop**

The workshop involved a steep learning curve, not only with regards to technology but also with respect to storytelling and the design of interactions. The latter was approached very differently throughout the described projects. A human's movement in space are hard to predict and thus it is a big challenge to guide actions in an inconspicuous way. The kitchen sink situation deals with this issue by putting the audience in a fixed position in front of the objects of interaction. The freedom of movement in the attic is much bigger in comparison but still the audience's pathways are cleverly restricted and similarly to the sink there is also one clear centre of attention.

However, these restrictions are somewhat related to the fact that both pieces follow a linear storyline. Even though the stories told through those installations are both very short, they show a classical Aristotelian structure with a beginning, a middle and an end (Aristotle, *Poetics*). The basement installation in contrast, allows for much more freedom because it applies methods of nonlinear storytelling. The room is actually a network of nodes that can be accessed freely at any time. Such an approach though most likely comes with the abandonment of notions such as plot or closure (Aarseth, 1997).

The feedback of the majority of students was mainly positive. Not only did they enjoy the experience but for a lot of them the workshop was also highly relevant. As illustrators and animators most of them had never before considered their relationship with the audience with regards to interaction, nor had they questioned their usual working formats.

The workshop was thus seen as the right approach in the context of an MA, which is supposed to challenge and inspire rather than instruct.

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Introduction
### To text or not to text...

Text messaging has become a mainstream form of communication. Few students are not avid texters – but how can we use SMS (Short Message Service) to support teaching and learning in higher arts education?

This paper outlines key aspects, both conceptually and pedagogically. It suggests a range of opportunities for us to integrate texting into our teaching and learning strategies. It also answers frequently asked questions in order to demystify the use of SMS in an educational context.

### Conceptualisation: what is m-learning?

M-learning (mobile learning) refers to the use of mobile devices (mobile phones, PDAs i.e. Personal Digital Assistants such as palmtop computers and "pocket PCs", mini media players such as iPods) for pedagogical purposes. Phrases such as "handheld learning" and "handheld technology" are also encountered; their semantic focus on the hand stresses the shift from traditional e-learning (through desktop computers) to a more flexible paradigm (through portable "high tech" devices).

M-learning can rely on podcasts (audio contents, usually in mp3 format – or even video contents in MPEG-4) or more simply on texting (SMS). The aim is not to challenge nor replace other forms of interactions (face-to-face in classrooms, lecture theatres and studios, or virtually in online learning environments): it is a supplementary method that can support, enrich and enhance students' learning experience.

M-learning is already popular in some subjects such as languages (see Levy & Kennedy 2005 or Thorton and Houser 2005, amongst many others); it is appropriate in many situations (for example in geography fieldtrips, as well summarised in Maskall 2007) and it can be used administratively (for example to notify students of book availability or of examination results). Several cases studies of Universities using SMS have been published (for example in the UK the University of Wolverhampton has been using targeted bulk SMS to enhance student support, inclusion and retention, see Riordan and Baxter 2005) – but M-learning still is not very common in higher arts education.

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### The scholarship of M-learning

The scholarship of M-learning is still in its infancy, yet it is steadily developing, with a growing volume of publications, seminars and events (for example the Handheld Learning Conference in October 2009 in London). A few books are on the market, such as Kukulska-Hulme and Traxler (2005), *Mobile Learning: A Handbook for Educators and Trainers* and Metcalf (2006), *M-Learning: Mobile Learning and Performance in the Palm of Your Hand*, but dissemination in this dynamic field is principally carried out through online publications as well as conference presentations and proceedings. Anecdotally, the British Journal of Educational Technology did not publish any article about m-learning until January 2009 – but it then had two peer-reviewed articles about m-learning in that issue (Cavus and Ibrahim 2009, Wang, Wu and Wang 2009); this emblematises the fact that m-learning is becoming "the next big thing" at the interface of education and technology.

As a new area of research, M-learning has the following four characteristics:

1. The important role of commercial providers (as many private organisations already appreciate the underpinning business opportunities, be it to provide ready-made contents, to develop targeted software applications or to train users/teachers in the pedagogy of M-learning);
2. A truly global dimension, with case studies and examples from all around the world: M-learning actually transcends the socio-economic boundaries between developed and developing countries;
3. Not an established canon yet, no key model or founding text, but rather the emergence of comparable practices and conceptualisations from a range of educational settings (at all levels: primary, secondary, tertiary);
4. The potential to address other contemporary educational agendas such as lifelong learning and continual professional development for mature learners and established practitioners.

### SMS and M-learning

SMS is only one part of M-learning. SMS is already popular outside academia: we are mainly importing and adapting a tool that successfully exists elswhere. This partly explains the doubts expressed by some people (students, tutors, outsiders) when they first hear about the pedagogical use of SMS. The same is true when students are asked to use Web 2.0 tools such as wikis and blogs: firstly, one needs to adapt the tools, and secondly, ones need to reassure everybody that this pedagogically sound.

SMS is mainly (though not only) sent through mobile phones. Mobile phones have become "high tech" devices, often with built-in cameras, web browsers and the ability to run a wide range of applications (it is often said that there is more processing power in most mobile phones than was used to land man on the moon). SMS itself is "low tech" though, compared to the use of sounds, images and videos that can make M-learning more creative and more dynamic, especially in the arts. Based on short texts (160 characters – 150 characters on some older phones), SMS has three advantages: (a) it forces users to express themselves concisely; (b) texts use little memory which keeps costs down, (c) no extra technological training is required.

**How can SMS be used in higher arts education?**

This section proposes a typology of possible uses of SMS, with three categories/purposes: direct teaching; teaching-related; contact & communication with students.

<u>(I) Direct teaching</u>

• Interactions: asking questions or sharing views/information (tutor to students, students to tutor, students to students) -- before/during/after class
• Learning activities (e.g. quiz questions, instructions, even mini theoretical input)
• Tasks for consolidation, suggestions for revision

<u>(II) Teaching-related</u>

• Personalised support
• Motivational messages sent to students
• Feedback on lectures, ideas or projects
• Alerts to check email (with longer message) or to visit webpages (newsfeed)

<u>(III) Contact & communication</u>

• Timely information:
  • Reminders of key dates, homework, preparation, deadlines
  • Cancelled/rescheduled classes (or change of room, late arrival etc)
  • Update (on marking, assignments available for collection etc)
  • Overdue library books
• Contacting students:
  • Late/missing students
  • Off-site students (e.g. on placement, at workplace, distance learning etc)

The bullet points above show that M-learning can be applied to all arts disciplines, from design to media and from dance to architecture. SMS has no intrinsic value per se – it is a flexible aid that can be adapted to the context and the contents, for example:

• Sending a reminder to students to read an article about Antonin Artaud for next Wednesday class
• Asking questions to students who are visiting a museum and are required to find specific information
• Sending task-based texts to students during a seminar to guide their group discussions of post-Hegelian aesthetics
• Telling students of a last-minute change of plan because a guest speaker from the Arts Council has cancelled
• Keeping in touch with students working off-site on a creative partnership
• Congratulating a nervous student just after their presentation/performance

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**Proposing a practical framework: how to start with SMS?**

In order to preempt and prevent problems, three key areas should be taken into account prior to starting with SMS with students. For mnemonics, they start with the letters P-E-T.

### Pedagogy

What is the pedagogical aim, what are the (intended learning) outcomes? The rationale must be anchored in pedagogy, as opposed to using the available technology just because it exists. Pedagogical considerations also refer to students' demographics ('digital natives' vs 'digital migrants', to use a phrase from Prensky (2001) often encountered in the e-learning literature) as well as their learning needs/styles. SMS may not be suited/suitable to all types of students but some may find it refreshing, innovative, beneficial.

### Economics

What are the cost implications for users – both teachers and students? Some networks provide packages of unlimited texts; others have schemes of "bulk purchasing of SMS". Any investment would remain minor though, unlike the implementation of large scale learning management systems or virtual learning environments. Parameters and expectations need to be clarified in advance e.g. are students supposed to reply.

### Technology

The vast majority of current phones, if not all, can receive and send SMS; this would be different for other aspects of M-learning involving images (where quality would highly matter), sound (playing music or teachers' explanations) and videos (to watch some podcasts of mini-lectures for instance). Technology is unlikely to be a problem but this must be checked (e.g. some students may not always have access to a mobile phone).

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## Dealing with myths, resistance and reluctance

The following issues are often raised by people new to the idea of SMS in an educational context.

| | |
|---|---|
| Question 1 | Isn't it expensive? |
| Answer | With regard to resources, SMS saves time and money, compared to the cost of post or telephone, let alone expensive tools of e-learning and blended learning. |
| Question 2 | Is it really appropriate for me and my students? |
| Answer | Irrespective of the subject, any cohort of students can benefit; it is a flexible learning aid, it is not subject-specific. |
| Question 3 | Students use SMS for social networking and their life outside their studies; isn't there a risk to have the two areas mix? |
| Answer | This is a false problem. Many students themselves already blur the distinction between 'the social' and 'the academic', for example using their phones as diaries. Experience shows that students are willing to text their tutors as they text other people. This is an extension, an overlap, not a conflict. |
| Question 4 | What if students are unwilling to use their phones for their studies? |
| Answer | This question is often asked – but again it seems to be a myth that students will be reluctant to use their phone for their studies. They must be asked first – but if the purpose, aims and benefits are clear, why would they refuse? |
| Question 5 | Should we use abbreviated 'txt'? |
| Answer | Because of the 160 characters limit, the language of SMS (sometimes called textese, txt, txtspk) relies on abbreviations (b4, 2mro, hmwk) – this aspect remains controversial though, as some tutors are reluctant to use abbreviations they would not accept in students' assignments. |
| Question 6 | What about issues of privacy? |
| Answer | Students would need to grant their permission to receive SMS – though ultimately this is not different from using a postal address to send a printed letter. |
| Question 7 | Do students need to know when they will receive texts? |
| Answer | This ought to be clarified and stipulated (e.g. Tuesdays and Thursdays between 10am and 8pm), bearing in mind that technological delays may always occur. |
| Question 8 | What is the biggest risk? |
| Answer | The biggest risk is to appear to use technology just because it is there. There must be a pedagogical rationale explicitly articulated. SMS and M-learning need to be integrated in wider learning strategies. |

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**Summary**

SMS in educational contexts incl. higher arts education presents the following advantages:
- Quick, discreet, to the point and inexpensive
- Can improve student motivation and retention
- Can involve students more actively/interactively
- Can contact any group or individual immediately
- Students can text in for help and advice
- No need for familiarisation or training

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When the partners of the **artesnetEurope** Erasmus Network
(68 in total from 26 countries) met for the first time in Amsterdam
in January 2008 the common goal was quickly articulated as
searching for the future of Higher Arts Education in Europe.
This search began by investigating the role and impact of
creative partnerships, the (post) Bologna roadmap and
the evolving field of research in the arts. In the three years the
network has been running, the consortium has organised a
programme of working conferences, dissemination seminars,
training sessions and knowledge circle meetings.

This handbook is the companion volume to **inter}artes**,
*Tapping into the potential of Higher Arts Education in Europe,*
and expands upon the work of the inter}artes network.
It includes an extensive survey of creative partnerships,
material on quality assurance and enhancement, the
Tuning process, an overview of research in the arts in
Europe, and documentation of the Teachers' Academy,
July 2009.

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