

# Tuning

Tuning  
Educational  
Structures  
in Europe

**Sectoral  
Qualifications  
Frameworks  
for the  
Creative and  
Performing  
Disciplines  
and for the  
Humanities**



Life Long Learning

Education and Culture DG

Towards a European SQF for the  
Creative and Performing Disciplines  
and the Humanities

## **Tuning Educational Structures in Europe**

The name *Tuning* was chosen for the project to reflect the idea that universities do not look for uniformity in their degree programmes or any sort of unified, prescriptive or definitive European curricula but simply for points of reference, convergence and common understanding. The protection of the rich diversity of European education has been paramount in the Tuning Project from the start and the project in no way seeks to restrict the independence of academic and subject specialists, or undermine local and national academic authority.

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## INTRODUCTION

In little more than a decade, remarkable progress has been made in building the premises and preparing tools for the modernisation of Higher Education in Europe and far beyond. Such epoch-making phenomena as the Bologna Agreement, the European Higher Educational Area, the European Credit Transfer and Accumulation System and the Tuning Process have had profound effects not only in the European Union and in the broader European area, but to a surprising extent in the continents and macro-regions of the wider world as well.

All these efforts have had as their central inspiration the shift in paradigm to student-centred, competence-based learning. They have not aimed at the elimination of differences between educational traditions and cultural environments, but rather at their transparency and the possibility of comparing them and putting them into communication. In this context universities of different countries and experts in various subject areas have discovered that it is amazingly beneficial, useful and important to work together. When they work together, the various universities and subject areas quite naturally begin to innovate, inspired by what others are doing.

Their cooperation, in particular in the framework of the Tuning Educational Structures in Europe project, launched in 2001, has been highly facilitated by the work done by an informal group of higher education experts, known as the Joint Quality Initiative. It produced a set of criteria to distinguish the three cycles introduced as part of the Bologna higher education reforms. These criteria, which became known as the Dublin Descriptors, have been used as the basis for the construction of the Qualifications Framework for the European Higher Education Area, which was adopted in 2005. The QF for the EHEA distinguishes 'knowledge and understanding', 'applying knowledge and understanding', 'making judgements', 'communication' and 'learning skills' to describe the desired outcomes of the learning process. Inspired by this initiative, other perspectives and understandings of priorities in the Lifelong Learning context led to the attempt to structure all education, from elementary onwards, in a single framework. The result is the European Qualifications Framework for Lifelong Learning (EQF), in which the upper levels (6,7 and 8) correspond to the three levels (first, second and third cycle) contemplated in the QF for EHEA. The EQF is not based on the Dublin Descriptors, but rather on a distinction between 'Knowledge', 'Skills' and 'Competence', arranged according to levels. Competences are understood here as responsibility and autonomy.

In the initial stages of the Tuning Educational Structures in Europe project, the pilot subject areas set up their own Reference points autonomously, as the Dublin Descriptors had not yet appeared. Later they were able to map their previous results against the Dublin Descriptors, which proved to be a fruitful exercise. With the appearance of the EQF it seemed reasonable to investigate how single Subject Areas and indeed -- as in the HUMART prospective -- whole domains could be described in terms of the EQF. This is not a simple process: there are substantial conceptual differences between the two European frameworks which make it undesirable to attempt a mechanical transfer from one to the other. Although the central

inspiration of both frameworks is to move from traditional input based Higher Education to student-centred output based systems, creating a bridge between them proves complex.

To utilise fully the combined potential of both systems it is necessary to rethink their implications from the foundations. In the HUMART project this task has led to an original and important result. The broad area of the Humanities and the Creative and Performing Disciplines has taken up the challenge and, after deep reflection, has created two SQFs, based on the EQF framework but with a significant addition.

Through the process described in this brochure, the higher education experts involved in the project have elaborated a new way of using the EQF, bridging the gaps between the Dublin Descriptors, the Subject Area Reference points and the EQF approach. This has been accomplished using the concept of 'dimensions', key categories chosen to describe the essential traits of the broad disciplinary domains.

In this brochure we present the results -- transparent, comparable and compatible but different - - obtained for the two sectors involved. We are confident that the two distinct though connected Sectoral Qualifications Frameworks will prove useful and enlightening for those interested in these or other domains, and that the use of the 'dimensions' can be taken up by other broad sectors of the academic disciplines.

We also note that the two SQFs presented here include the EQF Level 4 which corresponds to completion of Upper Secondary School and hence in most countries to entry into Higher Education. Although requirements with respect to single subjects differ in various countries, we believe that the Sectoral Framework for Level 4 will be of general use in making conditions for access to Higher Education transparent, comparable and compatible.

## 1. TOWARDS A EUROPEAN SQF FOR THE CREATIVE AND PERFORMING DISCIPLINES

*This text explains the realization of the descriptors at Levels 4, 6, 7 and 8 for Architecture, Arts and Music Education and the way that work on these has led to a proposed Sectoral Qualifications Framework (SQF) for the group of subjects that, collectively, form the Creative and Performing Disciplines. This SQF is a result of the work of the 20 higher educational experts, collaborating within the HUMART project. The text describes the methodology followed during the HUMART project meetings and reports on how shared ideas about the commonalities of the disciplines gradually influenced and enriched the coming about of the SQF. It also proposes an introductory rationale for this SQF for the Creative and Performing Disciplines.*

*Since the SQF, and the common dimensions employed in its grid have yet to be further validated within our wider communities, we emphasize that this set of documents presents a well-developed prototype rather than a fully endorsed qualifications framework for the sector.*

### 1.1. COMMON DIMENSIONS AND SHARED VALUES

Already in 2007, the ERASMUS Thematic Networks for Higher Education in Architecture, Arts and Music expressed their belief in the common values and strength of their disciplines. Within all the disciplines represented, creating, designing, making and performing forms the heart of the educational process.

European countries and EU policies increasingly recognise the potential of the emerging sector of the Cultural and Creative Industries (CCIs) and its current and future role in maintaining vibrant cultures in Europe, in particular since the Cultural and Creative Industries generate an important part of Europe's economic prosperity. A vital and modern higher educational sector is crucial for the further development of the CCIs and for the sustaining of creative input in all professional domains.

The SQF HUMART expert groups in Architecture, Art & Design, Dance & Theatre and Music seized the opportunity during their meetings in Thessaloniki, Bilbao and in Brussels to further discuss and consider common elements between their respective disciplines and to integrate these into one joint prototype SQF for the Creative and Performing disciplines.

At the project meeting in Bilbao, May 2011, the expert group of architects put forward an initial proposal in order to structure the discussion, building on the core they had painstakingly defined for their own discipline. This proposal met with a positive reaction from representatives of the other disciplines and, after ample discussion, the experts defined the common core characteristic of all their disciplines as "Creation & Creativity", with other important dimensions grouped around this. The first set of joint dimensions formed a good basis for a discussion on common grounds in Bilbao and was then further refined during the SQF HUMART meeting in Brussels in October 2011. The following seven dimensions, reviewed, extended and agreed



upon by the group of experts from Architecture, Art & Design, Dance & Theatre and Music, form the outcome of this process, defining the core elements that in the collective view of the experts characterise the Creative and Performing Disciplines:

- Making, Performing, Designing, Conceptualising Creation (Skills/knowledge);
- Re-thinking, Considering and interpreting the Human (competences);
- Experimenting, innovating & Researching (skills/knowledge);
- Theories, Histories and Cultures (knowledge);
- Technical, environmental and Contextual issues (skills/knowledge);
- Communication, Collaboration & Interdisciplinarity (skills/competence);
- Initiative & Enterprise (skills/competence).

## 1.2. ARGUMENTS UNDERPINNING THE IMPORTANCE OF COMMON DIMENSIONS

Any attempt to construct a sectoral qualifications framework must address the sense of unique identity that characterises each discipline. Acknowledging that each discipline has its own specific characteristics was an important element of the early discussions among the participants in the HUMART project. It should remember that the original goal was to explore the possibility of a common sectoral framework across both the humanities and the arts. Although such a synthesis remains as yet unrealised, there was a growing consensus during the course of the project that it might be both feasible and desirable to integrate the set of common values/dimensions for the Creative and Performing Disciplines shown above into a fully elaborated sectoral QF prototype that might form a key output of the HUMART project. The approximately 20 experts coming from all artistic disciplines agreed to discuss and advocate this line of thinking within in their own networks. The following arguments are instrumental in underpinning the importance of this major step forward in terms of thinking about the future of higher arts education in the broadest sense, both in European and in national contexts.

### *A stronger European/national profile for Higher Education in Architecture, Arts and Music*

The common concept of the 'Creative and Performing Disciplines' will strengthen the identity of the higher arts educational sector in Europe. It is in line with current developments within the professional fields of the cultural and creative industries and with the tendency in most European countries towards integrating different disciplines within larger higher education institutions, both universities and institutions specialising in the higher tiers of professional education;

Highlighting the commonalities of the 'Creative and Performing Disciplines' has a demonstrable relationship with the thinking driving the EQF, and this may considerably increase the political

impact of the construction of a common European SQF for Architecture, Arts and Music. It will facilitate national authorities in their work to make higher education an integral part of National Qualifications Frameworks. In a general sense, it will 'breathe life' into the EQF.

### *Stronger focus on the innovative profile of Higher Education in Architecture, Arts and Music*

The Creative and Performing Disciplines encompass a range of fields of an artistic and technical nature in which creativity, interpretation and aesthetic judgment are paramount. These disciplines involve the invention and generation of ideas, forms, images, sounds, structures, performances and texts, which can be used in experimental development to produce new artefacts, spaces, devices, products or processes. The joint concept of a unified sector radiates a stronger focus upon this innovative potential, which is often insufficiently highlighted when considering the constituent disciplines in isolation.

The Creative and Performing Disciplines contribute to the experience of life in ways that complement, and have parity with, the contributions of science, technology and philosophy. They have the capacity to persuade, subvert, celebrate and confront traditions; to act as powerful cultural agents; to establish individual aspirations, to help people learn to appreciate differences and to construct coherent value systems.

The ideas, methods and priorities of the Creative and Performing Disciplines constitute a distinct network of knowledge, using its own language and procedures, which functions in order to describe, understand and engage in different forms of experience. This network of knowledge also develops distinct notions of artistic and other forms of research, in particular those where visual experience, creating, performing and making form part of the research process itself.

## 1.3. PROCESS AND METHODOLOGY TO CREATE A SECTORAL EQF

During the three project meetings (Thessaloniki, Bilbao, and Brussels), the four expert groups in Architecture, Art & Design, Dance & Theatre and Music, who had all previously developed statements for their disciplines based on the 'Dublin Descriptors', worked independently on translating these into EQF-based descriptors and thereby refining the EQF statements so as to sharpen their relevance for these disciplines.

In addition, as this work entailed looking outwards from each discipline towards a single external reference point, namely the EQF, it seemed both logical and feasible to merge the different revised descriptors into one joint EQF prototype for the sector of Architecture, Arts and Music. In the final project meeting in Brussels, a separate parallel group consisting of three group leaders started to compare the different EQFs in detail by projecting the three different EQF models on the wall simultaneously. The fact that the expert groups had used slightly different terminologies and had worked separately, based on earlier EQF versions within their specific disciplines, presented some difficulties in commensuration. In addition, groups had found slightly different solutions, for instance in defining the 'advanced level' ascribed to EQF Level 6

and in addressing other ambiguities within the EQF model. After the meeting in Brussels, considerable time was still needed to finalize the texts and grids.

Integrating the seven dimensions into the new SQF presented no problems of a fundamental nature and consisted largely of rephrasing some of the statements concerning skills, knowledge and competences, finding a vocabulary free of specific references to individual disciplines. According to the overall opinion of the experts, this process resulted in a stronger text, expressing more adequately the richness and specificity of education of the disciplines concerned by emphasising both what they have in common and what distinguishes them from other disciplines as a group.

#### 1.4. INTRODUCTORY RATIONALE FOR AN SQF FOR THE CREATIVE AND PERFORMING DISCIPLINES

This prototype SQF combines the EQF domains of knowledge, skills and competences in a matrix format with the seven dimensions identified as being shared by the Creative and Performing Disciplines. As such, it locates itself at the intersection of the different professional practices characteristic of these disciplines and contributes to an essentially better understanding of the current requirements and standards in Higher Education in Architecture, the Arts and Music, both on a national and a European level. The SQF also reflects the drastic transformations that its constituent disciplines have undergone since the beginning of the Bologna Process, transformations perhaps more far-reaching than in any other higher education sector.

According to EUROSTAT (2011), approximately 4% of the European student population is in Arts and Music with a further 4% in Architecture and Building – almost 1.5 million students in total. This percentage has gradually grown over the last 20 years. Higher education in Architecture, Arts and Music nowadays constitutes a thoroughly internationalised higher education sector, with a high level of student mobility at Levels 6, 7 and 8 of the EQF and well-established collaborative structures between educational institutes through major European networks (AEC, ENHSA, and ELIA).

On the institutional level, the sector has undergone a process of increase of scale through mergers and through an “academisation” of the disciplines as part of the Bologna Process. Teaching has changed in approach and in content due to the rise of new technologies, and has shifted in orientation towards new roles for artists and creators.

Not only the need to capture the results of these changes but also the similar patterns of change across the sector make an SQF for the Creative and performing Disciplines a valuable new tool.

### *Academisation and artistic research*

With the introduction of the three-cycle structure in European Higher Education, including many institutions specialising in Architecture, Arts and Music, these institutions have also started to develop a research profile. The Bologna Process has spurred the spread of PhD programmes at institutions all over Europe, and has added the requirement for ‘research-based’ Masters’ courses. Accordingly, there has been a debate, which continues to this day, about what counts as *research* in these disciplines. The Creative and Performing Disciplines aim at giving structure, form, substance and expression to human and social reality, even if they are not able to fully explain it in scientific terms. All their actions are directed by experience of this reality, which is the basis upon which speculation on its artistic representation is possible. Sciences aim at describing a reality by knowing about its functioning and operation. These two different realities cannot be investigated with the same research methods and ethics. The Creative & Performing Disciplines are creating their own research methods, in which the observer can be an actor of the observed reality. Currently, there are approximately 3,000 3<sup>rd</sup>-Cycle students in the Arts and Music in Europe. In addition, Higher Education Institutions in Architecture, Arts and Music have founded graduate schools and postgraduate institutes and initiated partnerships with universities.

An important recent initiative is the SHARE Academic Network for Research in the Arts, which aims at consolidating and improving the research infrastructure in higher arts education. A similar initiative in Music has been instigated with the establishment of a European Platform for Artistic Research in Music (EPARM) and experts in the two fields are currently working to make the most of synergies between SHARE and EPARM. It is also interesting to mention the strong tendency emerging across Europe to institutionalise ‘research by design’ in schools of architecture as a legitimate approach to doctoral education.

The expansion within the sector of activity at Level 8, and the fact that this activity is still surrounded by a degree of polemicizing and controversy, make it especially helpful to have a unified set of statements about how the disciplines within the sector are seen as function within this level of the EQF.

### *Mergers and Institutional Changes*

On an institutional level, there has been a major shift towards an *increase of scale* and a *change in status*. For instance, six independent colleges in London became University of the Arts London; seven schools in different disciplines became the Amsterdam School of the Arts. The music school and art & design school in Zurich merged to become Zurich University of the Arts. Currently, the French local *Écoles Supérieures des Beaux-Arts* are merging into regional schools with departments in different cities. In Austria, the seven main academies and conservatoires acquired university status in 2001. In Belgium, art colleges have become part of *Associations* headed by universities and the number of schools of architecture radically diminished after the merging of schools belonging in the same regions. The University of Art and Design Helsinki merged with the School of Economics and University of Technology to become Aalto University. The main trend is towards institutions becoming conglomerates, universities, or part of larger institutes. Among institutions that resist this trend are some

prestigious institutes that want to retain their independence, and smaller schools with a specific disciplinary or professional focus (often with no formal degree-based programmes, and with a pedagogy devised by the founder).

Both aspects of these developments intensify the need for a sectoral QF. Previously independent institutions need to have ways of explaining their discipline forcefully and in comprehensible terms to new colleagues in disciplines with which they may have been merged; meanwhile, institutions functioning outside the post-Bologna mainstream can benefit from a clear expression of the core features of their discipline that is linked to EQF levels so as to make correlations between their more individual provision and sectoral norms.

### *Interdisciplinarity & New Technologies*

With the proliferation of digital/audio-visual techniques, teaching is changing substantially. In terms of computer literacy, students are often ahead of their teachers; with the help of audio-visual techniques, creative practice has become increasingly interdisciplinary, whereas teaching is still typically concerned with skills in one particular artistic discipline; correspondingly, while the classroom setting is still the traditional “studio”, students get their information and inspiration largely from the Internet. Within design education, this implies a shift away from “applied arts” and “crafts”; within the performing disciplines, it calls for complex collaborations between persons with different skills.

The SQF for the Creative and Performing Disciplines identifies interdisciplinarity as a trait characteristic of the sector and of graduates in these disciplines.

### *Cultural & Creative Industries Sector*

The Cultural and Creative Industries sector is claimed to be the only constant growth sector within the European economy, currently (2010) accounting for 3.5 - 6% of GDP and a further 2 – 3.5% in related/dependent services in the largest European countries. Accordingly, it has played an increasing role in cultural policy, ‘city branding’ and urban regeneration schemes. See, for instance, the 2007 KEA report *The Economy of Culture in Europe*.<sup>1</sup> Within such policies, artists, designers, architects and musicians are identified as belonging to a larger group of ‘creative workers’. In the formulation of Richard Florida’s 2002 *The Rise of the Creative Class*, their economic function is to “create new ideas, new technologies, and/or creative content”.<sup>2</sup> This poses a challenge to HE institutions operating in the Creative and Performing Disciplines as to how to respond to the demands of the new roles available for “creatives” in design and media, and whether and how they can train their students for “creative entrepreneurship”. As a result, many institutes in Architecture, Arts and Music have introduced courses on art and economy into the curriculum, and started new fields of study, e.g. game design, film & media composition. They also invest in start-ups, incubator units, and “creative partnerships” with companies, local governments and other societal partners.

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<sup>1</sup> [www.keanet.eu/ecoculture](http://www.keanet.eu/ecoculture)

<sup>2</sup> ISBN 0-465-02476-9 (hc); ISBN 0-465-02477-7 (pbk)

More generally schools are presenting themselves as cultural institutions in their own right, playing a key role within the (local) creative sector; several schools (Utrecht School of the Arts, Leeds College of Art and Design, ERBA Nantes) have developed into knowledge centres for the creative sector.

The SQF for the Creative and Performing Disciplines makes explicit reference to Initiative and Enterprise as the seventh of its dimensions and emphasises the integral nature of this dimension among its six counterparts and within the overarching focus of creation and creativity.

#### *New Professional Roles*

The 2007 KEA report referred to above identifies a role for culture as a “creative input in the production of non-cultural goods”, particularly through design, architecture, and advertisement. The 2010 report *The Entrepreneurial Dimension of the Cultural and Creative Industries* (Utrecht School of the Arts for the European Commission) identifies three ‘clusters’ of creative professionals:<sup>3</sup>

- *Creative service providers* (design, architecture, new media, advertising) – traditionally non-subsidized
- *Creative content providers* (TV and radio, fashion, games, music, film, books) – largely non-subsidized
- *Creative experience providers / creative original providers* (visual arts, performing arts) – traditionally subsidized

The current shift in cultural policy and funding models towards stimulating entrepreneurship poses considerable challenges to graduates of the Creative and Performing Disciplines attempting to find their way into the Cultural and Creative Industries and/or to make their mark in their discipline. It has called forth new professional roles that, in turn, demand the attention of curriculum designers in HE institutions specialising in these disciplines. Again, the SQF for the Creative and Performing Disciplines seeks to emphasise not only the importance of the entrepreneurial dimension but also the fact that a capacity for creativity itself can be a powerful tool in the hands of practitioners seeking to carve out successful careers in this highly dynamic environment.

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<sup>3</sup> [http://ec.europa.eu/culture/documents/edcci\\_report.pdf](http://ec.europa.eu/culture/documents/edcci_report.pdf)

LEVEL: 4		CREATIVE & PERFORMING DISCIPLINES		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
<b>Creation &amp; Creativity</b>				
<b>Creation &amp; Creativity</b>	<b>7 DIMENSIONS</b>	STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO:		
		have factual and theoretical knowledge of the principles, patterns and processes of their discipline and be able to locate these within the broad contexts which underlie creative activity within that discipline	be able, with guidance, to create, realise and express certain creative concepts of their own and to contribute to the realisation of the creative concepts of others, demonstrating in the process a broad range of practical and cognitive skills	be able to draw upon experience gained within their studies (whether already located within their discipline or not) to exercise self-management within generally predictable guidelines, and to take some responsibility for supervising, evaluating and improving the contributions of others
		Because specialisation in some of the Creative & Performing Disciplines begins only at Level 6, discipline-specific knowledge and skills at Level 4 may not always be manifested in formal studies and, instead, may emerge through students' independent or informal study. As a result, there will be significant variation in the number and range of the 7 dimensions covered in the more detailed qualities displayed by individual students. However, in most cases, their knowledge skills and competence will be expected to embrace aspects such as the following:		
	<b>Making, Performing, Designing, Conceptualising</b>	Knowing the main elements and organisational patterns utilised by practitioners in their discipline	Having some experience of creative or performing activity within their discipline  Showing that they are capable of taking ideas and realising them in the form(s) appropriate to their discipline	Demonstrating a creative approach to problem-solving
	<b>Re-thinking, Considering and Interpreting the Human</b>	Having a clear idea of their own personal motivation for being involved in their discipline, coupled to a sense of the relevance of the discipline to individuals and groups in society	Showing that they have learned how to use their bodies in the practice of their discipline in ways that will minimise long-term damage	Being self-motivated and starting to acquire critical self-awareness  Being flexible and adaptable in new situations and able to continue to function when feeling anxious or stressed
	<b>Experimenting, Innovating &amp; Researching</b>	Having curiosity and an appetite for discovery concerning their discipline	Being able to progress by trial-and-error towards their intended goal	Having imagination, intuition and a degree of emotional understanding

	<b>Theories, Histories &amp; Cultures</b>	<p>Being familiar with a representative selection of the mainstream artworks, repertoire or buildings relevant to their discipline</p> <p>Being aware of the main outlines of the history of ideas, styles and key figures relevant to their discipline</p>		
	<b>Technical, Environmental &amp; Contextual Issues</b>	<p>Having some working knowledge of technological applications relevant to their discipline</p> <p>Understanding the context(s) in which their discipline is practised</p>	<p>Having some fluency in the graphic or notational conventions of their discipline</p> <p>Where relevant, being able to function within their discipline in situations where there may be no written guidelines, notations, etc.</p>	
	<b>Communication, Collaboration &amp; Interdisciplinarity</b>	<p>Being aware of the ways in which their discipline interacts with others</p>	<p>Being able to work with others in the fulfilment of activity related to their discipline</p> <p>Being able to talk or write about their discipline in ways that communicate their own enthusiasm</p>	<p>Being able to present to others things that interest them</p>
	<b>Initiative &amp; Enterprise</b>	<p>Knowing something about the profession they aspire to enter</p>	<p>Realising goals defined at the outset of their projects, whilst making appropriate adjustments to these in the light of their research experience</p>	<p>Being appropriately ambitious and single-minded</p>



LEVEL: 6		CREATIVE & PERFORMING DISCIPLINES		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
<b>Creation &amp; Creativity</b>				
<b>Creation &amp; Creativity</b>	7 DIMENSIONS	STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO:		
	<b>Making, Performing, Designing, Conceptualising</b>	Have advanced knowledge of the processes and concepts underlying creation and/or performance in their specific discipline	Have the advanced skills necessary to create, realise and express their own creative concepts	Be able to draw upon the knowledge and skills gained within their studies to act and respond creatively in different situations
	<b>Re-thinking, Considering and Interpreting the Human</b>	Appreciate how the practice and/or creation generated within their discipline both stems from, and shapes, our humanity	Demonstrate interpretative skill and a reflection of the human dimension in their creative practice	Be able to draw upon experience gained within their studies to operate with an ethical awareness and to encourage the development and foster the well-being of other individuals and groups
	<b>Experimenting, Innovating &amp; Researching</b>	Be aware of the research dimension inherent in the artistic practice and/or creation relevant to their discipline	Experiment in their creative practice and to demonstrate an emerging ability to handle complexity and unpredictability	Be able to draw upon experience gained within their studies to respond with curiosity and an enquiring outlook to the world around them
	<b>Theories, Histories &amp; Cultures</b>	Have advanced knowledge and critical understanding of the main theories, principles, patterns and core body of works of their discipline	Be able to access the information necessary to develop their knowledge, using all appropriate media and sources, and to apply this knowledge to their creative processes	Be able to draw upon experience gained within their studies to access knowledge and exercise critical judgement outside their discipline
	<b>Technical, Environmental &amp; Contextual Issues</b>	Have advanced knowledge of the range of materials, techniques, environments and contexts which underlie the act of creation and/or performance in their discipline	Demonstrate the necessary technical mastery to achieve their creative goals	Be able to draw upon contextual awareness gained within their studies and apply this in different situations
	<b>Communication, Collaboration &amp; Interdisciplinarity</b>	Be aware of disciplines outside their own and of the dynamic ways in which the creative & performing disciplines interact	Demonstrate the capacity to work collaboratively in their discipline and communicate it effectively to others	Be able to contribute to the execution and management of activities or projects in an open and communicative manner

	<b>Initiative &amp; Enterprise</b>	Be aware of how their discipline functions as a profession and as part of the creative industries	Be pro-active in generating artefacts, events and opportunities for work within their discipline	Be able to act resourcefully, initiating certain projects and contributing decisively to the success of others
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LEVEL: 7		CREATIVE & PERFORMING DISCIPLINES		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Creation & Creativity	<b>Creation &amp; Creativity</b>			
	7 DIMENSIONS	STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO:		
	<b>Making, Performing, Designing, Conceptualising</b>	Have highly specialised knowledge of the processes and concepts underlying creation and/or performance in their specific discipline, some of which will be at the forefront of their field	Have developed to a high professional level their ability to create, realise and express their own artistic concepts	Emerge as well-developed personalities, able to draw upon the knowledge and skills gained within their studies to act and respond creatively in situations that are complex, unpredictable and require new strategic approaches
	<b>Re-thinking, Considering and Interpreting the Human</b>	Have developed highly specialised understanding of how the practice and/or creation generated within their discipline both stems from, and shapes, our humanity	Demonstrate a high professional level of interpretative skill and a distinctive reflection of the human dimension in their creative practice	Be able to draw upon experience gained within their studies to operate with integrity and ethical commitment, encouraging the strategic development of other individuals and groups and fostering the well-being of society at large
	<b>Experimenting, Innovating &amp; Researching</b>	Have highly specialised knowledge of concepts and methods, providing a basis for originality and/or research in their creative practice	Demonstrate specialised skills in creation, innovation and/or research, enabling them to develop new approaches, awareness and insight in their creative practice	Be able to draw upon experience gained within their studies to contribute new approaches, awareness and insight within society at large
	<b>Theories, Histories &amp; Cultures</b>	Have highly specialised knowledge and acute critical understanding of one or more areas located within the main theories, principles, patterns and/or core body of works of their discipline	Demonstrate specialised skills in accessing the information necessary to develop their knowledge, using all appropriate media and sources, and in applying this knowledge to their creative processes	Be able to draw upon experience gained within their studies to process and manipulate knowledge and exercise sophisticated critical judgement outside their discipline
	<b>Technical, Environmental &amp; Contextual Issues</b>	Have highly specialised knowledge of the range of materials, techniques, environments and contexts which underlie the act of creation and/or performance in their discipline	Demonstrate fully the specialist technical mastery required by their discipline such that technical issues offer no impediment to the creation, realisation and expression of their	Be able to draw upon contextual awareness gained within their studies and apply this effectively in a range of different situations

			own artistic concepts	
	<b>Communication, Collaboration &amp; Interdisciplinarity</b>	Be critically aware of issues at the interface between their field and others and of the dynamic ways in which the creative & performing disciplines interact	Demonstrate specialised ability to integrate elements from different fields when working collaboratively in their discipline and communicating about it to others	Be able to draw upon experience gained within their studies to manage and transform activities or projects in an open, confident and communicative manner, taking full responsibility for contributing to professional knowledge and practice
	<b>Initiative &amp; Enterprise</b>	Have a highly developed understanding of how their discipline functions as a profession and as part of the creative industries	Have a proven track record in generating artefacts, events and opportunities for work within their discipline	Be able to act resourcefully, autonomously and with self-confidence, frequently initiating projects and otherwise contributing decisively to the success of those in which they play a team role

LEVEL: 8		CREATIVE & PERFORMING DISCIPLINES		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
<b>Creation &amp; Creativity</b>				
<b>Creation &amp; Creativity</b>	<b>7 DIMENSIONS</b>	<b>STUDENTS IN THE CREATIVE &amp; PERFORMING DISCIPLINES ARE EXPECTED TO:</b>		
		<b>have knowledge at the most advanced frontier of their specialist field and at the interface between this and other fields</b>	<b>demonstrate, in the creation, realisation and expression of their own concepts, the most advanced and specialised skills and techniques</b>	<b>be able to draw upon experience gained within their studies to command authority in areas of specialist expertise and demonstrate conspicuous innovation and autonomy</b>
		<b>Because of its individual nature, study in the Creative &amp; Performing Disciplines at Level 8 may address any or all of the 7 dimensions of the Creative &amp; Performing Disciplines. However, in most cases, students' achievement will be expected to embrace aspects such as the following:</b>		
	<b>Making, Performing, Designing, Conceptualising</b>	Knowing all the relevant methods and techniques of inquiry related to a particular field of study	Integrating previous experience so as to demonstrate original creative insights  Functioning with complete creative autonomy	Comprehending the transferability of their research capabilities to other fields  Displaying professional, creative and scholarly integrity
	<b>Re-thinking, Considering and Interpreting the Human</b>	Being fully familiar with work and health implications for those involved in their activity	Extending and redefining in a significant way our understanding and/or relationship with the discipline	Seeing their own shortcomings and untapped potential, and devising strategies for maximizing their performance
	<b>Experimenting, Innovating &amp; Researching</b>	Distinguishing between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres	Framing research questions rigorously and lucidly - whether pertaining to practical, theoretical or creative issues, or a combination of these	Showing sustained commitment to the development of new ideas or practices at the forefront of any work or study context to which they apply themselves, including research
	<b>Theories, Histories &amp; Cultures</b>	Understanding standards of excellence in their own field		
	<b>Technical, Environmental &amp; Contextual Issues</b>	Knowing the national and international context of activity and output into which their work has been/will be disseminated		
	<b>Communication, Collaboration &amp; Interdisciplinarity</b>		Talking or writing with complete authority about their special field within their discipline	Disseminating highly specialised information clearly and appropriately, in any relevant form and to different target audiences so as to

				<p>improve public understanding of their field</p> <p>Establishing and maintaining cooperative relationships within the scholarly and creative community</p> <p>Responding with understanding and responsibility to critical considerations</p>
	<p><b>Initiative &amp; Enterprise</b></p>	<p>Understanding the ownership rights of those who might be affected by their project (e.g. copyright, intellectual property rights, confidential information, ethical questions)</p> <p>Appreciating the economic potential and utilisation of their output</p>	<p>Realising goals defined at the outset of their projects, whilst making appropriate adjustments to these in the light of their research experience</p>	

## 2. TOWARDS A EUROPEAN SQF FOR THE HUMANITIES

*This text explains the realization of the descriptors for the Humanities and the way that work on these has led to a proposed Sectoral Qualifications Framework (SQF), completed for Levels 4, 6, 7 and 8, for the group of subjects that, collectively, form the Humanities sector of HUMART, including Subject Area Groups on Art History, Theology and Religious Studies, Linguistics, Literary Studies and History. This SQF is a result of the work of the 30 higher educational experts involved in those Subject Area groups, collaborating within the HUMART project. Naturally other related disciplinary areas such as Philosophy and Archaeology have been considered in our work, even though they were not represented by a specific Subject Area Group.*

*The text describes the methodology followed during the HUMART project meetings and reports on how the comparison and interaction with the 'other half' of the project, the Creative and Performing Disciplines, lead to the present formulation of the Humanities SQF*

*In the Humanities Sector in contrast to the situation of the Creative and Performing Disciplines, most of the Groups had to carry out the entire Tuning process from the beginning. Only History had completed its reference Points before the beginning of the project. As a result it was only possible to complete the SQF at the end of the project, when the reference points for the various Subject Areas could be compared and integrated.*

### 2.1. COMMON DIMENSIONS AND SHARED VALUES

Initially, when HUMART was planned, the Humanities Subject Area Groups imagined that it would be possible to arrive at a common SQF with the Creative and Performing 'Arts' as we called them then. This was on the basis of the common focus, found in all the collaborating Subject Areas, on the Human Being, individually or collectively, and also because in past years fruitful collaboration between many of the participating Subject Area Groups had been established in the 'Archipelago of Humanistic, Social and Creative Arts and Sciences', HUMAN PLUS, funded by the European Commission, DG EAC, as a series of Accompanying measures ([www.archhumannets.net](http://www.archhumannets.net)).

In the first general meeting however, this 'holistic' approach was questioned, especially by the Subject Area Groups that recognised their common denominator in 'Creativity'. This including the visual and performing arts, music and architecture - all areas with which the Humanities had worked closely in HUMAN PLUS. The 'Creative' Group attributed particular importance to their working together, thus reinforcing their importance as an autonomous domain, and thought that working with the 'humanistic' Subject Area Groups they would be forced to attenuate what they saw as their most distinctive traits, thus finding themselves in a subaltern position in respect to the traditional academic subjects, often with a literary aspect, that form the 'Humanities'. Here too there proved to be certain differences and overlaps: for example History considers itself also part of the Social Sciences (in many countries this is its usual affiliation) and also has many 'creative' aspects; Art History has a close relationship with Art, and also has amongst its objects the products of several other 'disciplines', including Architecture, that preferred to emphasize their 'creative' nature. Linguistics emphasizes its theoretical aspects and considers itself in some way akin to the natural and theoretical sciences.

In the end, notwithstanding the various pressures to the contrary, it was decided that it would be most useful to divide the HUMART Subject Areas, and to formulate 2 SQFs, that might turn out to have some common dimensions.

In the final stages of the project, as the 'new' Humanities Subject area Groups were finishing their Reference Points, and ready to work on the SQF, the Humanities Subject Area Groups were inspired by the approach designed by the Creative and Performing Disciplines, which entailed reflecting on the categories foreseen by the EQF according to what the latter called 'Dimensions'.

In the effort to define exactly what is the core of a sector, it seemed important to go beyond a Dublin Descriptor grid, and to use the EQF grid. However it also seemed necessary to try to make clear in the grid structure itself what are the central 'values' of the sector. This exercise proved very useful, and the proposal of -- in this case also justly named -- the 'creative' and 'performing' disciplines turned out to be a very good one, highlighting as it did communalities and differences, even at this very general level, with respect to the Humanities.

As a result, the Humanities Subject Area Groups elected to follow the example of the Creative and Performing Disciplines, creating an EQF type grid based on the specific dimensions recognised as central by the Humanities. The dimensions chosen were:

<b>"Dimensions"</b>	<b>Knowledge</b>	<b>Skills</b>	<b>Competence</b>
<b>The Human Being</b>			
<b>Cultures and Societies</b>			
<b>Texts and Contexts</b>			
<b>Theories and Concepts</b>			
<b>Interdisciplinarity</b>			
<b>Communication</b>			
<b>Initiative and Creativity</b>			
<b>Professional Development</b>			

As can be seen below, the dimensions chosen are closely related to those formulated by the Creative and Performing Disciplines: they contain many of the same terms but in a different order, and arranged differently.

This has, in effect, rendered very clear the relations and the differences between the two Sectors.

The specific nature of the Humanities resides in their 'humanness', but also in their interest in societies and cultures as well as in the individual experience; they have a strong theoretical component, which consists in many cases in the process of analysing 'texts' (using the term in its broadest meaning) and putting them into 'context'. The other key features are Communication, intrinsic to the Sector, Interdisciplinarity, and also, perhaps not as the first defining element, but still very important, Creativity. The Humanities dimensions, including Professional Development, have turned out to be 8, rather than 7 as in the case of the partner Sector.



## 2.2. PROCESS AND METHODOLOGY TO CREATE A SECTORAL EQF

In one respect, the creation of the Humanities SQF was more complicated than that of the partner Creative and Performing Sector. This is because in the latter case, the Subject Area work was mostly complete, at least at the Dublin Descriptor level, and so after a remapping to the EQF their Groups could proceed. In the case of the Humanities on the contrary, one Group, History, had completed the work, although it updated and expanded it in various ways during the project, but the other Subject Area Groups had to start from the beginning of the Tuning process, formulating and testing their subject specific competences and their key generic competences. This meant that the work was more difficult and took longer to complete.

In the end, the procedure followed was this.

Each SAG, when it finally had determined the list of key competences, specific and generic, mapped them to the EQF categories (Knowledge, Skills, Competences) and levels (Levels 4, 6, 7, 8). In order to do this we considered that, whereas the term 'competence' in Tuning is used for everything that the graduate will know and be able to do as well as to his/her 'attitudes', in the EQF grid it is considered separate from Knowledge and Skills. For this reason we decided to follow EQF definition of competence, that is 'levels of autonomy and responsibility' to make the last column of the grid meaningful.

At that point, a very large overarching grid was produced, placing in separate columns for each level and separate rows for each of the KSC categories, the key competences of each Subject Area Group.

Then, though a complex dialogue and debate, the groups looked for common factors and created an SQF for the Humanities, showing the progression between levels 4, 6, 7 and 8.

Subsequently, as explained in the first paragraph, inspired by the model of the Creative and Performing Disciplines, the Humanities Groups rearranged the overarching key competences according to 'Dimensions'. These were chosen and the key competences remapped to the finalised grid, which can be seen below.



LEVEL: 4	HUMANITIES		
EQF CATEGORIES →	KNOWLEDGE	SKILLS	COMPETENCE
8 DIMENSIONS	STUDENTS IN THE HUMANITIES ARE EXPECTED TO:		
<b>The Human Being</b>	Have knowledge of how the human being interprets his or her individuality in relation to a social and culture context	Be able to connect one's own perceptions and understanding with that of individuals and groups in present-day societies and those of the past	Be able to use knowledge of the humanities to identify social and cultural differences and commonalities in today's world
<b>Cultures and Societies</b>	Have basic knowledge of the religious, artistic, philosophical, and linguistic manifestations of present and past societies and of their historical framework	Be able to connect histories, and religious, artistic, and literary traditions and styles with the societies in which they originated and of which they are representative	Be aware of the importance of different traditions, artistic forms, and social norms and values in determining various understandings of the present-day world
<b>Texts and Contexts</b>	Have knowledge of a significant number of different kinds of texts (literary, artistic, historical, religious etc.) and an ability to them to their social and historical contexts	Be able to read, analyse and interpret different kinds texts or other cultural manifestations and products, including those based on ICT, diagrams and tables	Be able to read texts of different kinds (including art work), placing them in their context and identifying connections with present-day issues
<b>Theories and Concepts</b>	Have knowledge of the main theoretical approaches to the human sciences and an awareness of their historical and ideological background	Be able to identify different meanings ascribed to significant terms according to the theoretical context and background of the writer	Be able to recognise the relevance of particular theoretical approaches and conceptual frameworks for the analysis of texts
<b>Interdisciplinarity</b>	Have knowledge of the relations between the human sciences and their links with the social and natural sciences and technologies	Be able to identify connections between the human disciplines notwithstanding the diversity of the tools used	Be able to bring the tools evolved in one subject area to bear on other areas when useful
<b>Communication</b>	Have knowledge of the main modes of human communication (oral, written, visual) with reference to one or (preferably) more than one language area	Be able to communicate ideas clearly in one's own language and at a more basic level in a second language	Be able to use various forms of communication, not only linguistic, in ways suitable to the target and the subject matter

<b>Initiative and Creativity</b>	Be aware of the subjective and creative aspects of the human sciences within the framework of their theoretical and empirical methodologies	Be able to produce original texts proposing one's own interpretations while taking into account existing knowledge	Use one's own imagination, within the critical framework of the subjects studied, to pose questions and propose answers
<b>Professional Development</b>	Have knowledge of one's personal strengths and weaknesses and of the abilities and learning methods necessary for the chosen profession or range of professions	Be able to apply different methods of study to different tasks and to undertake some independent study	Be aware of the commitment involved and the paths available to achieve academic or professional goals

LEVEL: 6	HUMANITIES		
EQF CATEGORIES →	KNOWLEDGE	SKILLS	COMPETENCE
8 DIMENSIONS	STUDENTS IN THE HUMANITIES ARE EXPECTED TO:		
<b>The Human Being</b>	Have a critical understanding of the human condition, experience and expression in its various forms and environments	Be able to use disciplinary knowledge to understand and interpret contemporary societal challenges	Be able to understand and respect the individual human in his/her personal, cultural and social dimension
<b>Cultures and Societies</b>	Have knowledge and critical insight into how human behaviours, institutions and modes of expression emerge from and interact with ideas, beliefs and values	Be able to draw on knowledge of the relevant field to identify and define, with guidance, significant problems and areas of enquiry with respect to social and cultural interaction	Be aware of the role of humanities and a humanistic perspective in society, and demonstrate an ethical commitment to their use to achieve social cohesion and sustainability
<b>Texts and Contexts</b>	Have knowledge and a contextualised understanding of the essential primary data relevant to the academic field	Be able to identify, select and manage, with guidance, information from a variety of sources	Be able to analyse and interpret data and problems in their contexts using suitable methodologies
<b>Theories and Concepts</b>	Have knowledge and understanding of a range of analytical and methodological approaches relevant to the field	Be able to identify and apply a range of appropriate critical and methodological approaches	Be able to address relevant issues using basic theories and concepts
<b>Interdisciplinarity</b>	Be aware of the intellectual underpinnings and contexts of the relevant subject areas and their relationships to other fields of study	Be able to utilise, when necessary, knowledge and understanding from other fields to address problems and issues in one's own domain	Be able to convey basic ideas from the discipline to a non-specialist audience or to practitioners of other disciplines
<b>Communication</b>	Have knowledge of the main means of communication used to convey information and perspectives in the area of the humanities, in both academic and broader public contexts	Be able to communicate effectively in one or more major languages of the world  Be able to use ICT and video/audio means to communicate	Be able to speak and write clearly and effectively, with an awareness of the various appropriate modes and registers  Be able to present ideas and information clearly with appropriate terminology, modes of expression and academic conventions

<b>Initiative and Creativity</b>	Be aware of the dialogic nature of the humanities and of how their practitioners position themselves with respect to key areas of academic debate and issues in society	Be able to approach issues with curiosity, creativity and critical awareness	Be able to reflect on one's own perspective, capabilities and performance and to improve and use them in a creative way
<b>Professional Development</b>	Have knowledge of the intellectual bases and ethical aspects of the humanities and of the roles that the graduate can take in society	Be able to work effectively over a period of time, producing the required result on schedule	Be able to learn and to stay up to date with learning

LEVEL: 7	HUMANITIES		
EQF CATEGORIES →	KNOWLEDGE	SKILLS	COMPETENCE
8 DIMENSIONS	STUDENTS IN THE HUMANITIES ARE EXPECTED TO:		
<b>The Human Being</b>	Have a focussed and analytical understanding of the human condition, experience and expression in specific forms and environments	Be able to draw on knowledge and experience of the field to identify and define significant problems and areas of inquiry	Be able to contribute to understanding and respect for individuals in their personal, cultural and social dimension
<b>Cultures and Societies</b>	Have knowledge and critical insight into how human behaviours, institutions and modes of expression emerge from and interact with ideas, beliefs and values in a contextualised fashion	Be able to identify and formulate significant problems and areas of enquiry with respect to social and cultural interaction	Be able to utilise the critical and practical tools of the domain to illuminate cultural and social phenomena, building respect for individuals and groups
<b>Texts and Contexts</b>	Have focussed knowledge and critical understanding of relevant data and sources and of their associated conceptual framework	Be able to locate, select from a variety of sources. and manage information useful for addressing problems	Be able to analyse individual texts and phenomena and to discuss them in relation to other relevant texts and phenomena in the field
<b>Theories and Concepts</b>	Have deep knowledge and critical understanding of relevant analytical and methodological approaches	Be able to design appropriate methodological approaches to the problems to be dealt with	Be able to use theories and concepts critically to address relevant issues in the field
<b>Interdisciplinarity</b>	Have informed and critical awareness of the intellectual underpinnings and contexts of the relevant subject areas and their relationships to other fields of study	Be able to utilise information and tools from other fields to address problems and issues in one's own domain	Be able to work with others in interdisciplinary and transdisciplinary groups in order to approach relevant problems from different points of view
<b>Communication</b>	Have knowledge of the specific methods used to communicate information about one's field in scholarly / academic and public contexts	Be able to speak and write clearly and effectively in more than one language, using appropriate means of expression, modes and registers	Be able to present ideas and information clearly, using appropriate terminology, modes of expression and academic conventions
<b>Initiative and Creativity</b>	Have knowledge of the patterns of creative thinking	Be able to formulate original interpretations of phenomena relevant to one's subject area	Be able to build on one's strengths and weaknesses, optimising the former to deal with relevant problems in an original

			manner
<b>Professional Development</b>	Have knowledge of the concrete ways which the humanistic perspective can be developed in professional situations and be of benefit to society	Be able to organise complex projects and carry them out over a period of time, producing the required result on schedule	Be able to plan one's on-going learning in order to adapt to employment opportunities and develop its range



LEVEL: 8	HUMANITIES		
EQF CATEGORIES →	KNOWLEDGE	SKILLS	COMPETENCE
8 DIMENSIONS	STUDENTS IN THE HUMANITIES ARE EXPECTED TO:		
<b>The Human Being</b>	Demonstrate a refined understanding of the human condition and forms of expression with special reference to a particular disciplinary domain	Be able to draw on substantial expertise in one or more domains of the humanities in order to pursue the understanding of men and women as individuals living in society	Be able to define and pursue research topics which can make a significant contribution to knowledge of human beings, their forms of expression and their cultural and social environments in the past and at present
<b>Cultures and Societies</b>	Demonstrate a broad and well-grounded knowledge of major events and processes involved in cultural and social definition and change, as well as highly advanced knowledge of their own field of research	Be able to use specific knowledge of the discipline as well as interdisciplinary insights and the results of their own research and that of others to illuminate cultural and social phenomena	Demonstrate an ability to develop complex ideas and approaches to the study of cultures and societies in their various manifestations in an intellectually challenging and imaginative way
<b>Texts and Contexts</b>	Demonstrate expert knowledge of a vast range of texts (in the broadest sense, including sources and scholarly and academic writings) relative both to the general subject area and to the specific area of research	Demonstrate the ability to locate, retrieve, manage, contextualise, and interpret large amounts of information originating from a broad range of primary and secondary sources, with a view to bringing out innovative insights and opening up new critical perspectives	Analyse significant volumes of information (sources, texts, scholarly and academic writings) in an innovative way, contextualising them and using the analytical results to address relevant problems
<b>Theories and Concepts</b>	Demonstrate highly advanced and refined knowledge and understanding of a broad spectrum of critical and methodological approaches to problems and sources as well as knowledge of and experience in using relevant methods and techniques of inquiry related to the field of study and research	Be able to identify, evaluate and apply the most suitable and up-to-date methods or methodologies used in the field in order to ensure the advancement of scholarly knowledge and understanding	Use existing theories and conceptual frameworks or to elaborate new ones to define, explore or redefine significant issues in an innovative manner
<b>Interdisciplinarity</b>	Possess and be able to use wide-ranging knowledge of the national and international debate in the specific	Demonstrate an ability to reflect on problems and sources using advanced critical and methodological approaches	Act as a responsible independent scholar, able to work autonomously in their own field and in a collaborative way

	subject area as well as in the other academic disciplines and to have expert knowledge of the interdisciplinary aspects of one's own subject area	in interdisciplinary contexts, with a view to generating new knowledge	with others in order to increase their knowledge and facilitate its transfer into other areas of research
<b>Communication</b>	Possess and be able to bring to bear the highly specialized knowledge, critical understanding and self-critical awareness necessary to comprehend and convey complex meanings, in writing, orally or by other means	Communicate in a variety of modes at an expert level, speaking and writing effectively in more than one language, using appropriate means of expression, modes and registers for specialized as well as non-specialized audiences	<p>Be able to recognise and respond appropriately to opportunities to communicate the results and insights deriving from one's research not only to specialists, but also to a broader audience, interpreting and communicating knowledge of the humanities and the corresponding mindset</p> <p>Be able to advise decision- and policy-makers in local, national and international contexts on matters of general interest</p>
<b>Initiative and Creativity</b>	Demonstrate highly specialized knowledge of the academic debate in the field and the ability to use it as the basis for original thinking and research	Be able to pose and resolve original and significant research questions, tracing and using the relevant sources, literature and methodologies	Demonstrate a capacity for original thinking based on the ability to look critically and self-critically at ideas present in international academic debate, and to propose and defend one's own position with regard to them
<b>Professional Development</b>	Demonstrate awareness of the academic, political, economic, and professional potential of their field; as well as of its ethical implications and its standards of excellence	Demonstrate the ability to produce a significant piece of research work, according to the canons and standards of the field, making an original contribution to academic debate and to the dissemination of new knowledge and ideas	<p>Demonstrate an ability to plan and produce, to a publishable standard of quality, an original research-based contribution to knowledge bearing on a significant problem</p> <p>Demonstrate an ability to design and deliver university courses and supervise student work in the relevant disciplinary area</p> <p>Assess their own strengths and weaknesses and devise strategies to fulfil their research and professional goals</p>

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