



European  
League of  
Institutes  
of the Arts

# FOUR YEAR DEVELOPMENT PLAN

## 2009-2012

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Education and Culture DG

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Artfutures



# ELIA FOUR YEAR DEVELOPMENT PLAN

## 2009 - 2012

### **Purpose**

ELIA's Four Year Development Plan for 2009-2012 is an outline document that establishes the strategic focus for the Executive Office, the Board and the Executive Group and how the organisation manages and prioritises its work. It sets realistic and achievable objectives to serve its members and maintain its significant position as the leading advocacy body for European higher arts education. It provides a means by which progress and developments can be measured and the ability to be both proactive and responsive to new developments.

### **Context**

The Development Plan is not constructed in isolation but is informed and modified by both internal and external factors. The internal factors include reference to the previous development plan and a review of achievements, issues and tasks that are considered important to carry over if not completed. External factors such as funding decisions, opportunities and changes in policy are also significant in shaping and giving emphasis. Generally responsiveness to key debates and developments and financial conditions as they occur are to be considered and it is important that the Four Year Development Plan remains sufficiently flexible.

The operational work and progress arising from the plan is communicated through the Activities Report which is monitored on a regular basis by the Board in each of its two year cycles and is a framework of reference that provides some continuity to the function and focus of the Board.

### **Approval**

The Four Year development Plan for 2009-2012 is endorsed by the ELIA Board and approved by the General Assembly



### **Introduction and Background**

This plan is being developed at a significant point in time for ELIA. It will come into effect over the period in which ELIA reaches its twentieth year as the leading representative body in Europe for higher arts education. Clearly there have been many changes to the academic landscape in that time and in the organisation itself. The process of change is however a constant one and it is an important moment for ELIA to also look intensively at its future. In terms of activities, the current portfolio of activities and projects is varied. It also significantly extends to activities beyond Europe but still retaining a sense of a European identity. This in itself is partly what makes ELIA attractive to our non European partners. Equally this reflects the profile of the membership where most institutions now have significant relationships outside Europe as well as within. ELIA needs to reflect this and the cautious exploration of looking at ways to integrate non European partners and institutions into our membership process will be a key one.

Financially ELIA now has a diverse range of funding with membership fees making up approximately 30% of our turnover. A turnover that for the first time will be around one million Euros next year. This is significant and due in part to the hard work of the Executive Office in its bid writing skills and the increased emphasis that has been placed on advocacy, relationship development and the responsiveness to opportunities. There is also an overall increased visibility of the organisation in the European cultural sector.

On the one hand the picture is healthy, but on another it exposes the organisation to a reliance on a high proportion of 'one off' project funding and a stretching of resources. Again this is a situation that needs to be closely monitored and the percentage of income from membership fees reviewed to form a stronger base line and ensure core stability.

The main stakeholders for the coming four years are our members and potential members. In addition relationships with national and international authorities, cultural institutions, international networks, foundations and possible partner organisations from other disciplines continues to grow. This profile and the range of project based activity which has grown substantially over the past few years has seen ELIA evolve its function as both a membership and a network based organisation and the balance of these two aspects whilst not mutually exclusive, needs to be carefully organised and managed.

The improvement of the quality and processes of communication of information provided to members concerning activities and encouraging participation is crucial to the way ELIA develops in the future if it is to maintain its position of influence and representation.

The next four years are crucial for ELIA in terms of how it continues to function primarily as a membership organisation and how it draws upon its members to support the organisation and its work through a more realistic fee structure. Linked to this is the need to significantly diversify our income from all sectors including the private as well as public sector.

It is important for the future of ELIA that it works increasingly in partnership with members on many levels of activity and project management. An example is the Artesnet Europe project in which 61 member institutions are involved. Members can actively be involved in activities and projects, taking a greater level of responsibility and shared ownership.

ELIA will continue its specific focus on the future role of art schools, for instance by raising awareness of the impact of higher arts education on the social, cultural and economic developments of our societies and on overarching themes such as intercultural dialogue, sustainability and climate change. Equally it will embrace and focus on the growing interest and developments in research in the arts and the post Bologna agenda with particular reference to post graduate provision.

Based on experiences in projects such as '...I see you'; 'the Language of the Arts and Intercultural Dialogue'; 'E3'Film' and 'Bloom!', ELIA intends to explore more student centered activities. These activities give a high focus and visibility to the work of our members, provides international opportunities for young graduates and helps to create an enhanced public profile for higher arts education. It should be recognised however that these are often labour intensive projects requiring specialist skills and knowledge and can only be delivered successfully with full cooperation and engagement with member institutions who need to share the workload and project leadership.

## Headings

ELIA will organise its work and activities in the following three areas:

1. **Projects and partnerships**
2. **Contributing to developing the European higher education area**
3. **Strategic and organisational development**

### 1. Projects and Partnerships

- a) **Consolidate advocacy and promote the importance and value of Higher Arts Education within Europe and beyond**
- b) **Encourage student centered activities in a European framework**

#### ***Consolidate advocacy and promote the importance and value of Higher Arts Education within Europe and beyond***

The arts are widely practiced and enjoy significant popularity, with audiences having greater access to a wide range of cultural experiences than at any time in Europe's history. The centrality of the arts in European life and the necessity of a strong arts (education) sector in any strategy for cultural and economic development and regeneration form the basis for ELIA's policy. The study "Economy of Culture in Europe" focuses on arguments for the economic value of the cultural sector in our societies, ELIA also needs to focus on developing arguments of other values art is offering. The cultural sector seems to have lost its exclusivity on the meaning of the work 'creativity'. Implications to this should be discussed.

ELIA will continue to act as an authoritative voice for higher arts education, to improve the condition in which higher arts education institutions can flourish within changing national and international educational structures. ELIA will continue to promote the values of higher arts education, among others by playing an active role in the structured dialogue the European Commission has initiated.

Strategies for the following issues will be developed:

- Partnerships outside Europe through intensifying professional contacts with networks of art schools, professional arts bodies and key individuals and through collaborating on new educational needs and professional training of artists and educators
- Promoting ethics in higher arts education, aiming to promote a better understanding of different cultures and art forms in politically sensitive areas such as e.g. human rights
- Contribution of higher arts education towards social inclusion, both from the perspective of our own societies and non-western cultures

As a key representative of European higher arts education, ELIA will work closely with other relevant international arts and educational organisations to realise policy influencing.

#### ***Encourage student centered activities in a European framework***

The aim is to create a high level of visibility for the contribution emerging artists are making to the richness of cultural diversity and of cultural mobility in Europe and to engage art students from different backgrounds in shared virtual and physical artistic spaces. The concept of a European student festival will be further developed in this respect initially in Vilnius in 2009 linked to the Cultural Capital.

In order to strengthen the outcomes and visibility of ELIA activities strategic links will be developed with existing cultural events (like Cultural Capital of Europe) and other initiatives from European Authorities

#### **Action 2009-2010**

1. Systematically developing ELIA's role as an advocate by developing and disseminating position papers on relevant issues.
2. Strengthening connections with relevant Directorates-General of the European Commission, the European Parliament, Council of Europe and be an active partner in the structured dialogue the European Commission has initiated with the sector.

3. Further developing collaboration with major cultural networks and develop a strategy for closer relationships with national ministries of education and culture, foundations and educational networks
4. Promoting professional cooperation worldwide through encouraging participation from members from non European countries and underrepresented countries within ELIA events
5. Creating and facilitating 'European artistic spaces', physical and virtual, where art students can be mobile, learn, link, compete and excel in a challenging international context.
6. Developing activities that will contribute to relevant European agenda's, such as the European Year of Creativity and Innovation (2009).
7. Continue devising and organising Biennial Conferences, Biennial Teachers' Academies and Leadership Symposia, continue to review, define and modify ongoing events of ELIA and creating new activities if appropriate.

## 2. Contributing to developing the European higher education area

- a) **The European area in higher arts education**
- b) **Research**
- c) **Future role of higher arts education institutions**

### *The European Area in higher arts education*

Developments in education and in research in the arts require new thinking and approaches that can best be advanced in an international context. Based on the experience of previous EU funded Thematic Networks ELIA has developed a dynamic platform and will continue to do so through the three year European funded Erasmus project Artesnet Europe (October 2007–October 2010). This project will have a significant influence on ELIA activities in the coming 2009 – 2012 cycle. Artesnet Europe is jointly co-ordinated by the National Academy for Theatre and Film Arts (NATFA) Sofia, Bulgaria, ELIA and four major higher arts education institutions: Estonian Academy of Music and Theatre, Tallinn; Institute of Art & Design, Birmingham City University; the Utrecht School of the Arts, Netherlands and Dublin Institute of Technology with the active commitment of 61 partner institutions, all ELIA members, from 22 countries. Ten partners are representing the professional world (museums, arts organisations, theatres, and local cultural organisations).

Through Artesnet Europe ELIA develops new approaches in learning, teaching and research in the arts in a rapidly changing European context of new employment opportunities for artists in the 'Economy of Culture', the knowledge-based society and national/European qualifications frameworks. The Teachers' Academy in Sofia, Bulgaria 2009 will be organized in the frame of ARTESNET EUROPE.

ARTESNET EUROPE has organised its work in three strands:

**Strand 1** Creative Partnerships maps existing creative partnerships and builds new ones between arts institutions and the creative industries/cultural sector. Strand 1 works with a wide definition of creative partnerships and approaches partnerships from 3 different perspectives, while at the same time keeping a focus on some central issues: (1) the (inter)cultural/social perspective of creative partnerships: the impact on (groups in) the community/society (2) the industrial perspective: the innovative impact as a result of partnerships and their economical value (3) the educational perspective: the impact on school programmes, didactic models, learning & teaching styles in the art schools; evaluation criteria

**Strand 2** Qualifications frameworks further develops and disseminates the results of the inter}artes network in the field of the Bologna objectives and continues 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. Strand 2 identifies new pedagogic approaches to learning and teaching in the arts. A register of experts will be broadened to facilitate peer visits and self-evaluative exercises.

**Strand 3** New Strategies, New Programmes identifies new strategies in arts education concerned with the support of research and the transfer of knowledge in an international context. It maps practice-based approaches, projects and programmes, pilots an infrastructure for the further development of artistic research and distributes up-to-date information about European policies and programmes in the field of research. This strand will be looking into different models for joint Masters' programmes, either research or taught, by partner institutions. A European module focusing on 'the creative practitioner in Europe', prepared within the previous period, will be piloted and tested in partner institutions and gradually will become independent.

## **Research**

ELIA will address the cultural, artistic and educational differences and qualities related to research in and through the arts across Europe. Based on the Strategy Paper on Research 'The Importance of Artistic Research' and its Contribution to 'New Knowledge' in a Creative Europe', endorsed in 2008, follow up projects and activities will be developed as a key contribution to further shaping a European space for research. We should however recognize and be sensitive to the fact that there is great diversity amongst our membership and that ELIA must reflect this and enable a sharing of good practice and experience and to work towards ensuring that the specific characteristics of arts based research are clearly articulated and are recognized as a unique contribution to new knowledge.

## **Future role of higher arts education institutions**

ELIA will accommodate the need for 'balanced conversations' between economy and the artistic, cultural and the educational sphere. This approach of balanced conversations will be extended to cities and creative industries at a local level with a focus on creative partnerships. Redefining professional profiles for creative professionals and of the future role of art schools needs careful analysis and consideration, balancing tradition and innovation, maintaining cultural diversity and the core role of arts and culture in society.

## **Action 2009-2012:**

8. Building up the capacity of the sector in learning, teaching, quality enhancement and research in the arts, through training of teaching staff, sub-networks, panels of experts, transfer of expertise, and validation by professional bodies and seeking validation of subject-specific and general competences in a qualifications framework for the arts.
9. Identifying, documenting and exchanging best practice, including activities integrating culture and education and activities connecting higher arts education and the cultural and creative industries
10. Developing quality standards in joint curriculum development, trans-national networks in art disciplines and in Masters' programmes and develop greater transparency in higher arts education and address issues of mutual recognition and credit accumulation and transfer.
11. Strengthening institutional autonomy and capacity to review internal quality procedures, through among others professionalising an online register of experts in different fields, ranging from quality issues, research expertise and subject-specific expertise, supporting arts institutions building their capacity in self-evaluation.
12. Based on the Strategy Paper on Research enabling members to develop and support research practice and policies beyond national frameworks.
13. Developing further collaboration with the Bologna follow up group and with major educational networks, such as the European University Association.
14. Initiating activities that systematically interact with representatives of independent art sectors and the creative industries in order to include these views in the future development of higher arts education institutions
15. Ongoing analysing of higher arts education and re-defining of the roles, values and importance of higher arts education institutions in Europe, also including identifying examples of good practice in cooperation projects between higher arts education institutions, cities, cultural industries and other relevant players.

## **3. Strategic and organisational development**

- a) **Increase ELIA membership levels**
- b) **Involvement of members in activities**
- c) **Develop a sustainable financial planning**
- d) **Succession planning and organisational structure**

### ***Increase ELIA membership level***

To better represent and understand the needs and circumstances in the higher arts education sector ELIA aims to expand membership and review the regional membership structure with special attention to under-represented regions/countries and arts disciplines. In this context ELIA should not only address East/Central Europe in relation to Western Europe, but should also address the 'North/South imbalance'. ELIA aims to increase membership in underrepresented regions by identifying needs, problems, sharing good practice and co-operation possibilities.

Non European membership will be a focus of development for ELIA.

### ***Involvement of members in activities.***

ELIA members represent unique bodies of knowledge and ELIA has developed specific expertise during the past 18 years. ELIA needs to utilise and maximize this resource and develop guidelines to better involve members in projects and improve the organisations role as a broker between members, professional bodies, ministries etc. Members should become more aware of the opportunities and expertise ELIA offers. There will be greater emphasis overall on the identification and sharing of good practice.

### ***Develop a sustainable financial planning***

The European funded three year grant Art Futures, from the Cultural Programme of the European Commission ELIA will support part of the running costs of the organisation as well as modestly support the development of some activities. The ARTESNET EUROPE grant will support many activities and will be an important source to develop the identified key areas.

Many of ELIA's projects have heavy accountability factors. Equally many of our funding streams demand complex application making with funds often unconfirmed before projects start. This creates uncertainty and leaves the organisation vulnerable. The membership fee income should be adjusted so it will cover the core costs of the office.

Clearly there are also benefits from existing funding streams but we should be looking for a balance that also includes private sector support.

ELIA will continue to face many challenges and be responsive to opportunities within the European cultural and funding sectors in the broadest sense, as well as continuing to respond to the specific developments in the arts and higher arts education area.

### ***Succession planning and organisational structure***

It is a priority to review the working practices and the operational role of the Executive Office with a view to increasing efficiency and establishing realistic workloads and responsibilities for the staff team and consider if further aspects of work can be carried out by or in partnership with members or other institutions and bodies. This is a crucial aspect for ELIA to consider when developing and prioritising new projects in terms of levels of staff expertise and workload capacity.

Succession for staff as well as governance needs to be reviewed and future premises for the office should be reviewed.

The Representative Board will start discussing the focus for the next Four Year Plan and prepare recommendations for the Representative Board elected in 2010.

### **Action 2009 - 2012**

16. Reviewing and implementing the membership-model and fee structure
17. Promoting professional cooperation worldwide through representation from non European countries in the ELIA Representative Board
18. Cooperating with discipline specific networks within European higher arts education will be further developed and common strategies and interests will be further developed.
19. Further professionalising the ELIA website and data base
20. Focusing on line communication as a service for members, especially as a tool for partner and expert search and a database of best practice
21. Developing methods to more effectively archive and make outcomes and material from projects accessible.
22. Developing communication and marketing policies
23. Developing procedures to encourage members to be actively involved in ELIA activities
24. Developing and capitalizing on potential beneficial partnerships such as the Bloom and the Foundation of Friends and set income targets in new areas
25. Review roles, responsibilities and succession planning strategy for the organisation
26. Undertake wide consultation and progress the production of the next Four Year Development Plan for 2012 – 2016