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1. PROGRAMME

Programme Tuning Validation Conference Humanistic and Social Sciences

Brussels, 6 November 2007

Conference venues:
Ministry of Education of Flanders
Hendrik Conscience building
Koning Albert II-laan 15

and

**Boudewijn Building
Boudewijnlaan 30**

Morning session

- 8.45 Registration (*Hendrik Conscience Building; Entrance Hall*)
- 9.30 - 11.00 *Plenary session (Hendrik Conscience Building; Auditorium)*
- 9.30 - 9.45 Opening by Christian Tauch, Higher Education Policy Officer, DG Education and Culture, European Commission
- 9.45 - 10.30 General introduction Tuning Project and its relation to the Bologna Process and the European, National and Sectoral Qualification Frameworks by Julia González, joint - coordinator Tuning Project
- Tuning reference points: Introduction of the concept of generic and subject specific competences (profile, learning outcomes, competences, workload, TLA and quality enhancement) by Robert Wagenaar, joint - coordinator Tuning Project
- 10.30 - 11.00 Coffee break (*Hendrik Conscience Building; Cafeteria*)

11.00 - 13.00 *Parallel sessions:*

Validation and Further Development

Hendrik Conscience Building:
Humanitarian Action: G02
Performing Arts (Dance and Theatre Education): G03
Arts & Design: G52
Music: 7A23

Information and discussion session

Hendrik Conscience Building; Auditorium
11.00 - 13.00 Information and bridge building session of Tuning overall coordinators with representatives of

Boudewijn Building
(Boudewijnlaan 30)
Architecture: Room Balkon 5 (left)

11.00 - 13.00 Meeting of each Tuning Subject Area group with their Validation Panel

11.00 - 11.15: Presentation by the Subject Area Coordinator of the work done by the Tuning Subject Area Group (SAG).

subject areas not to be validated yet.

The purpose of this session is to provide information on how the Tuning approach can be implemented way as well as to exchange views and experiences.

13.00 - 14.30 Lunch (*Hendrik Conscience building; Restaurant*)

Afternoon session

14.30 - 16.00 *Parallel sessions:*

14.30 - 16.00 Meetings of each **Validation Panel:** evaluation findings and preparation of provisional report.

Hendrik Conscience Building
Humanitarian Action: Auditorium
Performing Arts (Dance and Theatre Education): 2B25
Arts & Design: 2C21
Music: 3A26
Architecture: 4A26

14.30 - 16.00 **Meetings Tuning Subject Area groups:** reflection on morning session and preparation of afternoon session with Validation Panel.

Hendrik Conscience Building
Humanitarian Action: G02
Performing Arts (Dance and Theatre Education): G03
Arts & Design: G52
Music: 7A23

Boudewijn Building (Boudewijnlaan 30)
Architecture: Room Balkon 5 (left)

16.00 - 16.30 Dance performance (*Auditorium*) followed by coffee break (*Cafeteria*)

16.05 - 16.15 Dance performance: *Ellipsêtre #1*.
Dancer: Gert Gijbels (3rd year student at the inter}artes partner Hoger Instituut voor Dans/ Hogeschool Antwerpen, Belgium; Choreography: Ciro Carcatella; Music: Cristof Carrion)

16.15 - 16.30 Coffee break

16.30 - 17.30 Reporting of findings of each Validation Panel to each Tuning Subject Area group
Parallel sessions:

Hendrik Conscience Building

Humanitarian Action: G02

Performing Arts (Dance and Theatre Education):G03

Arts & Design: G52

Music:7A23

Boudewijn Building (Boudewijnlaan 30)

Architecture: Room Balkon 5 (left)

2. VALIDATION PANEL ARTS & DESIGN

Emanuele Amodei

Director, Istituto per l'Arte e il Restauro "Palazzo Spinelli" – Italy

Marta Arzak

Director of Education; Guggenheim Museum Bilbao – Spain

Marius Bercea

Artist, Painter, Graduate University of Art & Design Cluj-Napoca - Romania

Joao Fernandes

Fundacao Serralves, contemporary art museum Oporto – Portugal

Robert Fleck

Director; Deichtorhallen Hamburg – Germany

Susan Jones

Director of Programmes; a-n The Artists Information Company – United Kingdom

Mirjana Markovic

Fashion designer - France

Petteri Pasanen

Anima Vitae Ltd.; producer, CEO - Finland

Luk van der Hallen

Boulevard, design company – Belgium

3. LIST OF QUESTIONS TO STRUCTURE THE DEBATE WITH THE VALIDATION PANEL

To invite comments of the Panel on the work of the Tuning and the Subject Area in a structured way the following list of questions has been prepared for the members of the Validation Panels of the Humanistic and Social Sciences:

1. Is the description of the subject area complete, clear, relevant: what do the Panel members think about it?
2. Degree profiles and occupations: how clear are they, is anything missing, etc.
3. Relevance of subject specific competences; should certain competences be emphasized more, or less?
4. Do the Panel members think that competences can [or should?] be used in the process of professional recognition?
5. Relevance of generic competences; should certain competences be emphasized more, or less?
6. In addition the Panel members are asked what they think about the Tuning approach with regard to ECTS (workload), and, of specific relevance for the health care sector: how can ECTS be used in a professional context? How does this help professional recognition?
7. Concerning Teaching, Learning and Assessment what do the Panel members think of the Tuning approach?
8. With regard to Quality enhancement the Panel members are asked what they think of the Tuning approach?

4. SUBJECT AREA GROUP BROCHURE: ARTS & DESIGN



CONTENTS ARTS & DESIGN TUNING DOCUMENT

Tapping into the potential of European Higher Arts Education

- 1.1. Introduction to the subject area of the arts
- 1.2. Teaching and learning in the arts
- 1.3. Creative industries pose new challenges
- 1.4. Research and Innovation a priority for arts institutions
- 1.5. Context of the *Bologna Reforms*
- 1.6. Tuning on 'our' terms in Dance, Design, Fine Art and Theatre
- 1.7. On a way to a Qualifications Framework for the arts
- 1.8. Quality Assurance – enhancement bases on self-evaluation
- 1.9. Issues for further consideration

Tuning Design Education

- 2.1 Introduction to the subject area
- 2.2 Degree profiles
- 2.3 Learning outcomes and competencies – level descriptors
- 2.4 Consultation process with stakeholders
- 2.5 Workloads and ECTS
- 2.6 Trends and differences within the European Higher Education Area in Design
- 2.7 Learning, teaching and assessment
- 2.8 Quality Enhancement

Tuning Fine Art Education

- 3.1 Introduction to the subject area
- 3.2 Degree profiles
- 3.3 Learning outcomes and competencies – level descriptors
- 3.4 Consultation process with stakeholders
- 3.5 Workloads and ECTS
- 3.6 Trends and differences within the European Higher Education Area in Fine Art
- 3.7 Learning, teaching and assessment
- 3.8 Quality Assurance and Enhancement

Annex: Reading grid 'On the way to a Qualifications Framework for the Arts'

TAPPING INTO THE POTENTIAL OF EUROPEAN HIGHER ARTS EDUCATION

1.1 THE SUBJECT AREA OF THE ARTS

This introduction accompanies the *Tuning documents* in Art & Design and in Dance & Theatre Education and reflects on developments in learning and teaching, in the profession and in artistic research within Higher Arts Education. It also provides a brief report about the findings of the work on Tuning and Qualifications Frameworks, as well as of the Quality Assurance and Enhancement activities within the *inter}artes* Thematic Network 2004 -2007 in the context of the current *Bologna reforms*.

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

Across Europe, approximately one thousand institutions of fine Art, Design, Theatre, Music¹, New Media, Dance, Film and other arts disciplines enable students to realise their own creative potential. Arts institutions equip students with a wide range of artistic, professional and personal skills and need increasingly to deliver complex and high-level curricula in order to meet the demands of contemporary society. Art graduates in all disciplines are expected to be able to think both generatively and critically, as well as to solve problems, work effectively in cross-disciplinary teams and be capable of constantly updating their own skills and knowledge in response to changing requirements. Graduates are increasingly entrepreneurial, developing 'portfolio' careers, in which achievements and skills acquired need to be clearly documented.

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

1.2 TEACHING AND LEARNING IN THE ARTS

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

Learning and teaching in the arts is both practically and conceptually based, utilising modes of learning that promotes creativity, innovation and critical reflection, and often the ability to question ortho-

¹ Tuning and other Bologna activities in music are undertaken by the Thematic Network for Music 'polifonia' and the AEC. Three joint AEC/ELIA position papers have been published on the Bologna Process with a view to the ministerial summits in Berlin 2003, Bergen 2005 and in London 2007). Two joint 'Bologna' conferences have been held, in Vienna 2003 and in Tallinn in 2007.

doxies. The majority of arts students feel a heightened personal connection with their education and, through projects and programmes, reflect on, and connect with, their experience and ambitions, building confidence in their own creative identity. Teaching in the arts is primarily student-oriented rather than focused on the delivery of set curricula. Most of the programmes and courses in Higher Arts Education programmes centre around problem-based and experiential learning, which are underpinned through critique and discourse by practitioners. Practice-based learning and experimentation is principally organised within a dedicated studio environment with appropriate technical facilities. Programme delivery is normally conducted through a combination of studio practice, workshops, lectures, seminars, critiques, tutorials and work placements. Individual and collective projects and assignments form a key part of the curriculum from the start and often become even more important in the later stage of studies.

1.3 CREATIVE INDUSTRIES POSE NEW CHALLENGES

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

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

Higher Arts Education has traditionally fostered a strong and effective interface between the student learning experience and the relevant fields of professional practice, for example, many professional practitioners in the arts contribute significantly to the teaching of their subject. While there exists a strong professional focus, Higher Arts Education is never simply about preparing students for the pre-defined requirements of a specific profession. Many arts institutions actively seek ways to develop new models of curriculum design and implementation and in building new interfaces between education and the professions. One example of a new approach involves subject-focused [learning in arts 'labs'](#), designed to focus learning and teaching on the professional field. Other initiatives aim to bridge the gap between school through incubator units and work placements. All of these initiatives should make it easier for graduates to enter their chosen profession with a portfolio of skills and projects that have been shaped, developed and assessed in the context of the marketplace. Arts

² Hartley, J., *The Creative Industries*, 2006

³ Study on the Economy of Culture in Europe by KEA European Affairs, 2006
http://ec.europa.eu/culture/eac/sources_info/studies/economy_en.html

institutions are also involved in supporting company start-ups, during or following the students' studies. Career services help to identify which skills graduates need in order to apply for work or further study and provide advice on opportunities in the chosen field. In spite of these initiatives, arts institutions only are beginning to explore the impact of these developments and the next Thematic Network '*artenet europe*', starting from October 2007 will have to invest in a strategic debate on the long-term consequences for Higher Arts Education.

1.4 RESEARCH AND INNOVATION A PRIORITY FOR ARTS INSTITUTIONS

The 2004-2005 survey *re:search in and through the arts*⁴ showed that artistic research and 3rd cycle degrees are defined quite differently within Higher Arts Education and within professional arts sectors across Europe. Although the pace of change and the level of expertise vary from country to country, most Higher Arts education institutes across Europe are now fully aware of the importance of research in and through the arts. Artists are increasingly equipped to shape new knowledge in their fields, creating and extending knowledge and embedding this into both academic and public domains. Artistic research is understood as part of complex artistic practice and builds upon the changing role of the arts in our societies. The various disciplines within the arts are developing their own research methodologies, fitted to the specific needs of their respective disciplines. While research is being developed in dance, Design, Fine Art, Film, Music, New Media, Theatre and in other disciplines, research in the arts is increasingly becoming interdisciplinary.

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

1.5 THE CONTEXT OF THE *BOLOGNA REFORMS*

The overall picture of higher arts education in Europe shows that a large variety of universities and professional training institutions, as well as independent academies, delivers Higher Arts Education that leads to similar levels of qualifications, regardless of whether it is delivered in a professional or academic institution. Most institutions providing higher arts education have now implemented a 2- or 3-cycle structure, with a 3- or 4-year Bachelors' degree and a 1-, 1½- or 2-year Masters' degree. This does not necessarily mean that the clarity and transparency has increased.

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

⁴ *Re:search in and through the arts*, published by ELIA, Amsterdam and Universität der Künste Berlin, 2005. See www.elia-artschools.org

1.6 TUNING ON OUR TERMS IN DANCE, DESIGN, FINE ART AND THEATRE

The *inter}artes* thematic network for European Higher Arts Education has undertaken an intensive work programme for the last 3 years on *Quality Assurance and Enhancement, Tuning/Qualifications Frameworks, Tradition and Innovation* and *Professional Practice in the Arts*. In order to tackle these complex and interrelated issues *inter}artes* worked within four strands, with each strand addressing one of the issues mentioned above.⁵ Strand 2 of *inter}artes* concentrated on the preparation of the tuning documents and qualifications frameworks, working with the objectives of:

- clarifying that higher arts education provides a complete and rounded education, of equal value to other forms of higher education.
- gaining a better understanding of national, disciplinary and pedagogical differences, among other things, through the *Tuning documents*.
- distilling the experience of educators directly involved in these evolving educational processes into collective, well-documented expertise.
- exploring the feasibility of a sectoral Qualifications Framework for the Arts.

The *Tuning* activities built on actions in the previous thematic network. Already in 2003 – 2004, a first set of documents in Dance, Fine Art and Theatre Education had been drafted. Working conferences in the different disciplines agreed for the first time on a common understanding of their educational objectives. The Cluj-Napoca meeting in Fine Art Education in 2004 was also the starting point for the newly formed discipline network in Fine Art Education, PARADOX. The Theatre Education discipline network PROSPERO had followed a somewhat different route by developing a list of subject-specific competences for Theatre Education, conducting interviews and drawing on national documentation. Without these explorative actions and documents it would not have been possible to draft, discuss and agree on the *Tuning documents* presented in this publication. Committed partners in the *inter}artes Thematic Network* were then keen to take the work forward.

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

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

⁵ For further details on the other three strands, please go to www.inter-artes.org.

During a workshop session on Quality Assurance and Tuning in Stuttgart, Germany, June 2007 authors of the four *Tuning documents* were interviewed about their initial motivations. These ranged from 'we prefer to do it ourselves, before others do it for us' to the need to build up a shared language in the discipline, to overcoming scepticism about such processes and the fact that many of the colleagues in the arts institutions went through a similar process in their own country. The authors also reported that they were quite amazed by the direct and significant impact of the drafting process, the consultations and the documents. They particularly noted that:

- Thinking in terms of competences helps students to have a better understanding of their own learning process and helps educators to reflect continually on their own practice and to rethink programmes and assessment.
- The *Tuning documents* helps to make transparent the unique range of skills Arts Education delivers.
- Such a reference document also clarifies where one's own institute deviates at a programme- or institutional level.

Even without being officially published, many colleagues in different countries use the documents as a tool to construct their institutional or national sets of competences, and institutions use the documents to communicate with non-European partner schools in explaining about European education in their Arts disciplines.

An overall conclusion is that the writing of, and agreement on such a key document for the discipline is necessarily a collaborative effort of colleagues who are deeply involved in teaching. In the case of *inter}artes* the process brought about a well-informed group of European 'pioneers', who are committed to take the issue further within the Arts Education community in Europe. For a large group of arts institutions the internal '*Tuning process on our terms*' has helped to lessen some of the concerns and tensions about the impact of the *Bologna Process* in Higher Arts Education and the scepticism about the process itself.

1.7 ON THE WAY TO A QUALIFICATIONS FRAMEWORK FOR THE ARTS

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

The level descriptions of the 1st, 2nd and 3rd cycles from the Fine Art, Design, Theatre and Dance *Tuning documents* served as a basis for developing the grid. The discipline descriptions in these documents resulted in a series of columns for each of the disciplines. Each extra box in the grid described 1st, 2nd and 3rd level cycles for each of these disciplines. The main challenge was to characterise general arts degrees in the 1st, 2nd and 3rd cycles in terms of knowledge, skills and competences. These were assigned a separate set of boxes describing the cycles in terms of

knowledge, skills and competences. The descriptions in each box are an amalgamation of the descriptions of individual disciplines. See the annex 'On the way to the Qualifications Framework for the Arts'. We are currently seeking feedback from the Higher Arts Education sector how further transparency, visibility and diversity of the arts institutions in Europe can benefit from a Qualifications Framework for the Arts. Further work will be done within the successor of *inter}artes*, '*artenet europe*' 2007 – 2010. Hopefully a joint project proposal on the further development of Qualifications Frameworks between the *Tuning Project* and the arts disciplines will be able to start its work in the beginning of 2008.

1.8 QUALITY ASSURANCE – ENHANCEMENT BASED ON SELF-EVALUATION

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 degrees at the same levels, quality assurance sets out to ensure arts institutions are able to deliver and meet these standards and effectively enable students to achieve their maximum potential.

Methodologies for a set of common and shared principles for quality assurance are emerging, necessary for underpinning quality assurance irrespective of the various national approaches, which must, if they are to be effective, reflect local context and practice in the detail of their application. These shared bases for quality assurance are described within the 'standards, procedures, and guidelines' being developed by the European Network for Quality Assurance in Higher Education (ENQA), and with EUA, EURASHE and ESIB under the mandate from the European Ministers in their Bergen Communiqué.⁶

The Higher Arts Education sector believes the approach should be based on critical self-evaluation at both subject-based and institutional levels, tested through peer reviews. We consider the principle aim is to consider self-evaluation as an institutional responsibility to enhance the student learning experience and ensure the quality and standards in Higher Arts Education. The principles of which include:

- based on peer review;
- involves strong student participation at all levels of the exercise;
- involves participation of professional bodies;
- emphasis on the development and use of explicit criteria and processes
- process is open to external scrutiny;
- transparent procedures through external and international reference points
- need for 'comparability' – European framework;
- has formal status and outcomes are publicly available;
- emphasis on enhancement of quality.

Within the framework of *inter}artes* an international group of eight experienced arts educators from different countries were invited and trained according to the principles and methodologies developed. These formed the review teams that tested the developed model for Higher Arts Education in four arts institutions. The *University of Art and Design (UAD) Cluj-Napoca, Romania - Faculty of Fine Art; National Academy of Theatre, Film and Television, Sofia, Bulgaria - Faculty of Theatre; Lithuanian Academy of Music and Theater, Vilnius - Faculty of Theatre and Film; Faculty of Fine Arts, Brno Institute of Technology, Czech Republic - Studios for Painting and Sculpture*) deliberately selected from new EU-

⁶ 'A framework for qualifications of the European Higher Education Area'

<http://www.bologna-bergen2005.no/>

countries, all wished to learn from the experience and invited the teams of '*critical friends*' to review their institutions.

Through an extensive process of two consecutive three-day visits involving four peer 'experts' engaging with all key stake-holders a detailed report was produced and presented to the institution. The reports identified good practice and guidance on how to develop and improve their own internal quality management policies, processes and practices appropriate to European and local demands. These review visits were followed by regional workshops in Budapest, Hungary, Athens Greece, Stuttgart, Germany and Porto, Portugal to disseminate these experiences and address 'local' issues. In developing and testing these principles and methodologies appropriate to higher arts education we will shortly commence a comprehensive evaluation of our process and recognize the ongoing need to develop and expand the register of trained 'experts' in the fields of qualifications frameworks and quality assurance/enhancement; extend the 'testing' of quality management to other European regions.

1.8 ISSUES FOR FURTHER CONSIDERATION

Looking back at the process and initial concerns at the beginning of the *Bologna Process* from 1999 the arts institutions have gone through an unprecedented and intensive period of educational change. Almost everybody would acknowledge that the *Bologna reforms* have introduced new elements. The redefinition of curricula, more pronounced Masters' programmes, the introduction of quality assurance procedures, a sharper focus on learning outcomes are only among the most obvious ones. In most European countries, the emphasis on artistic research and the inclusion of the third cycle in Higher Arts Education was a direct result of the *Bologna Process*. In some other countries, in particular the UK and Ireland, this had already started to develop from the early nineties. Overall, the balance for most arts institutions seems to be positive, although some of the initial concerns remain, in particular about the diversity of approaches, traditions, and values, which constitute art practices and arts education.

In the next three-year period 'artesnet europe' will bring together experienced as well as new partners, arts educators, for instance from Turkey. 'artesnet' is also extended with a number of representatives from the professional field (museums, professional organisations, creative companies), who will provide new and valuable input in the process and outcomes. Some of the 'artesnet' objectives include:

- to capitalise on and transfer of good practice by linking Higher Arts Education institutes with their local and regional communities, professional practice, and cultural and professional organisations;
- to deepen, specify and extend the Tuning documents, also in other arts disciplines and to further develop our common language. Research and the third cycle will be an important aspect of this. It will be essential to organise regular updates, debates, re-analysis and reformulation of cultural, social, political and spiritual values, in order to stay fully connected with developments in society, the professional field and in arts education;
- to maintain ensuring ensure a co-ordinated, bottom-up approach to all implications of the *Bologna* process for the arts and to value and preserve cultural, artistic, and pedagogical diversity;
- to organise a balanced conversation with all relevant partners on the impact of the '*Creative Industries*' and other changes in society on Higher Arts Education.

Increasingly consultation with the professional field will become part of this process. The Validation Conference organised by the Tuning Project and the European Commission in November 2007, will

provide an excellent and first European-wide opportunity to deepen the interaction between Higher Arts Education and practitioners from European arts and culture.

The *inter}artes* Thematic Network, September 2007

inter}artes - the Socrates Thematic Network for the Higher Arts Education Sector in Europe 2004 - 2007 brings together 65 Higher Arts Institutions from almost all EU countries, co-ordinated by the Aleksander Zelwerowicz State Theatre Academy Warsaw, Poland . contact persons *inter}artes*: Tomasz Kubikowski and Beate Kowal (international@at.edu.pl) and Lars Ebert (lars.ebert@elia-artschools.org)

artenet europe- the creative partnership network 2007 - 2010 Erasmus Network brings together 61 Higher Arts Institutions from almost all EU countries + Turkey, co-ordinated by the National Academy of Theatre and Film Arts Sofia, Bulgaria. contact persons *artenet europe*: Snežina Tankovska (st@art.acad.bg) and Lars Ebert (lars.ebert@elia-artschools.org)

Through the partnership with the **European League of Institutes of the Arts (ELIA)** *artenet europe* and *inter}artes* connect with 350 Higher Arts Education Institutes.

TUNING DOCUMENT DESIGN EDUCATION

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

2.1 INTRODUCTION TO THE SUBJECT AREA

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

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

2.2 DEGREE PROFILES

First Cycle	<i>Typical degree:</i> Bachelor of Arts, Bachelor of Science, Bachelor of Engineering. <i>Subject area:</i> Design in one of the fields described above <i>Typical graduate occupations:</i> designer, different occupations within commerce, publishing, handicrafts.
Second Cycle	<i>Typical degree:</i> Master of Arts, Master of Science, Master of Engineering. <i>Subject area:</i> Design in one of the fields described above <i>Typical graduate occupations:</i> designer, different occupations within commerce, publishing, handicrafts, design entrepreneur.

Third Cycle	<p><i>Typical degree:</i> Doctor of Philosophy, Doctor of Arts, Doctor of Engineering.</p> <p><i>Subject area:</i> Design in one of the fields described above</p> <p><i>Typical graduate occupations:</i> researcher, designer, teacher, administration, different occupations within commerce and publication.</p>
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Role of the subject area in other degree programmes

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

2.3 LEARNING OUTCOMES AND COMPETENCIES – LEVEL DESCRIPTORS

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

1st CYCLE LEARNING OUTCOMES AND COMPETENCIES ('BA-LEVEL)

Key Subject Specific Competencies	Key Generic Competencies
<p>'FINE DESIGN' SKILLS</p> <ul style="list-style-type: none"> ▪ Command of basic general and discipline specific design skills. ▪ Command of basic techniques and technology relevant to the design discipline. ▪ Basic knowledge of relevant design methodologies. <p>GENERAL KNOWLEDGE</p> <ul style="list-style-type: none"> ▪ Understanding of historical and theoretical underpinnings of design in general and own design discipline in particular. ▪ Awareness of the position of design in social, cultural/artistic, political, ecological, economical and ethical contexts. <p>THEORETICAL SKILLS</p> <ul style="list-style-type: none"> ▪ Basic knowledge of theoretical concepts related to design and how they have been applied in the past. <p>CONCEPTUALISATION SKILLS</p> <ul style="list-style-type: none"> ▪ Basic skills in formulating and evaluating design concepts. <p>IDEATION SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to adapt general ideation 	<p>GENERAL KNOWLEDGE</p> <ul style="list-style-type: none"> ▪ Awareness of basic contents and general principles of some (according to focus of the programme) design related fields (e.g. business, culture, future studies, ecology or technology). ▪ In education focusing on artistic aspects of design, basic command of relevant branches of art (e.g. sculpturing, painting, drawing) and their techniques. <p>THEORETICAL SKILLS</p> <ul style="list-style-type: none"> ▪ Basic understanding of analytical and critical thinking. <p>CONCEPTUALISATION SKILLS</p> <p>IDEATION SKILLS</p> <ul style="list-style-type: none"> ▪ Command of basic idea production,

principles to design specific problems.

CREATIVE SKILLS

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

PROCESSUAL SKILLS

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

LEARNING SKILLS

- Basic understanding of different ways of learning related to design studies and how they apply to own studies, including the concept of life-long learning.

COMMUNICATION SKILLS

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

AND/OR

ENTREPRENEURIAL SKILLS

evaluation, development and selection methods.

CREATIVE SKILLS

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

PROCESSUAL SKILLS

- Basic understanding of project management.

LEARNING SKILLS

- Basic understanding of different ways of learning.

COMMUNICATION SKILLS

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

ENTREPRENEURIAL SKILLS

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

2nd CYCLE LEARNING OUTCOMES AND COMPETENCIES ('MA'-LEVEL)

Key Subject Specific Competencies	Key Generic Competencies
<p>'FINE DESIGN' SKILLS</p> <ul style="list-style-type: none"> ▪ command of the main general and specific design skills, and basic expert skills in own specialisation within the discipline ▪ Command of the most important techniques and technologies relevant to the design discipline including techniques and technologies specific to own specialisation. ▪ Basic ability to adapt and develop 	

design skills, techniques and technologies to new types of problems and recognise problems that can be solved by design.

GENERAL KNOWLEDGE

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

THEORETICAL SKILLS

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

CONCEPTUALISATION SKILLS

- Command of formulating and evaluating design concepts.

CREATIVE SKILLS

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

IDEATION SKILLS

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

PROCESSUAL SKILLS

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

LEARNING SKILLS

- Advanced understanding of own weaknesses and strengths in learning, and

GENERAL KNOWLEDGE

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

THEORETICAL SKILLS

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

CONCEPTUALISATION SKILLS

- Ability to relate design concepts to comparable tools in design related disciplines.

CREATIVE SKILLS

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

IDEATION SKILLS

PROCESSUAL SKILLS

- Advanced understanding of project management.

LEARNING SKILLS

how lifelong learning can be beneficial for further learning needs.

COMMUNICATION SKILLS

- Ability to communicate own ideas and design processes to clients and general audience.

AND/OR

TEACHING SKILLS

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

AND/OR

ENTERPRENEURIAL SKILLS

COMMUNICATION SKILLS

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

TEACHING SKILLS

ENTERPRENEURIAL SKILLS

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

2nd CYCLE LEARNING OUTCOMES AND COMPETENCIES ('DOCTORAL'-LEVEL)

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

Key Subject Specific Competencies	Key Generic Competencies
<p>'FINE DESIGN' SKILLS</p> <ul style="list-style-type: none"> ▪ Expertise in own specialisation of design including techniques and technologies involved. ▪ Full command of adapting and developing design skills, methods, techniques and technologies in new types of problems. <p>AND/OR</p> <p>GENERAL KNOWLEDGE</p> <ul style="list-style-type: none"> ▪ Ability to contribute to and restructure the theoretical and historical framework of design ▪ Ability to initiate and lead the discussion on the position of design in the social, cultural/artistic, political, ecological and economical contexts. <p>AND/OR</p> <p>THEORETICAL SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to create and develop 	<p>GENERAL KNOWLEDGE</p> <ul style="list-style-type: none"> ▪ Ability to participate in the academic discussion in related fields (e.g. economics, culture, technology, art) from the design / design research / design theory perspective. <p>THEORETICAL SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to contribute to general

<p>theoretical concepts related to own design work and design in general.</p> <ul style="list-style-type: none"> ▪ Contribute to the further advancement of design philosophy. <p>CONCEPTUALISATION SKILLS</p> <p>IDEATION SKILLS</p> <p>CREATIVE SKILLS</p> <ul style="list-style-type: none"> ▪ Fully-fledged understanding of creativity in design, ability to direct and develop creativity in other fields. <p>PROCESSUAL SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to develop the general design process. ▪ Ability to plan and manage large scale design / design research /R&D projects. <p>AND/OR</p> <p>LEARNING SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to develop learning theories and methods in design. <p>COMMUNICATION SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to communicate own ideas and design processes to academic audiences. <p>TEACHING SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to teach design and/or design related techniques and technologies to design students in all levels, including supervision of doctoral projects. 	<p>theoretical discussions with ideas and theories developed in design and understanding their potential for other fields.</p> <p>CONCEPTUALISATION SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to formulate and evaluate concept-type tools in general. <p>IDEATION SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to analyse and develop general ideation philosophy, principles and practices. <p>CREATIVE SKILLS</p> <p>PROCESSUAL SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to develop general project management concepts and methods based on experience in design. <p>LEARNING SKILLS</p> <p>COMMUNICATION SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to develop new modes of communication in written, oral and visual forms, including in one or more foreign languages. <p>TEACHING SKILLS</p> <ul style="list-style-type: none"> ▪ Ability to lecture/teach design to students of other academic disciplines.
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2.4 CONSULTATION PROCESS WITH STAKEHOLDERS

The design tuning exercise has been carried out within the CUMULUS network (for more information www.cumulusassociation.org). Three meetings have been organised, in Stockholm April 2006, Nantes June 2006 and Warsaw October 2006, where subject-specific and general competencies have been discussed in groups consisting of teachers, deans/managers and students. Between these meetings three drafts have circulated among the participants of those meetings and among the CUMULUS members in general, also including the board of the organisation. The tuning document has been

coordinated by *inter}artes* partner University of Art and Design Helsinki (TAIK) and the version preceding the final one has been open for comments on the CUMULUS website in May 2007.

2.5 WORKLOAD AND ECTS

First Cycle	180 to 240 ECTS
Second Cycle	60-90-120 ECTS
Third Cycle	120-180-240 ECTS

2.6 TRENDS AND DIFFERENCES WITHIN THE EUROPEAN HIGHER EDUCATION AREA IN DESIGN

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

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

2.7 LEARNING, TEACHING AND ASSESSMENT

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

Teaching and learning methods include for example independent design work, interdisciplinary and cross-disciplinary team work, lectures, seminars, essays, fine art studio work and project co-operation with companies, institutions and private clients. Usually methods vary depending of the general emphasis of the design programme (e.g. artistic, technical, or theoretical). The degree of students'

self-directness in their studies also varies according to the academic tradition and emphasis of the programme.

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

Examples of best practice:

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

2. **Co-operation with companies/other 'real' clients:** study projects carried out with 'real' clients provide students with the possibility to practise skills needed in their professional life and to acquire hands-on experience on the development and implementation of a project. Projects also bring students into contact with possible future employers or clients. This type of co-operation demands a firm prioritising of educational goals. Students should not be put in the position of competing under unfair conditions with practising professionals.

3. **Use of established design professionals as part-time teachers:** established designers act as role models, mentors and sources of inspiration for students, who get to know specific ways of solving design problems and philosophical approaches to questions related to design. Students also have the possibility to build professional networks and openings for employment and internships.

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

2.8 QUALITY ENHANCEMENT

The tuning report can support quality enhancement in design education for example in the following ways:

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

TUNING DOCUMENT FINE ART EDUCATION

This tuning document has been produced by PARADOX, the Fine Art European Forum, within the framework of the *inter}artes* thematic network, strand 2.

3.1 INTRODUCTION TO THE SUBJECT AREA

To describe the characteristics of the subject area Fine Art⁷ it is necessary first to consider Contemporary Art practice and its context in Europe. Art is a creative and intellectual endeavour that involves artists and other arts practitioners in a reflexive process where the nature and function of art is questioned and challenged through the production of new art. Contemporary Art is a broad and dynamic field encompassing a wide range of approaches, technologies, contexts, theories, traditions and social functions⁸. Knowledge and reflection are embodied in artistic practices and processes. Specific to art is an aesthetic approach to questioning and exploration, opening up new ways of understanding and producing meaning and knowledge.

Fine Art higher education involves an integrated approach to production, theory, critical reflection professional practice⁹ technical development and public manifestation. Diversity is a characteristic of Fine Art higher education in Europe. It is important that Fine Art programmes continue to define their own specific qualities, weighting and approaches to their curricula.

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

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

In the course of their studies students are given the opportunity to develop an individual practice and perspective and are provided with the intellectual and physical space and technical resources where

⁷ For the purposes of this document *Fine Art* refers to all Higher Education programmes that specialise in a combination of Art practice with related theory.

⁸ Artists work in a range of contexts, media and materials and are continuously questioning and expanding the range of approaches that they employ. They may operate from within a gallery or museum. Or, work to commission to produce public art, working independently or collaboratively to make interventions in the virtual or public sphere. These activities come in to being via a wide variety of specific, multi and interdisciplinary media and forms of presentation, including: painting; sculpture; installation; drawing; film and video; photography; web based projects; performance and text based works. Developments in contemporary art practice are reflected in the Fine Art curriculum with courses offering projects or modules in, for example: socially engaged art practice and site based or site specific art practice.

⁹ Professional Practice for arts practitioners includes both practical and conceptual considerations. Through the development of projects and exhibitions and through lectures and seminars run by artists and arts professionals, students acquire knowledge and skills to enable them to develop their future careers including project management; negotiation and teamwork; documentation and presentation and an approach to writing applications and proposals.

the transformation from a passive mode to an active form of learning can take place. This approach to learning enables students to become self managing reflexive practitioners.

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

For those involved in studying and teaching Fine Art there is a shared commitment to improving and contributing to the quality and vitality of cultural experiences. The role of the 'artist-teacher' is essential to all Fine Art programmes¹⁰. Curators, researchers, theorists and other arts professionals should also be involved in the delivery of the programme. Art practice is an activity shared by both students and their tutors, in this way discussions about the dilemmas and issues raised are both practical and theoretical and are based on case studies and direct experience. There are opportunities for students and staff to work alongside each other on exhibitions and projects and to share the process of installation and the evaluation of the event.

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

The Fine Art programme plays a role within wider communities through active engagements, residencies, exhibitions, open seminars and workshops¹¹. Graduates, professional artists and cultural practitioners use second and third cycle Fine Art programmes to develop and upgrade their competencies. This experience deepens their understanding and knowledge of the context and critical discourses related to their work, developing their practice and career paths.

The wider Fine Art community of education is also a context for study and exchange. Projects that involve a number of institutions in different countries play a key role within curricula offering students a broader perspective on their own practice¹².

¹⁰ In Europe there are different traditions of teaching Fine Art and there may be an academy/atelier system or a tutorial based system in place. In all cases the necessity for tutors to be practising artists engaged in and aware of the current discourses in contemporary art is valued.

¹¹ The programme team may collaborate with public and private arts institutions and professional groups to enhance the curriculum and enable students to situate their work in a public context. Fine Art programmes may also contribute to the local community through schools' workshops and other forms of support and involvement. Such activities clearly benefit students by enabling them to develop professional practice and interpersonal skills. There is also an aspiration that these activities may encourage those who are currently under-represented, whether for reasons of gender, ethnic origin, nationality, age, disability, family background, vocational training, geographic location, or earlier educational disadvantage to participate in Higher Education

¹² It is noted in the section on *Trends and Differences within the European Higher Education Area in this Subject*, that exchanges are particularly appropriate for the subject due to the self negotiated nature of Fine Art study and the universality of art as a language.

3.2 DEGREE PROFILES

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

Typical degrees offered in Fine Art

<p>First cycle</p>	<p>The typical first cycle Degree in the subject area is entitled <i>Fine Art</i>. A number of institutions offer programmes, courses or pathways that emphasise aspects of the subject area for example: <i>Painting, Sculpture, Printmaking, Fine Art Critical Practice, Art and Visual Culture, Art in a Social Context and Curatorial Practice</i>.</p> <p>Typical elements of the Degree at this level include: Studio practice, self directed art projects, theory and art history, research and professional practice.</p>
<p>Second Cycle</p>	<p>The typical Degree at second cycle is also called <i>Fine Art</i>. There are a number of subject specific courses as described for the First cycle including: <i>Gallery Management and Curation</i>.</p> <p>Typical elements of the Degree at this level include: Studio practice, self initiated and self directed art projects and exhibitions, theory and art history, professional practice through the development of projects and public exhibitions.</p>
<p>Third Cycle</p>	<p>Typical Degrees at third cycle in <i>Fine Art</i> are PhD level</p> <p>Typical elements of a Fine Art Degree at this level include: A self initiated and self directed programme of mapped and evaluated research and practice with a rigorous assessment. PhD level degrees in Fine Art vary considerably in the weighting of written to practical work.</p>

Typical occupations of the graduate in Fine Art

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

First Cycle	By the end of this cycle graduates are equipped for professional practice or further professional development as artists or arts administrators and will have acquired numerous transferable skills that prepare them for other employment. Completion of study may also lead to further study on a postgraduate Fine Art programme, teaching qualifications or other subject areas.
Second Cycle	By the end of the second cycle graduates will be fully equipped to function as artists or professionals in fields of culture. They may also go on to teach Art at various levels or to practice in creative industries.
Third Cycle	By the end of the third cycle graduates are further equipped for an academic career and have developed their profiles as professional artists. They will be at the forefront of their particular field of research, able to contribute and disseminate results to the wider community.

Role of subject area in other degree programmes

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

3.3 LEARNING OUTCOMES AND COMPETENCIES- LEVEL DESCRIPTORS

1st CYCLE LEARNING OUTCOMES AND COMPETENCIES

Key Subject Specific Competencies	Key Generic Competencies
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<p>An ability to:</p> <p>explore and acquire familiarity with the language, materials and tools of Fine Art;</p> <p>develop a knowledge, awareness and understanding of contemporary and historical Fine Art practices, theories and the wider cultural and social context;</p> <p>develop a professional working basis in processes, theories, technical skills and organisation/communication skills relevant to art practice;</p> <p>critically reflect on and evaluate their own work and the work of others;</p> <p>communicate and articulate ideas visually, verbally and in writing as appropriate;</p> <p>develop an art practice that includes the production and presentation of a body of work;</p> <p>generate creative ideas, experimental methods, concepts, proposals and solutions;</p> <p>negotiate or develop an argument independently and/or collaboratively in response to self initiated activity;</p> <p>demonstrate a conceptual and aesthetic awareness and an understanding of the relationship between audience and artwork;</p> <p>develop an awareness of the contexts in which their work may develop;</p> <p>develop a knowledge of how to operate within the professional field.</p>	<p>An ability to:</p> <p>develop basic research skills in order to gather and select, analyse, synthesise, summarise and critically judge information;</p> <p>develop knowledge and understanding of theories, concepts and methods pertaining to a field (or fields) of learning;</p> <p>exercise appropriate judgement in a number of complex situations or contexts;</p> <p>act effectively within a team led by experts in the field of study;</p> <p>act in variable and unfamiliar contexts;</p> <p>manage learning tasks and workloads independently, professionally and ethically;</p> <p>develop presentation skills and an ability to interact effectively with audiences;</p> <p>work and practice effectively with a knowledge of ethical, economic and health and safety implications.</p>
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2nd CYCLE LEARNING OUTCOME AND COMPETENCIES

Key subject Specific Competencies	Key Generic Competencies
<p>An ability to: further develop and evaluate working processes appropriate to individual creative practices;</p> <p>acquire independent research skills and utilise them effectively;</p> <p>display evidence of professional competencies required for individual creative practice;</p> <p>evolve further strategies and utilise expertise, imagination and creativity in appropriate media;</p> <p>develop own criteria for evaluating and directing work: question and contextualise individual practice and that of others;</p> <p>articulate an informed position in the fields of art and culture;</p> <p>create, sustain, manage, administer and present an art practice professionally;</p> <p>articulate intentions, values and meanings of works produced to relevant audiences as well as non specialised audiences;</p> <p>consider and evaluate available relevant pathways to progress.</p>	<p>An ability to: develop a systematic understanding of knowledge informed by the fields of learning;</p> <p>cultivate an enhanced critical awareness of current developments and/or insights, informed by the forefront of the fields of learning;</p> <p>demonstrate a range of standard and specialised research or equivalent skills and techniques to a high level;</p> <p>negotiate and interact effectively with others to initiate activity;</p> <p>foresee and adapt to changing contexts;</p> <p>self evaluate and take responsibility for continuing academic/professional development.</p>

3rd CYCLE LEARNING OUTCOMES AND COMPETENCIES

Key subject Specific Competencies	Key Generic Competencies
<p>An ability to: possess a comprehensive knowledge and understanding of recent advances in contemporary Fine Art practices, theoretical discourses and art contexts;</p> <p>demonstrate skills acquired through research training and the development of experimentation/innovative research and working processes relevant to artistic projects;</p> <p>self direct a research project, based on a focused and well-founded research proposal;</p> <p>position the individual research project in relation to peer review and published, exhibited and other public outcomes;</p> <p>make a public presentation of the research outcomes, that displays a significant level of understanding of audience interaction and reception;</p> <p>make a contribution at the forefront of developments in contemporary art and the wider cultural context.</p>	<p>An ability to: a systematic acquisition and understanding of a substantial body of knowledge which is at the forefront of the field of learning;</p> <p>prioritise research activities and set achievable intermediate goals appropriate to a project of advanced research;</p> <p>employ insight into the development of working processes and critical analysis during the research process;</p> <p>demonstrate a significant range of the principal skills, techniques, tools, practices and/or materials which are associated with the field of learning;</p> <p>develop new skills, techniques, tools, practices and/or materials;</p> <p>document, report on and critically reflect on research findings to specialist and non-specialist audiences;</p> <p>create and interpret new knowledge, through original research and advanced scholarship;</p> <p>exercise responsibility and a significant level of perception and accountability in contexts that are unforeseen and ethically complex.</p>

3.4 CONSULTATION PROCESS WITH STAKEHOLDERS

The tuning process initially involved a steering group from PARADOX, the Fine Art European Forum comprised of: Bob Baker, Head of Fine Art, School of Art & Design, Limerick Institute of Technology, Ireland; Paula Crabtree, Dean, Department of Fine Art, Bergen National Academy of Arts, Norway; Tamiko O'Brien, Course Leader Fine Art: Sculpture, Wimbledon College of Art, University of the Arts London; Simeon Saiz Ruiz, Dean of Fine Art, Universidad de Castilla La Mancha, Cuenca, Spain, in March 2006.

A first draft was revised following consultation with colleagues at the PARADOX working conference in Utrecht on 31 March 31 and 1 April, 2006. The second draft has been disseminated at ELIA and *inter}artes* events including the ELIA Biennial conference in Gent, October 2006 and *inter}artes* working conferences in Budapest September 2006; Athens January 2007; Tallinn April 2007; Stuttgart June 2007; Porto September 2007. Comments have also been invited through the PARADOX and *inter}artes* websites.

The steering group consulted a range of documents and papers including:

On the way to a shared set of core values in Fine Art education ELIA (Cluj Romania 2004 ;Four Years, ELIA, On the way to a European Higher Education Area in the Arts, the Dublin Descriptors ; Libro Blanco para diseno de la Titulacion de grado en Bellas Artes en Espana; HETAC (Ireland) Standards for Art and Design; Subject Benchmark Statements UK; National Actions to implement Life Long Learning in Europe, Eurydice European Unit 2001; *Making a European Area of Life Long Learning a Reality*, Commission of European Communities, 2001

3.5 WORKLOAD AND ECTS

First Cycle	3 to 4 years 180 to 240 ECTS
Second Cycle	1 to 2 years 60 to 120 ECTS
Third Cycle	3 to 4 years 180 to 240 ECTS

3.6 TRENDS AND DIFFERENCES WITHIN THE EUROPEAN HIGHER EDUCATION AREA IN FINE ART

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

A number of trends have been identified.

- Public interest and demand for art in general has increased, visitor numbers to major art museums and galleries have risen. It is recognised that cultural industries contribute significantly to national and international economies¹³.
- Fine Art practice is dynamic and constantly evolving. Greater opportunities for artists now exist and there is an increased awareness of professional practice in Fine Art programmes. Whereas the acquisition of professional practice skills was usually implicit and embedded within the Fine Art curricula, there is a move towards a more explicit recognition of the roles and relevance of professional practice for Fine Art. Some programmes feature professional practice as an identified and specific element of the course. Increasingly this involves collaborations with partners in cultural institutions.
- There is a trend towards the study of critical theory as integrated and directly related to students' own developing art practice. The relationship between and proportion of theory and practice may be negotiated with individual students when considering their programme of work.
- Practice based research degrees are a recent development. There are a range of approaches to the practice based Fine Art PhD and the proportion of written work to practice differs across Europe. The number of artists who have completed the 3rd cycle has increased.
- Developments in learning, teaching and assessment have included the use of Learning Outcomes and assessment used as a positive learning tool that involves students in peer review. There is a general move towards a more accountable and transparent approach to teaching that is student-centred and focused on learning.
- Developments in technology have impacted on the way students learn. The internet has greatly expanded the opportunities for research in current international practices. In some institutions a *Virtual Learning Environment* provides the opportunity for students and staff to access programme documentation and information. The VLE also provides a context for students to access each other's work and can be used as a tool for students involved in organising and negotiating group work.
- Exchanges have become a feature of the curriculum. They are appropriate for Fine Art students because of the emphasis on negotiated self directed study. The nature of international contemporary art facilitates participation in programmes in other countries.
- Artists are constantly renewing and refreshing their knowledge of the field of Fine Art. As a result Fine Art students can be from a wide age range. Fine Art is a key subject area in which life long learning and widening participation are viable.

A number of differences have been identified:

- Some institutions consider that traditional subject disciplines provide students with useful contexts from which they can focus their studies. Others have established broad based courses where students can engage in multi disciplinary forms of practice.
- Models of teaching are diverse in Europe. There is a tradition of the academy/atelier system where students work with one tutor or professor for a number of years and develop a dialogue with that artist and their practice. In other countries students may work with a number of different tutors and visiting artists during their period of study.
- Admissions procedures vary across the sector. In some countries students are required to have completed a diagnostic 'Foundation' or 'Access' course of varying lengths. Others

¹³ (UK department for culture, media and sport reports 1998, 2001, Arts Council of Ireland 'Arts Plan' 2002-2006). Fine Art education has increased in popularity accordingly leading to a wide range of career opportunities (Dutch research project on careers 2004).

- recruit students directly from second level education¹⁴.
- Currently there is a diversity of programme lengths. Many countries are moving towards a 3 cycle structure.
 - Part time study is offered in a number of countries in a range of formats and over a different numbers of years. Part time students may swap between part time and full time modes or vice versa as their circumstances change¹⁵.
 - Fine Art education in Europe is provided by a range of institutions including: universities, specialist academies and colleges of higher or further education. While the standard of the programmes and students' achievements are comparable there may be differences between the resources available and the level to which academic staff are supported to undertake their own research.
 - Different structures are employed by institutions in delivering the curriculum. Some programmes are modularised or unitised where students can choose components that involve study in subjects other than Fine Art. Many programmes are specifically holistic in approach, where the different components of the curriculum are imbedded rather than explicit.

3.7 LEARNING, TEACHING AND ASSESSMENT

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

Students are involved in a wide range of learning activities¹⁶. Assessment is employed as a learning tool and students are expected to play an active role in the assessment of work. This may be through assessment by group critique, by writing critical evaluation reports on their own progress and /or peer evaluation.

Example 1:

Work or project placements/ residencies

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

Example 2:

Peer Evaluation and student participation in assessment

¹⁴ Admissions may be based on: exam results; drawing/aptitude tests; a week long project based competence test; portfolio interviews or group critique and group interview. Students may be selected by an individual professor that works with them for the duration of the programme. In other institutions teams of staff select students for the programme.

¹⁵ This has increased participation by learners previously under represented in Higher Education.

¹⁶ Examples of learning activities include: art practice; lectures and seminars; independent research; documentation; tutorials and group critiques; gallery and museum visits; organising and curating exhibitions; working to a brief or context; giving visual and verbal presentations; work experience; residencies; exchanges; and critical and reflective writing about these and related topics.

This form of assessment involves students in analysis, evaluation and debate with their peers. It is devised to make assessment criteria and processes more transparent and in this way enables students to take more responsibility for their own learning. Students work in teams to discuss the criteria and their own and others performance in relation to learning outcomes. They may write a progress report and compare results with that of other teams and tutors' evaluation.

Peer Evaluation provides students with a substantial and rigorous learning experience that enables them to consider future directions and effectively evaluate areas for development. This process encourages students to gain insight into their own and other's work and ideas.

Example 3:

A student presentation

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

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

3.8 QUALITY ASSURANCE AND ENHANCEMENT

- Processes of quality enhancement vary considerably across Europe. A number of countries are at various stages of development. Stakeholders¹⁷ are increasingly involved in quality assurance and improvement processes. Students gain educational benefit as it can play an important part in their development as reflective professionals.
- The evidence based nature of Fine Art assessment is a transparent process that forms an integral part of the learning and quality enhancement processes. Assessment displays and exhibitions provide a continuous focus for student, faculty/departmental/ and personal reflection and improvement.
- In most Fine Art Faculties and Departments teaching staff combine practice as artists and researchers with teaching duties. In some institutions exemplary practice as an artist or researcher is a prerequisite of appointment and continued career development. This ongoing professional and personal development enhances the vitality and topicality of staff involvement and is directly reflected in the quality, relevance and vitality of the learning and teaching available to students.
- As with other disciplines Fine Art programmes in Europe are subject to validation processes and approval before they commence. The processes employed are essentially the same as all other disciplines. The programme development team write a proposal that contains such material as: rationale for the programme; learning, teaching and assessment context; learning outcomes; curriculum; programme specifications, content and design; syllabi; stakeholder endorsement; learner profiles; physical resources required/available; stakeholder feedback and Q&E processes; curriculum vitae of academic staff. The proposal is subject to scrutiny by a panel of institutional and/or external experts. This panel of experts is selected from related professional agencies and Higher Education and appointed by the faculty/department

¹⁷ Stakeholders are considered to be groups that impact on the activity and performance of the institution. Internally: students, academic staff, administrative ancillary and technical staff. Externally: external professional agencies, employers, arts & culture agencies and organisations.

or institution. The panel may decide to approve the programme, not approve or approve it subject to amendments both mandatory and recommended.

- In some countries periodic (i.e. 5 yearly) regular monitoring reviews by a panel of institutional and/or external experts are conducted either at the request of individual institutions or by national or international agencies. The panel of experts is selected from Higher Education or related professional agencies appointed by the faculty/department, institution or agency to scrutinize and assess performance, quality and enhancement processes. This can be at programme, faculty/department and/or institutional level. This process is usually based on an analysis contained in a self evaluation report¹⁸.
- Institutions employ a wide range of monitoring procedures to gauge the strengths and weaknesses of programmes and services on offer, such as student satisfaction questionnaires; reports of student and stakeholder representatives discussion and focus groups; staff views and reviews of student assessment. These and other feedback mechanisms are used to accumulate the information that forms the basis for improvement and development of programmes and services.
- Annual programme reviews and reports that include students teaching team records, progression and other related statistics may form part of the quality assurance processes. In some countries (e.g. UK, Ireland, Scandinavia, France) external examiners at all degree levels are involved in this feedback process.

¹⁸ An analytical and objective report that summarises strengths and weaknesses as well as statistics and factual data. This report also contains accumulated results, annual reports and documentation covering the period in retrospect with plans for future development. This self evaluative reporting process provides a focus for faculty/departmental/institutional as well as personal reflection and improvement.

CONTACT US

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Visit the Tuning website for more information at <http://tuning.unideusto.org/tuningeu> and www.rug.nl/let/tuningeu

4.1 ANNEX: ACCOMPANYING TEXT AND READING GRID



DRAFT 'READING GRID' ON THE WAY TO A EUROPEAN QUALIFICATIONS FRAMEWORK FOR THE ARTS, FEBRUARY 2007

Explanation of approach and invitation for further discussion

Why a reading grid?

1. A concise description of 1st, 2nd and 3rd cycles in Higher Arts Education

This reading grid provides a concise description of levels of higher arts education characterised in terms of knowledge, skills and competencies, typical for the 1st, 2nd and 3rd cycle. It is based on the discipline-specific wording of these levels in the Tuning documents for Fine Art, Design, Theatre and Dance Education as developed and discussed by colleagues from the different arts disciplines. The general references include the levels 5-8 defined in the proposal for a 'Qualifications Framework for Lifelong Learning' by the European Commission. The grid can be a tool for arts institutions involved in establishing national qualifications frameworks for the arts. It does not pretend to be the ultimate description of the levels and will be regularly updated. Comments and suggestions are appreciated.

2. Allows exact comparison between general level qualifications and higher arts education qualifications

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

Explanation of the approach

3. The grid was developed the grid in 3 steps:

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

Background information

4. **European Qualifications Framework.** The core element of the EQF as developed within the context of the Bologna Process is a set of 8 reference levels, which acts as a common reference point for education and training authorities at national and sectoral level. Levels 5-8 are the levels defined in the context of the Bologna process ('Dublin-descriptors'). The description of the 8 EQF reference levels is based on learning outcomes - in the EQF understood as the statements of what a learner knows, understands and is able to do on completion of a learning process. The EQF document) emphasizes this is not an attempt to develop a cross- European standard qualifications framework, but only a neutral reference and invited interested groups including sectoral groups to consider developing a reading grid, which would allow straight forward comparisons to be made between different national qualification frameworks and a sectoral Qualification Framework following the general guidelines / structure of the proposed EQF. The document COM (2006) 479 final 2006/0163 (COD) is downloadable from http://ec.europa.eu/education/policies/educ/eqf/com_2006_0479_en.pdf

In December 2005 Inter}artes submitted comments on an earlier consultation document and proposed to develop a Qualifications Framework for the arts www.inter-artes.org.

5. **The 'Tuning Educational Structures in Europe' project** is a well established international exercise where different subjects /groups of subjects attempt to characterise their discipline at 1st, 2nd and 3rd cycle , roughly BA , MA and PhD according to a common template . The exercise has already been completed for a variety of subjects including History, Physics, and Chemistry etc. Inter}artes liaises with the Tuning Project and discipline networks are in the process of producing European overviews using the Tuning template. The template has a series of headings: definition of the subject, relationships with other subjects, relationships with key stakeholders but most importantly how the subject at 1st, 2nd and 3rd cycle is characterised in terms of Learning Outcomes and competencies. Specifically, it asks about key subject competencies and key generic competencies. The Tuning template is not entirely compatible with the division in skills, knowledge and competences used in the European Commission document, which created some difficulties. For more information on Tuning: <http://tuning.unideusto.org/tuningeu/>
6. **Inter}artes** is the thematic network for the European Higher Arts Education sector and is currently finishing a three-year cycle of work on quality assurance and enhancement, qualifications frameworks, tradition and innovation and professional practice. Strand 2 on qualifications frameworks has been coordinating the completion of Tuning documents for Fine Art, Design, Theatre and Dance. The Fine Art Tuning document was developed in a series of meetings by the Paradox Fine Art network, in particular the Paradox meeting in March 2006 in Utrecht, Netherlands, the Design document was developed at the Cumulus conference held in Nantes in 2006, the Theatre document was developed by the Prospero network and the Dance document by the ELIA Dance Section in collaboration with inter}artes Strand 2. Documents are accessible on www.inter-artes.org.

	KNOWLEDGE		SKILLS		COMPETENCE	
	European QF	ARTS	European QF	ARTS	European QF	ARTS
6	Advanced knowledge of a field of work or study, involving a critical understanding of theories and principles	A practical and/or embodied knowledge of the language and theories of a specific arts discipline. A critical understanding of the major reference points of that discipline, and its history allied to knowledge of how to interrelate theory and practice constructively within the area of study.	Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study.	A command of the skills, techniques and methodologies of a specific arts discipline. An ability to utilise interpretive, evaluative and analytical skills appropriately. An ability to identify and understand audiences and how to communicate with them effectively.	Manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts. Take responsibility for managing professional development of individuals and groups.	The effective articulation of conceptual, creative and imaginative resources. Command of the theories, techniques and individual sensibilities, necessary to operate successfully within the professional arena. Be critically self-reflective and have the potential to work autonomously and to contribute as part of a team.
7	Highly specialised knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking. Critical awareness of knowledge issues in a field and at the interface between different fields.	An advanced and specialised ability to interrelate theory and practice in the creation of a body of work that is personally innovative and informed by advanced practice and knowledge within the field. Critical and creative awareness of interdisciplinary possibilities between differing fields and disciplines.	Specialised problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures and to integrate knowledge from different fields.	The ability to create a self-initiated body of work that demonstrates innovation and mastery of expressive, intellectual and technical skills. The ability to analyse and develop working processes, and plan and manage their own projects.	Manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches. Take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams.	An advanced capacity to work with critical reflection and originality at a professional level of autonomy. Articulate and communicate the intentions, values, and meanings of their own work to relevant audiences. Identify pathways for further personal and professional development in an international context.

	KNOWLEDGE		SKILLS		COMPETENCE	
	European QF	ARTS	European QF	ARTS	European QF	ARTS
8	Knowledge at the most advanced frontier of a field of work or study and at the interface between fields.	Make a significant contribution to the advancement of knowledge and/or creative practice in the subject and produce outcomes worthy of dissemination within the public domain.	The most advanced and specialised skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge and professional practice.	An ability to identify issues worthy of research and/or investigative creative practice, and develop a reasoned methodology and processes of documentation, resulting in new knowledge or innovative expression, capable of dissemination.	Demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research.	Make informed judgements on complex issues, often within unexplored fields or unstable areas of knowledge, and be able to communicate ideas and outcomes clearly and effectively to specialist audiences and within appropriate public domains.

Prepared by Bob Baker, Francisco Beja, Kieran Corcoran, Anthony Dean, Truus Ophuijsen, February 2007