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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 DANCE & THEATRE

Sofia Campos

RE.AL dance productions - Portugal

Efva Lilja

E.L.D. Efva Lilja Dansproduktion; Vice-Chancellor, Danshögskolan/University College of Dance – Sweden

Michael Marmarinos

Theater Director - Greece

Antonio Mercado

Theatre Director; Instituto Politecnico do Porto – Portugal

Joanna Nawrocka

Studio Teatralne KoÅ¸o, Theatre productions; Graduate Aleksander Zelwerowicz State Theatre Academy - Poland

Ozdemir Nutku

Theatre maker; founder Department of Performing Arts Dokuz Eylul University, Izmir – Turkey

Hilary Ramsden

PhD researcher and creative director Walk & Squawk Performance Project – United Kingdom

Ulrike Roßner

Accreditation, Certification and Quality Assurance Institute ACQUIN – Germany

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: DANCE & THEATRE



CONTENTS PERFORMING ARTS 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 Dance 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 Dance
- 2.7 Learning, teaching and assessment
- 2.8 Quality Assurance and Enhancement

Tuning Theatre 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 Theatre
- 3.7 Learning, teaching and assessment
- 3.8 Quality Assurance and Enhancement

Annex:

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

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

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

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 'artnesnet europe' will bring together experienced as well as new partners, arts educators, for instance from Turkey. 'artnesnet' 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 'artnesnet' 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)

artesnet 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 *artesnet 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)** *artesnet europe* and *inter}artes* connect with 350 Higher Arts Education Institutes.

TUNING DOCUMENT DANCE EDUCATION

This tuning document has been produced by the ELIA Dance Section (EDS) within the framework of the *inter}artes* thematic network, strand 2.

2.1 INTRODUCTION TO THE SUBJECT AREA

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

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

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

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

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

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

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

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

2.2 DEGREE PROFILES

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

In Dance there are no countries represented within the subject group where the Bologna process is not being discussed with a view to implementation. A range of practice is currently seen in Dance programmes with regard to the Bologna three-cycle model. While some countries adopted a three cycle system model many years ago, others are at different stages of development.

Dance education comes from a situation where two educational systems exist next to each other. In a vocational system, education pupils start at a relatively early age and finish when they are 18/19 years old. In a higher education system students start when they are around 17/18 years old and are being educated in a three or four years bachelor's system. As a result significant differences in qualifications and recognition of diploma's and degrees still exist between Higher Education and vocational schools. Although gradually solutions will be found to bridge the gap between these two types of education it makes it difficult to present a coherent picture of Dance education in Europe.

Masters' programmes are in development in some European countries, not yet in all Bologna countries. These programmes focus on specialised areas in the field of dance and on a synthesis of practice and theory. Some countries accept dancers into Masters' programmes, or even distinctly focus on dancers with a long standing professional working experience. In other countries, notably

Germany this is still a problem, even though there is a definite need for such programmes as identified by the professional field.

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

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

Typical degrees offered in dance

First cycle	Given the variety of ways that subject area is described in the titles of programmes (for example, dance, dance: choreography, choreography, choreography and dance, urban dance, community dance) it is difficult to identify a 'typical' first Degree cycle in the area of Dance. There are a wide range of institutions that offer programmes, courses or pathways that specialise in, or emphasise certain aspects of Dance. However, typical elements of the Degree at this level include: Practical Studio work, staff/student directed productions, the theory and history of dance, research and professional practice.
Second Cycle	The typical Degree at second cycle would also Dance with a number of similar subject specific courses as described for the first cycle. MA-Dance level: a wide range of specialist programmes of continuing professional development, supported by practical and/or theoretical research. In many European countries MA programmes are still in development
Third Cycle	Typical Degrees at third cycle are Dance PhD level: A self initiated and directed programme of research and practice with a rigorous evaluation. In many European countries PHD programmes are still in development

Typical occupations of the graduate in dance

Typical occupations include:

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

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

in a range of other working contexts in particular creative and entrepreneurial contexts and in managerial contexts.

First Cycle	<p>By the end of this cycle students are equipped for professional practice or further professional development as dance artists and will have acquired numerous transferable skills that equip them for employment.</p> <p>Dancer/performer, choreographer, teacher</p> <p>It also leads to further study on a postgraduate Dance programme, teaching qualifications or other subject areas.</p>
Second Cycle	<p>The students develop specialisation and depth, selecting from the core competencies mentioned above</p> <p>Dancer/performer, choreographer, teacher, scholar</p> <p>It also leads to further study on a PHD in Dance or other subject area's.</p>
Third Cycle	<p>The students undertake further research in order to enhance and deepen their knowledge and may aid career development.</p> <p>Academic career or Artistic career</p>

Role of the subject area in other degree programmes

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

2.3 LEARNING OUTCOMES AND COMPETENCIES- LEVEL DESCRIPTORS

1ST CYCLE LEARNING OUTCOMES AND COMPETENCIES

<p>Technical/Artistic Skills</p> <p>Skills in the specific area</p> <p>By the end of their studies, the students should be able:</p> <ul style="list-style-type: none"> - to accomplish, both intellectually, technically and creatively, the different challenges that the techniques, knowledge, research places at their disposal in realising his/her expression within the context of a dance production or his/her field of specialisation; - to collaborate in the interpretation of the ideas and/or intentions expressed within an existing dance production or newly created performance bringing these to an actual physical realisation in a production; - to respond creatively to the professional opportunities that dance and other related expressive forms provide them; - to demonstrate their awareness of the value of research, the rehearsal process and experience of performance and/or production as form of individual and collective development.
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Group Skills

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

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

Preparation and Rehearsal Skills

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

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

Oral Skills

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

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

Theoretical Outcomes**Knowledge and Understanding of the Language of Dance**

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

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

Contextual Knowledge and Understanding

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

Generic Outcomes**Independence**

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

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

Psychological Understanding

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

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

Critical Awareness

By the end of their studies, the students should:

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

Communication Skills

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

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

2nd CYCLE LEARNING OUTCOMES AND COMPETENCIES

Technical /Artistic Skills

Skills in Technical/Artistic Expression

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

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

Skills in Technical/Artistic Autonomy

By the end of their studies the students must have:

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

Oral Skills

By the end of their studies the students should:

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

integral element of the whole production

Pedagogic Skills

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

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

Theoretical Outcomes

Analytical Competences

By the end of their studies the students should have:

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

Contextual Knowledge and Understanding

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

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

Generic Outcomes

Independence

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

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

Self-Knowledge

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

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

Critical Awareness

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

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

Communication Skills

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

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

3rd CYCLE LEARNING OUTCOMES AND COMPETENCIES

Have not been drafted yet, as there is not yet sufficient knowledge and experience within the sector to do this with some authority.

2.4 CONSULTATION PROCESS WITH STAKEHOLDERS

The tuning process initially involved a steering group from the ELIA Dance Section. The steering group consulted the following documents and papers: *On the move- sharing experience on the Bologna Process; Four Years, ELIA On the Way to a European Higher Education Area in the Arts; the Dublin Descriptors; Milestone document 2004 – The distinctiveness of dance education in Europe* and the *UK Subject Benchmark Statements*.

2.5 WORKLOAD AND ECTS

In the milestone document of 2004, *Four Years, ELIA On the Way to a European Higher Education Area in the Arts*, North and West Europe are identified as the most advanced in implementing ECTS or equivalent and compatible credit systems with the exception of some countries where there remain concerns about the 3 cycle system and the relevance of credits. In other countries progress was being made to convert to ECTS.

First Cycle	3 to 4 years 180 to 240 ECTS
Second Cycle	1 to 2 years 60 to 120 ECTS
Third Cycle	2 to 5 years

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

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

- Dance practice is dynamic and constantly evolving. Greater opportunities for dance artists now exist and there is an increased awareness of professional practice in Dance programmes.
- There is a trend towards the study of critical theory as integrated and directly related to students' own developing dance practice. The relationship between and proportion of theory and practice may be negotiated.

- Developments in technology have impacted on the way students learn. How exactly Dance programmes deal with this needs more research.
- Exchanges have become a feature of the curriculum. The universality of body language enables the student to participate in the programmes in other countries. International dance worlds now provide the context for their practice.
- Developments in dance are reflected in the curriculum with courses offering projects or modules e.g. distance-learning.

A number of differences have been identified:

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

2.7 LEARNING, TEACHING AND ASSESSMENT

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

Students will usually be involved in a wide range of learning activities such as: independent artistic work, attending lectures and seminars, classes in technical skills; body conditioning, music, design, lighting etc, discussions on their own and others' performances, collective processes, producing their own and others' work and critical and self reflective writing about their own and others artistic work. Although Dance more than the Art or Theatre does rely heavily on traditional teacher student transmission, particularly so the classical techniques of ballet or the long established traditions of contemporary dance, different teaching styles and approaches in response to different learning outcomes e.g. student centred approach, tutor as facilitator are being used and further developed.

Students in dance institutions are, to an increasing extent, expected to take responsibility for their own learning and artistic development. Assessment methods that stimulate active and independent learning are used with growing frequency, for instance via Progress File/Personal Development Planning and the use of a virtual learning environment (where appropriate).

2.8 QUALITY ASSURANCE

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

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

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

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

Annual programme reviews that include students as well as the teaching team and non-judgmental peer observation may occur. In some countries (e.g. UK, Ireland, Scandinavia, France) external examiners at all degree levels are involved in the process and seen as an essential part of the curriculum.

In some countries periodic (5 yearly) regular monitoring by an internal panel of external experts from Higher Education or related professional agencies appointed by the faculty/department or institution are invited to scrutinise and to assess performance, quality maintenance and enhancement processes of programmes, faculties/departments and institutions. This process is usually based on the analysis of a self-study (evaluated) report and accumulated results, annual reports and documentation covering the period in retrospect and plans for future development.

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

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

Example 1

Self-managed projects:

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

Example 2

Public performances with peer production teams:

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

Example 3

Public performances with professional production teams:

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

TUNING DOCUMENT THEATRE EDUCATION

This tuning document has been produced by Prospero (the Theatre Section of the ELIA, European League of Institutes of the Arts) within the framework of the *inter}artes* thematic network, strand 2.

The following document is the final draft of the *Tuning Template* for Theatre Higher Education in Europe. This draft was prepared by Professor Anthony Dean (Dean of Faculty of Arts, University of Winchester, UK), Magnus Kirchhoff (Manager of Development, National Academy of Mime and Acting, Stockholm, Sweden), Professor Francisco Beja (Director, School of Music and Performing Arts, Porto, Portugal) in October 2006. Earlier drafts were disseminated as consultative documents across the membership of the Prospero Network and at the Prospero session at the ELIA biennial conference in Ghent (October 2006). Feedback received through this formative process has been used to shape this final draft.

3.1 INTRODUCTION TO THE SUBJECT AREA

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

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

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

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

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

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

range whilst also seeking to provide a clear indication of the kinds of creativity, knowledge, understanding, skills and methods of learning that are appropriate to the field of study.

Nature and scope of the project

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

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

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

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

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

- taking responsibility for presenting ideas and beliefs in the context of social and civic awareness.

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

3.2 DEGREE PROFILES

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

Typical degrees offered in theatre

First Cycle	The focus of study at this level is on the acquisition and testing of established skills, competences and knowledge. Typical elements of this cycle include: practical studio work, staff/student directed productions, the study of the theory and history of theatre, critical analysis, self-reflection, research and professional practice.
Second Cycle	Study at this level is informed by advanced self-critical thinking, critical theory and/or practice. Typical elements of this cycle include: practical studio work, self-initiated and/or self-directed performance or production projects, advanced study of the theory and history of theatre or specific aspects professional practice through the development of experimental production projects and public performances.
Third Cycle	The outcome of study at this level is expected to make a significant contribution to the knowledge and/or practice of the subject. Typical elements of this cycle include: a self-initiated and self-directed programme of research and practice with a rigorous critical self-evaluation. PhDs in Theatre vary considerably in the weighting of written to practical work, in some cases the PhD is based significantly on the theatre practice in other cases it may be in the form of a written dissertation.

Typical occupations of the graduate

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

First Cycle	By the completion of this cycle, students are equipped to enter some form of professional practice. Depending on vocational level and/or degree of specialism undertaken within their programme of study, they are prepared to enter the arena of professional theatre employment or a related field of employment for which the specific and transferable knowledge and skills they have acquired will have equipped them (e.g., arts administration, teaching and marketing). Completion of this cycle also leads to further study on postgraduate theatre programmes, teaching qualifications or cognate subjects.
Second Cycle	By the completion of the second cycle (again depending on the specific focus of the programme) students will normally be fully equipped to enter practical and/or critical practice in the arena of professional theatre. Sometimes students follow a particular role or area of theatre (directing, dramaturgy, design, etc) in order to gain particular expertise required for highly skilled and demanding roles within the professional arena of theatre.
Third Cycle	By the end of the third cycle, the student will have applied many of the competences realised at the second cycle towards the realisation of creative/theoretical work that makes a significant contribution to the development of the discipline. At this stage candidates may already be established in a career path and undertake further study in order to enhance and deepen their knowledge and research skills. A PhD in the area of theatre arts primarily equips students for an academic career but may also help them to develop their profile as a professional artist.

Role of the subject in the other degree programmes

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

3.3 LEARNING OUTCOMES AND COMPETENCIES - LEVEL DESCRIPTORS

1ST CYCLE LEARNING OUTCOMES AND COMPETENCIES

<p>Technical/Artistic Skills</p> <p><u>Skills in the specific area</u></p> <p>By the end of their studies, the students should be able:</p> <ul style="list-style-type: none">– to accomplish, both technically and creatively, the different challenges that the techniques, knowledge, research and (where appropriate) technical equipment places at their disposal in realising his/her expression within the context of a theatrical production;– to collaborate in the interpretation of the ideas and/or intentions expressed within a dramatic text or devised performance scenario bringing these to a concrete realisation in a production;– to respond creatively to the professional opportunities that the theatre, film and other related expressive forms provide them.– to demonstrate their awareness of the value of research, the rehearsal process and experience of performance and/or production as a form of individual and collective development.
<p><u>Skills of Ensemble</u></p> <p>By the end of their studies the students should be able to:</p> <ul style="list-style-type: none">– contribute effectively to the collective accomplishment of a production and/or performance;– operate effectively through a common professional ‘vocabulary’ while also being aware of the specificity of that vocabulary and the ways in which this enables the trans-disciplinarity of the individual disciplines involved;– understand theatre, in a broad sense, as a transcendent reality where the techniques, expression and individual creativity, is revealed within a production.
<p><u>Preparatory and rehearsal Skills</u></p> <p>By the end of their studies, the students should be able to:</p> <ul style="list-style-type: none">– manage their personal tasks, of accomplishing pre-established goals, and also to define and set out collective objectives;– demonstrate their awareness of the techniques of rehearsal and production methodologies, adapted to the creation and accomplishment of the performances;– evidence that they have participated in the construction and public presentation of different theatrical creations.
<p><u>Oral Skills</u></p> <p>By the end of their studies, the students should be able to:</p> <ul style="list-style-type: none">– know how to use the specific vocabulary, as form of privileged communication among the several specialists intervening on a production;– speak and write in an intelligible way about the concept and the intentions of the productions in which they have participated.
<p><u>Professional Competences</u></p> <p>By the end of their studies, the students should be capable of:</p> <ul style="list-style-type: none">– mastering the techniques, materials and necessary technical equipment to the accomplishment of a production within his/her specific area;– the effective communication of his/her creative and artistic performance/production role to an audience.

Theoretical (Knowledge-based) Outcomes

Knowledge and Understanding of the Theatrical Language

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

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

Contextual Knowledge and Understanding

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

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

Generic Outcomes

Independence

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

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

Psychological Understanding

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

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

Critical Awareness

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

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

Communication Skills

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

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

2nd CYCLE LEARNING OUTCOMES AND COMPETENCIES

Technical/Artistic Skills

Skills in Technical/Artistic Expression

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

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

Skills in Technical/Artistic Autonomy

By the end of their studies the students must have:

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

Oral Skills

By the end of their studies the students should:

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

Pedagogic Skills

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

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

Theoretical (Knowledge-based) Outcomes**Analytical Competences**

By the end of their studies the students should have:

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

Contextual Knowledge and Understanding

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

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

Generic Outcomes**Independence**

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

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

Self-Knowledge

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

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

Critical Awareness

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

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

Communication Skills

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

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

3rd CYCLE LEARNING OUTCOMES AND COMPETENCIES**Key Subject Specific Competencies**

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

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

Key Generic Competences

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

- recognise and validate problems;
- critically analyse and evaluate their own findings/outcomes and those of others;
- apply effective project management through the setting of research goals, intermediate milestones and the prioritisation of activities;
- design and employ systems for the acquisition and collation of information and insight through the effective use of appropriate resources and equipment;
- identify and access appropriate bibliographical resources, archives, and other sources of relevant information;
- be creative, innovative and original in their approach to research, demonstrating flexibility and open-mindedness while recognising boundaries and drawing

- upon/utilising sources of support appropriately;
- constructively defend research outcomes, construct coherent arguments and articulate ideas clearly to a range of audiences, formally and informally through a variety of techniques;
- develop and maintain co-operative networks and working relationships with supervisors, collaborators, colleagues and peers, within the institution and in the wider communities of research and practice.

3.4 CONSULTATION PROCESS WITH STAKEHOLDERS

The process of developing a 'tuning document' for theatre was undertaken by a steering group formed from members of 'Prospero' (the Theatre section of ELIA). In addition to consultation with the wider membership of Prospero, ELIA and others, the steering group consulted the following documents and papers:

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

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

3.5 WORKLOAD AND ECTS

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

In other countries progress was being made to convert to ECTS.

First Cycle	3 to 4 years 180 TO 240 ECTS
Second Cycle	1 to 2 years 60 TO 120 ECTS
Third Cycle	2 to 5 years?

3.6 TRENDS AND DIFFERENCES WITHIN THE EUROPEAN HIGHER EDUCATION AREA IN THE FIELD OF THEATRE

As already outlined in the introduction, diversity is both a characteristic and core value of Theatre education and training. Programmes may have distinctive characteristics that are related to local traditions and the nature of contemporary Theatre practice in their locality. Institutions also vary a great deal in scale, the number of years that they have existed and in the way they are funded and/or managed within their national political context.

A number of trends have been identified.

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

completion of the first cycle and may return after a few years to undertake the second and third cycles.

- Admissions procedures vary across the sector but most are based on some kind of audition/interview system. These are normally very time and resource intensive for the institutions. To ensure a reasonable degree of objectivity in the selection process, the selection of students is normally undertaken by teams of staff, sometimes including representation from the relevant field of professional practice.
- Some programmes of study in the discipline are significantly shaped by post-structuralist critical and cultural thinking and encourage the breaking down of distinctions between established performance and production traditions, promoting broader definitions of what constitutes theatre that, in themselves, demand different skill sets.
- (further evidence to be added to this section) Public interest in, and demand for, the creative performing arts – such as theatre, film and media - in general has increased and it is recognised that creative industries make a significant contribution to national and international economies (UK dept for culture, media and sport reports 1998, 2001, Arts Council of Ireland report ??). Theatre education has increased in popularity accordingly leading to a wide range of career opportunities (Dutch research project on careers 2004 and the Portuguese Report '*O Sector das Actividades Artísticas, Culturais e do Espectáculo*' 2006).

A number of differences have been identified:

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

3.7 LEARNING, TEACHING AND ASSESSMENT

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

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

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

Example 1

Self-managed projects:

These projects are initiated to give students a greater understanding of the entire production process leading to performance and to get a strong sense of responsibility for their own artistic statements. Early in their studies students are told to start working on their own performance that will be presented during the last year of their acting programme. With supervision they are expected to develop a personal performance of approximately one hour to be presented to a public audience. They are free to base their work on an already written text or write their own material. The result as well as the process is thereafter evaluated and documented.

Example 2

Public performances with peer production teams:

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

Example 3

Devising projects:

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

Example 4

Public performances with professional production teams:

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

3.8 QUALITY ASSURANCE AND ENHANCEMENT

- The practical and ephemeral nature of Theatre, that demands a wide range of tacit knowledge and is derived from an oral tradition, has made the ongoing transparency process difficult in the field. On the other hand, after overcoming initial obstacles, the formulation of written learning outcomes and quality criteria have, for the most part, become valued developments that have deepened awareness of learning & teaching processes.
- In most Theatre Faculties and Departments, a mixture of part-time staff with ongoing artistic careers is mixed with full time teaching staff. This blending of contemporary artistic experience and educational teaching stability creates a foundation for a challenging and inspiring, yet stable and secure learning environment for students.
- Teachers in Theatre institutions are in different ways encouraged to constantly develop their own educational as well as artistic skills and subject knowledge. This ongoing professional and personal development combined with the enthusiasm and currency of staff involvement is directly reflected in the quality, relevance and vitality of the learning and teaching experience available to students.
- A wide range of monitoring procedures provided by the institution are fed into transparent systems where implications for improvement are discussed, such as student satisfaction questionnaires; student and external representatives, discussion and focus groups, staff views and reviews of student assessment.
- Annual programme reviews that include students as well as the teaching team and non-judgmental peer observation may occur. In some countries (e.g. UK, Ireland, Scandinavia, France) external examiners at all degree levels are involved in this process.
- In some countries periodic (4 – 6 yearly) regular monitoring by an internal panel with external experts from Higher Education or related professional agencies appointed by the faculty/department or institution are invited to scrutinise and to assess performance, quality maintenance and enhancement processes of programmes, faculties/departments and institutions. This process is usually based on the analysis of a self-critical report, accumulated results, annual reports and other appropriate documentation covering the period in retrospect together with plans for future development.
- Processes of quality enhancement vary considerably across Europe. A variety of quantitative and qualitative tools and a range of participants are required. Students are increasingly involved in quality assurance and improvement processes as part of their development as reflective professionals.
- External evaluations by national and international quality assurance agencies are playing an increasingly important role. These processes are usually developed on a consultative basis

and utilise a self-study/analysis process that provides a focus for faculty/departmental and personal reflection and improvement.

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

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