



Imagine it is 2010

Irina is a rather successful Romanian actress who is at a stage in her life that she feels she has to re-evaluate her career. Will she move into directing and what additional skills would she need? When working with young children, she was excited about the joy and creativity she could release. Maybe that is the way forward? Andrew is a fine artist from Leeds, UK who has concentrated on making cartoons and wants to widen his scope and produce his own books and magazine, but needs additional support and skills. Kusta from Turku, Finland was a talented dancer, when he got involved in an accident and could not dance anymore. It is his ambition to research dance and health issues and may want to move into teaching. All these people collaborate intensively in an e*maPPa master's course and will eventually meet. They develop their own work programme, but also are involved in a joint module. Their master's degree is labelled as e*maPPa¹, which is now running in six EU countries and will continue next year as an Erasmus Mundus programme.

Introduction

This text elaborates on the need for a contemporary re-integration of professional practice and outlines a model of implementation, demonstrating that we are advocating a method to create a *sea change*² in the field of creativity and education in Europe. An earlier version of this text was presented and discussed at the Strand 4 symposium during the biennial conference in Ghent 2006.

The e*maPPa proposal came out of practical experiences of the inter}artes Strand 4 Working Group and the group's perception and experience of the need for continuous professional development (CPD) for artists and creative practitioners. We cannot remain static in our approach to practice and at the heart of arts practice is a critical and reflective approach. This usually results in shifting territories and contexts and the need for research and re-evaluation at every career stage. The May 2007 *London Communiqué* of the European Ministers for Higher Education emphasised a renewed focus on mobility, a significant increase of joint programmes (also in research) and the creation of flexible curricula. It further urges governments and higher education institutes to communicate more with employers and other stakeholders.

e*maPPa offers an opportunity to build new networks and develop meaningful exchanges between higher education institutions and arts organisations and between arts and cultural practitioners from different regions of Europe. Through national and international exchange and co-operation e*maPPa will facilitate greater participation and communication between cultures, professions and nations. It also offers the potential for innovation and involves new ways of using technology to open up debate and cultural discourse. In this way e*maPPa is unashamedly optimistic but also feasible and we think wholly necessary.

1. Emappa stands for *European Master's in Advanced Professional Practice*
2. Attributed to W. Shakespeare, *The Tempest*, 1610, Ariel [sings]
3. Manuel Castells, *The Rise of The Network Society*, 2000; *The Internet Galaxy*, 2001

What is e*maPPa?

In practice e*maPPa operates as a postgraduate level module within an existing master's framework. Or it can become a master's qualification in itself achieved through credit accumulation, for example over a five year period in a flexible study mode. Content is devised locally in partnerships including professional artists and creative industry organisations and then offered to arts institutions. For example a member institution could devise a module in consultation with *artenet Europe*. Study options are envisaged to operate in a trans-national dimension, with collaborative values, interdisciplinary environments and flexible learning communities. As a new concept e*maPPa has been developed through research and collaboration with colleagues as well as professional experts. It is intended to become an educational provision and network for member institutions and a vital learning and developmental tool for artists.

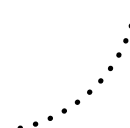
Transferable skills – Is preparation adequate?

The creative practitioner has become a risk taker and cultural entrepreneur, this description being closely allied to the rise of the internet society boosting global multi-media communication. The idea of the artist operating in interdisciplinary and international cultural networks is now the expectation but is the preparation adequate? In the context of *inter}artes* we have come to view professional practice as a wider set of transferable skills and practices and not the same as discipline specific training where standards and competencies are a significant part of the curriculum. We also recognise that both terms can sometimes become interchanged and be applied to particular learning environments.

Strand 4 Working Group found that professional practice occupies a varied configuration, mostly within subject disciplines. Some EU countries have developed a clearer provision for professional practice but across Europe there is uneven practice without reference to standards or shared competences. The creative industries across Europe became established as a new driver in the national economies for re-generation, social cohesion and identity throughout the latter decades of the twentieth century. A wealth of research and reports by organisations such as NESTA, ERICarts, LabforCulture, ELIA, Demos, The European Commission, and the *Bologna* process itself continue to established *creativity* as a core skill and value. More recently we are seeing external agencies such as the *Nordic Innovation Centre* in Scandinavia, *Kunstenaaars&Co* in the Netherlands and the *Artist Information Company* in the UK developing the content and expertise to provide the necessary information and driving the agendas for professional practice.

The speed of change in twenty years is almost impossible to track and yet recent work of researchers like *Manuel Castells*³ provides valuable knowledge towards the need for continuously refreshed experiences, content and research based approach to professional practice. The requirement to operate in this complex environment has brought about new challenges in networking and cross disciplinary practices that are produced, presented and experienced across multiple sites and simultaneous spaces.

The arts academies have tended to foreground the progression to higher degrees for research and pedagogy within their own environments but we may now recognise that the successful arts institutions will also be the more permeable ones connected to professional realities, outward looking and committed to research, reflexivity and communities of learning.



e*maPPa recognises the European dimension of arts and culture as an ethos of common cultural space to generate communication and ideas for people, projects and diverse social and creative communities. Integrated professional competences can enable the flow of transnational capital and enhance autonomous and self-management of these intercultural projects.

Some conclusions at this stage show that e*maPPa

- Recognises professional practice as complex interrelated skills, primarily collaborative and interdisciplinary requiring work-life balance for flexible learning and continuous professional development.
- Is integrated into the master's level, principles of widening participation, access, mobility, trans-national practice and intercultural dialogue.
- Provides a structure for learning to enliven and integrate stakeholders with the arts institutions and to form a new concept network of the permeable institution.
- Can be implemented and offered as a locally administered module that embodies the joint values and standards and in relation to a curriculum model that is broad enough to serve members.

Piloting e*maPPa

Currently a number of institutions that already offer master's programmes in the Arts have agreed to run a pilot e*maPPa module as an option in the middle third of their existing programmes. In this way the viability, course content, structure and usefulness of the e*maPPa proposal can be evaluated and further developments to the proposal and course documentation can be researched prior to the planned validation date of 2010.

The intention is that in order to support artists at different stages of their careers the e*maPPa programme is offered as either a full time course over a year or as a flexible part time course where students could take modules over a number of years. The diagram therefore refers to credits rather than periods of time.

The pilot phase will involve students, academics, professionals and arts organisations in focus group discussions. The module will also involve feedback from all those involved and external evaluation from colleagues from arts institutions and arts organisations that are not directly involved. It is intended that this will provide essential material for further developing the e*maPPa programme towards validation. Other forms of research for the pilot will involve visits to existing arts programmes that have strong international partnerships with models of *blended learning*, interviews with arts experts etc.

Piloting e*maPPa module

Prior to the module students would complete a *Learning Profile* and *Skills Set Evaluation* with a tutor from their *home* institution. This has been designed to enable students from different backgrounds and with prior experience to consider the areas that they already have competence in and the areas that require further development. Students would then plan how they will set about acquiring or further developing skills and competences following tutorial advice and elect to undertake their e*maPPa module either at *home* or at an identified



host institution in Europe. Students intending to work abroad may be required to acquire a working level of competency in the language of the host institution.

Students would then devise a programme of projects/placements based on their research in to a number of arts organisations within the region that are relevant to their future needs and arts practice. Host e*maPPa institutions would offer students a database of partner arts organisations in the region that have agreed to work with e*maPPa students following consultation and briefing. If necessary, students will undertake training to be able to offer certain skills and competences identified as desirable by the arts organisations. Students would propose a plan of work and negotiate their project/ placement period with the arts organisation.

The module relies upon an effective and fully operational *blackboard/virtual learning* environment with *wikis/webblog*, a gallery, seminar rooms, an archive and live web casting functions. The student cohort for the module (including students hosted by a number of institutions) would develop their own online community for reflection on projects advice and networking. Staff, students and organisations would be able to check on progress, offer advice and relevant references or further contacts.

The module would also involve one or more 'intensive' sessions where experts from regional arts organisations would be invited to offer a *master class* or project over a short period. Such *master classes* would also be available to be accessed by any registered e*maPPa students. This material would form part of e*maPPa project resource archive.

Assessment would be based on a presentation of projects/ placements to the peer group and a reflective text that critically evaluates the projects/placements in relation to the student's own practice. Students would complete a final draft of their *Learning Profile* with evidence of how well they have achieved the *Learning Outcomes* for the module. Any arts organisation that had worked with the student would be invited to feedback on the student's work and more generally on their experience of the e*maPPa module.

In her presentation at the Gent conference in October 2006 Chrissie Tiller said that the e*maPPa proposal *would be a great gift for Europe* and that it was an opportunity for us to move cultural understanding towards trans-national co-operation and proactive debate about the different roles of the arts and cultural entrepreneurship. We invite you and your institution to participate in the project and work with us to shape the future of the e*maPPa project.

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