



# Artesnet - Strand 1: Creative Partnerships

First meeting UTRECHT 17th- 18th May 2008

## The Intercultural Perspective

# Contact

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# DIVERSIFICATION AND ENGAGEMENT

At this first meeting in Utrecht (May 2008) we will be looking at creative partnerships from an (inter)cultural perspective. In this booklet you will find a first inventory of critical examples of projects in which Artesnet, europe partners, from educational and cultural organisations as well as governmental bodies, cooperated.

Three critical examples will serve as a point of departure for our discussion. Those examples (from Dublin, Bucuresti, and Utrecht) can be found on the pink pages.

The three practices differ a lot from each other when looking at the arts-discipline(s) involved, the type of partner organisations, the level of students and staff participation, the implications for the students' curriculum, the organisational structures and the sources of funding.

The reason why these projects are on our agenda, however, is the point where they meet: the evident impact they have on cultural participation in society. For these projects to exist, borders have been crossed or even blown up: between the arts disciplines, between the traditional domains of arts, education and science, between traditional themes and innovative applications, and between the art schools and society as a whole. People involved have been triggered to visit new places, to find new means of communication, and to have experiences that differ from their daily routines.

A strong movement of diversification of approaches is the result, bringing about new forms in the area of arts and culture, engaging new groups.

Diversification and engagement are only two possible angles to look at creative partnerships from the (inter)cultural perspective. Surely we will have more to discuss in Utrecht.

I trust this meeting will lead to interesting new insights, some of them to be presented at the Elia/Göteborg Biennial Conference in October.

**Thera Jonker**

strandleader Strand 1 - Creative Partnerships



# List of participants

Contact Person Strand 1	Country	Original Namen	Name in English	email
Loykie Lomine	UK	University of Winchester	University of Winchester	Loykie.Lomine@winchester.ac.uk
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Kevin Atherton	Ireland	National College of Art and Design	National College of Art and Design	athertonk@ncad.ie
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<b>participants of partners</b>				
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Lars Ebert	Netherlands	ELIA	ELIA	Lars.Ebert@elia-artschools.org
Contact Person Strand 1	Country	Original Namen	Name in English	email

## Programme

<b>17-mei</b>	
	Pick up at hotel - 5 minute walk to location
<b>09.00</b>	Arrival at Faculty of Theatre and coffee
<b>09.30</b>	Introduction Thera Jonker
<b>10.00</b>	Keynote Inspiration - Anne Bamford
<b>10.30</b>	Q&A- moderator Thera Jonker
<b>10.45</b>	Coffee
<b>11.00 -13.00</b>	Working group
<b>13.00</b>	Lunch
<b>14.00 -17.00</b>	Working group
	City walk
<b>18.30</b>	Dinner with Utrecht interludes
<b>18-mei</b>	
<b>09.30-11.30</b>	Conclusions & hosting of the next meeting





# Creative Partnerships

## Critical Examples

### **National University of Art from Bucharest (U.N.A.)**

**Experimental research and theory (BA and MA course level)**

#### **Space – Water and Fire**

(The Archaeology of space as a source for modern art and eco-design)

### **National College of Art and Design (NCAD) Dublin**

**Fine Art Faculty- Lead by the Sculpture Department. BA elective module for 3rd year students (4year BA)**

'Art and Possibility'

### **Utrecht School of the Arts (HKU)**

**Faculty of Art and Economy**

**Faculty of Theatre**

**School of Theatre and Education.**

A diversity of talents: NOLABEL

# National University of Art from Bucharest (U.N.A.)

Experimental research and theory (BA and MA course level)

## Space – Water and Fire

(The Archaeology of space as a source for modern art and eco-design)

The research project was in creative partnership with:

IUPP International Union of the Prehistoric and Protohistoric Societies; EAA European Association of Archaeologists; The Academy of Science, Krakow, Poland; The Romanian Academy; Museo Civico di Storia Naturale, Milan; ISSEP International Summer School on European Prehistory, Seulo, Sardinia; University of Trento, Italy; The Bruckental Museum, Sibiu, Romania.

Summary of the project in 3 lines:

Traditional themes as inspiration for modern art and design. The generation of an art archaeology, i.e. a synthesis between art and science.

Mutual benefit, because ...

the original experience of the UNAB research project was presented to the European public and Romanian MA students benefited of institutional exchanges abroad.

Typical for creative partnerships in this art discipline is ...

the interdisciplinary research.

The project has substantial consequences for content and organisation of the course programmes, because the original experimental research was transferred into theory courses (BA and MA levels).

The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

it organised various exhibitions around Europe and was published by several specialised journals.

The project has/has not substantial consequences for competencies of students and staff, namely ...

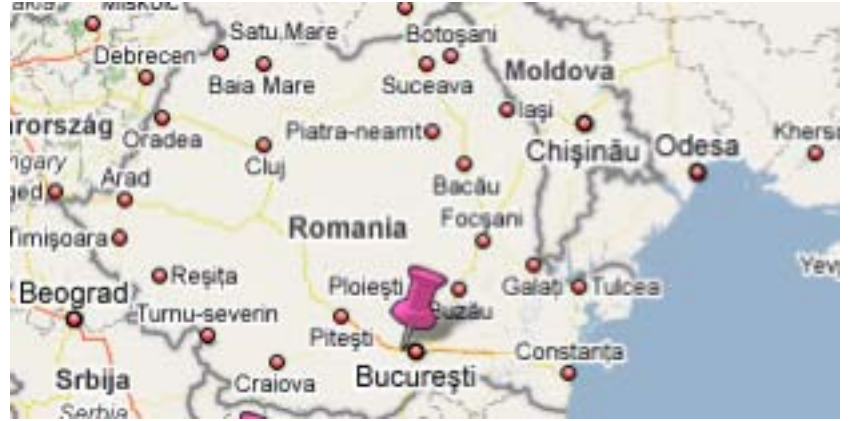
an improvement of their skills and knowledge through a series of grand scale experiments.

The project challenges existing assessment criteria in the course, because ...

of its experimental potential, which develops creativity.

The project involves a departure from existing teaching methodologies, because ...

it develops new frontier disciplines like art archaeology and ethnodesign.



The project DOES NOT alter the way that I might structure future projects of a similar type.

The project generates income, namely from ....

the artistic results & exhibitions and from its implementation in poor economic communities, where it can develop participatory tourism.

Your motivation to discuss this example in strand 1 in a European context :

the use of traditional themes/metaphors in the 21st century Europe as a centennial celebration of Modern art origins and a fertile synthesis between art and science.

Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...

the (inter)cultural and interdisciplinary aspect of research, its strong social impact on folk culture, and its educational impact in folk, popular and high cultures.

Proposed items for discussion :

the role of art in the 21st century; frontier disciplines; the artist-archaeologist, virtual museums.

The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:

YES, because the results of the project were received with high interest in the many European scientific and art milieus.

# National College of Art and Design (NCAD)

## Dublin

Fine Art Faculty- Lead by the Sculpture Department. BA elective module for 3rd year students (4year BA)

## 'Art and Possibility'



### In creative partnership with:

CREATE – a developmental agency for collaborative and participatory art practice situated in inner City Dublin. Other third level partner colleges involved are the Fine Art Faculty of the Dublin Institute of Technology (DIT), the Institute of Art Design and Technology, Dun Laoghaire (IADT), and the Performing Art Programme of the New York University.

### Summary of the project in 3 lines:

The project is one strand of a series of engagements with public realm contexts and situations initiated by the Sculpture Department intended to introduce students to practice and research beyond the studio.

### Mutual benefit, because ...

The people who benefit are 1. The students. 2. The participants who are the people who form particular communities who span age, race, gender, and economic circumstances. 3. CREATE as a publicly funded organisation that advocates for participatory practice and acts as an agency for cutting edge collaborative processes. The benefits for the students are that they get 'real world' 'live' experience that expands their pre-conceptions of what art and its processes might be. The participants learn to value and re-access the strategies of their own situation. CREATE and the various 'host' organisations e.g. a drugs treatment centre, benefit as organisations because the project offers them organisational developmental opportunities. These opportunities include self-reflexive assessment of their roles, which are linked to their overall forward planning and funding.

### Typical for creative partnerships in this art discipline ...

are the moments where ideally all of the participants understand a radical re-framing of the context is underway.

The project has substantial consequences for content and organisation of the course programmes, because it challenges traditional notions of authorship. In the way it requires an altered series of research behaviours appropriate to particular situations the project challenges existing orthodoxies of art and art education.

The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

it contributes to their processes of self-assessment and forward planning.

The project has substantial consequences for competencies of students and staff, because ...

it presents new research behaviours and models of practice.

The project challenges existing assessment criteria in the course, because ...

it requires skill sets and understanding which in themselves involve a process of identifying the appropriate skills that are at play within the work. This process requires an ongoing re-negotiation of appropriate pedagogical skills.

The project involves a departure from existing teaching methodologies, because ...

it brings staff into contact with other professionals from adjacent disciplines with differing viewpoints. It also involves a cross-college and inter-college collegiality that does not normally occur. Most of the teaching on the project occurs off campus, which enables a shifting, and /or relaxing of previously held domains. When successful, a testing and re-framing of existing models of teaching occurs. Through this repositioning new vantage points become available and new perspectives possible.

The project alters the way that I might structure future projects of a similar type, namely

this could lead to course development and more cross college/inter college collaboration. I would involve host organisations at an earlier stage of the project. The project also affects studio-based teaching in that it provides another space to test existing paradigms.

The project generates income...

in the way that resources are pulled from CREATE and the various organisations who 'contribute in kind'.

Your motivation to discuss this example in strand 1 in a European context :

in – cultural/social context- 1. How to identify professional/artistic competence in portfolio( 2.)to support this for international student exchange (3.) and I can show some samples of results for discussion

Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...  
'all of the above'

Proposed items for discussion :

place,space,authorship and audience.

The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:

yes/, because the presentation, as well as the material itself would be dynamic.

# Utrecht School of the Arts (HKU)

## the arts-educational BA and MA courses:

### MA Education in the arts, BEd in Theatre, BEd in Music, BEd in Visual Art and Design.

## The art pedagogy of empowerment for pre- vocational secondary education.

#### In creative partnership with:

Yo! Opera festival, Makeblijde (Centre for Architecture) and Utrecht Centre of the Arts, and three schools for pre – vocational secondary education (12 – 16 year olds) Delta College, Meerstroom college and Liefland college.

#### Summary of the project in 3 lines:

Development of an art pedagogy of empowerment (all arts disciplines) through practice led research on three pilots, one in each pre-vocational school. Each pilot is executed by a creative partnership consisting of one school, one cultural institution and Utrecht School of the Arts (HKU). Between the three pilots a continuous exchange of knowledge is organised.

#### Mutual benefit, because ...

Insights and tools are developed which can support art- teachers and artists in the classroom to use the art pedagogy of empowerment in pre-vocational secondary education. Documentation of good practices. The new knowledge can be used in the future by all partners involved.

#### Typical for creative partnerships in this art discipline is ...

the combination of practice led research and project based interdisciplinary art education in pre-vocational secondary education.

#### The project has/has not substantial consequences for content and organisation of the course programmes, because ...

from this experience HKU will develop course- modules that focus on art in pre- vocational secondary education for its educational courses. Existing course competencies will be made more specific (pedagogy of empowerment).

#### The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

1. Cultural partner organisations (opera, architects, course centre) will improve their practice by the feedback that arises from the systematic monitoring of the practice and from the exchange of the pilots in the three schools.
2. Pre- vocational secondary education in the big cities in the Netherlands is the gathering place of youngsters with an immigrant background. Due to language and social problems they lack access to the developing creative and knowledge industry. The art pedagogy of empowerment seeks to empower these youngsters to give them the experience of co-ownership of an artistic product and

process. This experience will broaden their creative horizon and might wake up their actor-ship concerning their own capacities and their ambitions concerning creative and knowledge industry.

**The project has substantial consequences for competencies of students and staff, namely ...**

Staff and MA students:

- a. development of research and monitoring skills in intercultural education.
- b. development of tools and knowledge on an art pedagogy that connects cultural divers background and creative development

BA students: specified knowledge on approaches that fit (foreign) youngsters in pre-vocational secondary education.

**The project challenges existing assessment criteria in the course, because ...**

up till now general competences concerning secondary education were used. Specification concerning learning preferences and cultural background might lead to specified competencies for pre-vocational secondary education (pedagogy of empowerment).

**The project involves a departure from existing teaching methodologies, because ...**

No, the courses have experience with project education. But: the project will lead to new teaching methodoliges for the students as future artteachers.

**The project alters the way that I might structure future projects of a similar type, namely**

that working with an international partner particularly motivates the students. Furthermore, the intercultural learning experiences ads to the value of the programme.

**The project generates income, namely from ....**

from SIA Raak, a research fund for institutes in higher education promoting the transfer of new knowledge.

**Your motivation to discuss this example in strand 1 in a European context :**

Its objectives:

The access to culture for all regardless of cultural and educational background, and from there:

To create attention for different needs in arts education due to cultural background and cognitive capacities.

To answer that need it is necessary to combine knowledge and experience from different partners.

**Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...**

Diversifying approaches in higher arts education, taking into account cultural background and cognitive capacities.

Exchanging knowledge and tools on how to involve all (kinds of) pupils in secondary schools to become co-owner of collective artistic products and processes.

Exchanging knowledge and experiences of practice led research concerning cultural diversity in the arts.

**Proposed items for discussion :**

The roles of the different partners in this project in relation to 15.

**The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:**

yes, it has a clear intercultural persective.





# Creative Partnerships

## All other Examples

Akademie für Bildende Künste of Johannes Gutenberg-Universität Mainz

a-n The Artists' Information Company

EVTEK University of Applied Sciences

Utrecht School of the Arts (HKU)

Kunstenaars&CO

Limerick Institute of Technology

National University of Art from Bucharest (U.N.A.)

University of Winchester

# Akademie für Bildende Künste of Johannes Gutenberg-Universität Mainz

## Reality Check- who is afraid of master of arts?

### In creative partnership with:

IGBK / German National Committee of the International Association of Art (IAA)

### Summary of the project in 3 lines:

Considering the implementation of bachelor and master degree programs, the project showed different views of actors of the arts education sector and artists on arts education in Europe.

### Mutual benefit, because ...

of different perspectives. The project especially illustrated how the discussion is reflected by artists outside of the educational system.

### Typical for creative partnerships in this art discipline is ...

you never know what will come out in advance.

### The project generates income, namely from ....

spirit and intellect.

### Your motivation to discuss this example in strand 1 in a European context :

The idea of an open European space for higher education is faced by the fear of augmented bureaucracy as well as the liberal ideal of a global education market. The contributions also illustrated how the discussion is reflected by artists outside of universities and academies and the question was discussed, whether alternative ways in the artistic sector are adequately considered during the education at art schools.

### Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...

is to involve "independent" artists into the discourse of art education and to remind the academies that they have a responsibility to create new role models of artists in society.

### Proposed items for discussion :

How can higher art education define the role of artists in society in a united Europe.

### The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:

yes, because we have to discuss problems of economisation in education especially in fields like art that cannot be evaluated under profit-oriented criteria.

# a-n The Artists' Information Company

## NAN – Networking Artists' Networks

Through advocacy and information and from the perspective of artists, a-n's mission is to stimulate and support contemporary visual arts practice and affirm the value of artists in society. We are widely acknowledged as the leading UK agency for supporting the practice of visual and applied artists'. Our publications and programmes are designed to meet the professional needs of artists and the visual arts sector, identifying changing trends and new needs. a-n enabled the development in 2006 of AIR – Artists' Interaction & Representation, a new practitioner-led body charged with developing research, campaigns and programmes that enhance artists' professional status and recognition.



a-n has championed the NAN – Networking Artists' Networks initiative since 2000, with its programme of bursaries, events and research offering a focus for networking and feedback promoting the value of artists' initiatives.

Through a partnership with JISC (Joint Information Systems Committee – linking learning resources to University libraries), the NAN initiative is part of a searchable body of research available to UK colleges that subscribe to a-n: Aberystwyth University, Bangor University, Bishop Grosseteste University College, Bradford College, Buckinghamshire Chilterns University College, Burton College, Calderdale College, Cambridge Regional College, City College Brighton & Hove, City College Manchester, City Of Bristol College, Cleveland College of Art & Design, Coleg Menai Coleg Sir Gar, Coventry University, De Montfort University, Dewsbury College, Duncan of Jordanstone College, Dundee College, East Norfolk Sixth Form College, Edinburgh College of Art, Edinburgh's Telford College, Glasgow School of Art, Herefordshire College of Art & Design, Glasgow School of Art, Kingston University, Liverpool Hope University, London Metropolitan University, Manchester Metropolitan University, Moulton College, Napier University, Newcastle College, Newcastle-under-Lyme College, Northumbria University, Norwich School Of Art & Design, Oxford Brookes University, Ravensbourne College of Design & Communication, Rotherham College of Arts & Technology, St. Mary's College, South East Essex College of Arts & Technology, South Kent College, Southern Regional College, Staffordshire University, Stockport College Of Further & Higher Education, Sutton Coldfield College, The Arts Institute At Bournemouth, The Oldham College, University College Falmouth, University College for the Creative Arts, University College London, University of Bedfordshire, University of Brighton, University of Central Lancashire, University of Cumbria, University of Derby, University of East London, University of Hertfordshire, University of Huddersfield, University of Northampton, University of Portsmouth, University of Sunderland, University of Teesside, University of the Arts London, University of The West of England, University of Westminster, University of Wolverhampton, West Thames College, Yeovil College.

### In creative partnership with:

Additional funding for specific projects:

Arts Council England Revenue Support to a-n The Artists Information Company.

Esmée Fairbairn Foundation,

ERDF - European Regional Development Fund (through CSDI - Cultural Sector Development Initiative)

Arts Council Wales

### Summary of the project in 3 lines:

NAN facilitates exchange, dialogue and collaboration amongst visual artists, whatever their practice and location. Through its programme of bursaries, events and research it offers a focus for networking and feedback promoting the value of artists' initiatives.

### Mutual benefit, because ...

The NAN initiative supports and fosters artists' dialogue at grassroots level, and helps new graduates as well as mid-career and established artists, in creating wider awareness of the context in which their practice can or does operate. NAN does this through funding exchange and collaboration projects amongst artists and artists' groups and networks in the UK and abroad, and offers a landscape of artist-led initiatives in the UK and abroad.

Since 2002 we have undertaken research and consultations to identify how best to support artists' initiatives across the UK. Our Networking the networks research study revealed that 78% of UK artists recognised the professional value of networking and saw it as a vital aspect of progressing their careers.

### Typical for creative partnerships in this art discipline is ...

A typical NAN – funded project supports artists and artists' networks to travel, initiate and foster exchange during the research and development stages of projects involving collaboration amongst artists. Its mentoring programme funds artists to have a mentor and is designed to support artist-to-artist or curatorial critique and professional development at strategic points in artists' careers, providing opportunities to take stock, and feed the development of future work

NAN research projects have provided since 2004 a body of knowledge around how artists' initiatives operate and how they influence the wider context, such as urban regeneration and the social value of art with the wider public. It has also looked at how artists group together and collaborate and how this impacts on their career, from new graduate to established artists.

### The project has substantial consequences for content and organisation of the course programmes, because ...

NAN Coordinator Emilia Telese has conducted a large amount of talks in UK universities' Fine Art courses about the NAN approach and research findings about networking as good practice in artists' professional development and career. Universities involved so far include, among others:

University of the Arts London ( with talks at Central St Martins, Chelsea School of Art)

Byam Shaw College London

Mid-Cheshire College

Farnham College of Art and Design

Sheffield Hallam University

Glasgow School of Art

Chichester College

As well as more than 25 other artists' professional development events since 2004.

These talks received very positive feedback from students who deemed them very useful for their awareness of their future profession as artists.

**The project has/has not substantial consequences for competencies of students and staff, namely ...**

Students have a better awareness of how networking with fellow artists is a crucial part of ongoing professional and artistic activity on graduation.

**The project challenges existing assessment criteria in the course, because ...**

The initiative highlights to students and staff the range of opportunities available to develop for artists beyond making and selling work.

**The project involves a departure from existing teaching methodologies, because ...**

The NAN project favours and promotes pro-activity amongst artists in their profession, rather than a passive approach which some art colleges imply is necessary for artists. During a series of four NAN events called Roadshow throughout 2007 in London, West Midlands, Yorkshire and Wales, the NAN initiative explored the art market in the UK and an artist-led, rather than curator-led approach to being part of the art world. Information and research gathered at these events has informed the above mentioned talks at UK colleges, challenging teaching methodologies that lead students to assume that they need to adopt a passive approach, instead instigating them to do the opposite.

**The project alters the way that I might structure future projects of a similar type, namely**

NAN has challenged and altered future models of work for artist led initiatives with its findings about artists' initiatives. The NAN Artists' advisory group, formed of ten to fifteen artists from around the UK, steers the development of all programmes and projects, assesses and awards NAN bursaries, and reviews future plans and directions. This has led to a dynamic change in models of practice for research and events and has provided a model for a peer-reviewed method of distributing funds for artists.

**The project generates income, namely from ....**

A-n The Artists Information Company provides funding for the NAN initiative through its subscribers, making NAN a peer-funded initiative.

Additional funding for specific projects:

Arts Council England Revenue Support to a-n The Artists Information Company.

Esmee Fairbairn Foundation,

ERDF - European Regional Development Fund (through CSDI - Cultural Sector Development Initiative)

Arts Council Wales

**Your motivation to discuss this example in strand 1 in a European context :**

NAN bursaries and events have taken place all over Europe and outside of it, in countries such as France, Germany, Estonia, Belarus, Iceland, the Netherlands, the USA and Hong Kong amongst others. This has provided and spread a model of work and a body of research which is relevant in the context of Strand 1 in terms of models of good practice and research findings into artists' initiatives.

**Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...**

The intercultural/social impact

**Proposed items for discussion :**

The intercultural/social impact of artists' initiatives and their role in social, rural and urban regeneration, with research findings from the NAN initiative

**The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:**

The NAN initiative provides a revolutionary model of looking at the artists' profession which could provide a perspective for change in models of art education at University level as well as professional level.

# EVTEK University of Applied Sciences, Degree programme in design, students and partners: different special groups of artists (for example invalids, un employed)

## “Profolio”-digital portfolio for artists and art students, target was to create basic for web-portfolio

In creative partnership with:

Taru II/ Lasipalatsi Media Center

Summary of the project in 3 lines:

1. to create looking presentation of works on the web 2. To create basic system for digital portfolio  
3. to offer new way to make presentation of artistic works.

Mutual benefit, because ...

students and artists learn to identify and show their skills and works

Typical for creative partnerships in this art discipline was ...

was to learn different possibilities of portfolio and to make portfolio on digital form to internet

The project has/has not substantial consequences for content and organisation of the course programmes,  
because ...

students can practice artistic portfolio to internet at study time and offer their competence for  
employers

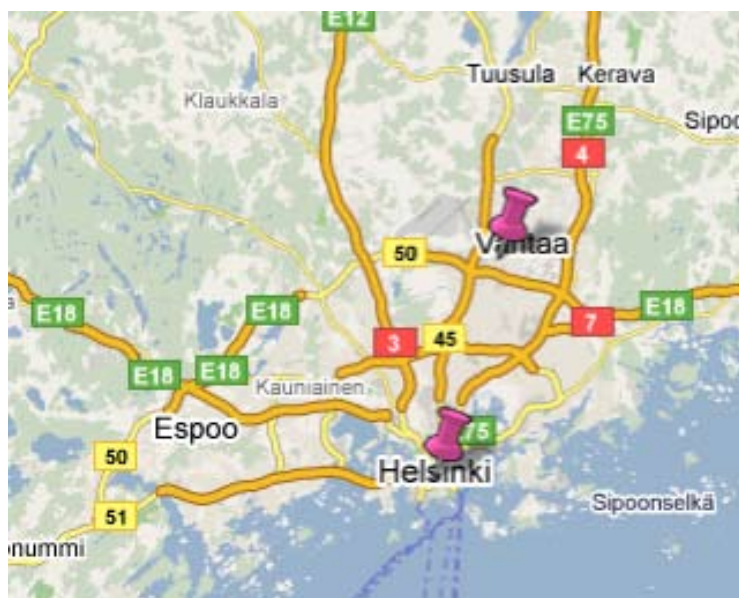
The project has/has not substantial consequences for the policy and  
activities of the cultural/industrial partner-organisation, because ...

different groups of artists, also un employed artists, invalids, different kind of cultural groups, get  
this way new possibility to make presentation of their works

The project has/has not substantial consequences for competencies of students and staff, namely ...  
because students learn to make different kind of portfolio

The project challenges existing assessment criteria in the course, because ...

it gives new way/possibility to teach portfolio methods



The project involves a departure from existing teaching methodologies, because ... this form can be used for project portfolio, professional portfolio, merit portfolio

The project alters the way that I might structure future projects of a similar type, namely to get more information for the structure of "Profolio"-web system- web system is not ready yet, give more time to practise different types of portfolio before making the final portfolio in the web

The project generates income, namely from .... to learn art students and specially artists to identify and deep understand their skills and artistic speciality

Your motivation to discuss this example in strand 1 in a European context : in – cultural/social context- 1. How to identify professional/artistic competence in portfolio( 2.)to support this for international student exchange (3.) and I can show some samples of results for discussion

Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ... all points are possible on this case, but mainly social and cultural

Proposed items for discussion : how to learn identify artistic competence, - how create new possibilities to offer your competence for employers,- what kind of experience others have

The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:

yes, because the "Profolio" web system is already existing, also lot of different results, portfolio studies for students who want as exchange student is going on, articles are existing about the project

# Utrecht School of the Arts (HKU)

Faculty of Theatre, BAT Design for Virtual Theatre & Games

Faculty of Art&Technology, BAT Game Design & Development

EMMA, Game Design & Development

## AECO



In creative partnership with:  
Adventure Ecology (AE)

### Summary of the project in 3 lines:

To develop a multi-user online game, which should become very popular, to stimulate consciousness and dialogue about the environment. The students developed a 'proof of concept', which AE will further develop. It is planned to be launched in September.



### Mutual benefit, because ...

Benefit for AE: development of the project could not have been done on the commercial market due to high risks and costs.

Benefit for the school: AE has paid for the extra costs of developing this project in the curriculum.

Benefit for the students: the experience of working with an internationally well-known and commercial client.

### Typical for creative partnerships in this art discipline is ...

Typically, these partnerships are unbalanced because the commercial partner sees the student as cheap labour. We try to keep the balance by securing the educational goals (innovation, possibility of failure etc) in the contract.

### The project has/has not substantial consequences for content and organisation of the course programmes, because ...

Especially for the organisation. To facilitate these projects we need a different infrastructure than we used to have.

### The project has/has not substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

The client had never worked with an educational partner. This switch took amazingly little effort on their part. Especially the possibility of taking risks for relatively little money appealed to them.

### The project has/has not substantial consequences for competencies of students and staff, namely ...





Working on real projects for real money with real consequences has had a very positive effect on the learning experience.

Students have had to learn very fast what it takes to work with a party from a different field. In this case they also had to learn to work with different cultures and a 24/7 company (e.g. videoconferencing at 3am with the partner while he was at their office in China).

**The project challenges existing assessment criteria in the course, because ...**

It doesn't. The course was designed to facilitate these kinds of projects. It does change traditional assessment criteria, as the students are not only assessed by the teachers, but also by the external partner.

**The project involves a departure from existing teaching methodologies, because ...**

The work field has entered the programme, which means that traditional teaching skills are combined with a responsibility to coach the students in a professional environment. The role of the teacher therefore changes into the critic, combined with the teacher as coach and supervisor, without taking the lead. This would take the responsibility away from the students and thus decrease the learning experience.

**The project alters the way that I might structure future projects of a similar type, namely**

that working with an international partner particularly motivates the students. Furthermore, the intercultural learning experiences add to the value of the programme.

**The project generates income, namely from ....**

The client involved, who paid for the services of the student, the extra supervision necessary, and extra production efforts in the institution

**Your motivation to discuss this example in strand 1 in a European context :**

The discussion about the constraints and problems coming from Bologna are fuelled by fear of commerce, while I think that a lot is to be gained from partnerships in this field, and art education has an obligation in preparing our students to make a difference, also in this field.

**Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...**

the intercultural/ social aspect, due to working with another field of work as well as a client from another country. Furthermore, the Adventure Ecology Game should be applicable across cultures.

**Proposed items for discussion :**

The dynamic between the intercultural and the industrial perspective

**The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:**

**Because of its intercultural nature and stimulating topic for dialogue.**



The project has/has not substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

The City of Utrecht will use the gathered expertise to implement it in new covenants with the national government. The art-distributing partner organizations intend to repeat the showcases of young and multicultural artistic talent in their programming. The art-producing partner organisations intend to support the bridging between informal and formal initiatives and institutes. The informal talent development initiatives will have connections with the formal education.

The project has/has not substantial consequences for competencies of students and staff, namely ...

Staff: enlargement of the knowledge on talent development in informal educational projects and the implied artistic innovation.

Students Art and Economy (supporting the organisation of the expermeeting) and Education in Theatre (having joint classes with autodidacts from the talent development initiatives): the development of new competencies in research, organisation, collaboration and/or coaching in an upcoming artistic field, interdisciplinary urban arts (new forms, new sources of inspiration)

The project challenges existing assessment criteria in the course, because ...

part of the NOLABEL project is the joint effort of HKU and talent development initiatives to enable succesfull autodidacts to follow a tailor made one year course leading to a diploma at the HKU. The course will include joint modules with the existing HKU Theatre and Education course.

The project involves a departure from existing teaching methodologies, because ...

- the Art and Economy students are commisssioned by NOLABEL. (Project based learning)
- the Theatre and Educations students will be confronted with other teaching and learning styles in the joint modules with the auto didacts.

The project alters the way that I might structure future projects of a similar type, namely

This is our first creative partnership gathering knowledge on an upcoming artistic practice. May be this format can be made applicable to other new domains of knowledge?

The project generates income, namely from ....

The City of Utrecht, the Dutch Ministry of Education, Culture and Science, Netwerk CS Utrecht (networking organisation in Utrecht), Treaty of Utrecht (Vrede van Utrecht), and Roots & Routes

Your motivation to discuss this example in strand 1 in a European context :

To open the debate for the Götenborg conference on intercultural arts practice in higher arts education.

Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...

Talent development of artistically talented youth with a multicultural background.

Proposed items for discussion :

- creative partnerships as means for developing common knowledge on a new artistic field.
- how to connect informal and formal educational tracks and mutual benefit of the involved organisations
- creative partnerships as means to innovate art schools in terms of cultural diversity: what kind of innovation is fit for this approach, what kind of collaboration is needed.

The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:

a further development of the expert-meeting and therefore the gathering of more evidence, debate and knowledge.

# Kunstenaars&CO / KIS:

a postgraduate one year parttime course for artists with at least 5 years experience who want to set up and lead projects in commission (kiskunstenaars.nl).

## Design of product launch room

### In creative partnership with:

DSM (Dutch globally operating chemical company)

### Summary of the project in 3 lines:

multidisciplinary team of artists have designed an 'inspiring, creativity-triggering' room where temporary teams responsible for developing product launches work together for several weeks

### Mutual benefit, because ...

DSM has created a really innovative environment for primary working process, an example of social innovation.

### Typical for creative partnerships in this art discipline is ...

artists and DSM together have defined and executed the project together and challenged each other to reach the best possible result. One needs a very creative and daring director at the company to start such a project.

### The project has not substantial consequences for content and organisation of the course programmes, because ...

this kind of projects are part of the design of the course, which aims to teach experienced artists to use their experience and artistic competencies in 'non-artistic contexts'

### The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

This type of cooperation projects is entirely new to DSM, and they think it will help them become more creative themselves. A follow up has started already.

### The project has substantial consequences for competencies of students, namely ...

getting to know industrial environment; influence of business way of thinking in proposal & cooperation processes; working with real life business issues.



The project challenges existing assessment criteria in the course, because ...

because cooperation between the artists is crucial for the result, coaching is needed to bridge their differences, but also to cope with strict deadlines and budgets.

The project involves a departure from existing teaching methodologies, because ...

it's learning by doing. Judgment done by commissioner.

The project generates income, namely from ....

the artists were paid a fee, but also the KIS-course.

Your motivation to discuss this example in strand 1 in a European context :

It is a project artists themselves would never have thought of, also the interdisciplinary cooperation was new to them, and in the beginning stressful, but in the end so successful they decided to keep working together. The group consisted of a multimedia artist, a dancer, a visual artist and a theatre maker.

Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...

the (inter)cultural/social, industrial impact ... what we saw happening with the artists & the commissioner DSM.

Proposed items for discussion :

the necessity of more interdisciplinary cooperation and learning from it within art education because this is a competency artists will need in their working lives more and more.

The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:

yes, because we have the description on paper and we have visuals, and it was a quite successful project.

# Kunstenars&CO

## Design of mascot for Dutch participants Olympic games Peking 2008

In creative partnership with:

NOC-NSF (Dutch national sports & Olympic organisation)

Summary of the project in 3 lines:

selection of 10 young artists have made proposals for mascot for the Dutch Olympic team; the selected one will be produced.

Mutual benefit, because ...

NOC-NSF gets innovative new mascot; artists have gained experience with working in commission; gained working experience; have design produced

Typical for creative partnerships in this art discipline is ...

project and selection procedure have been defined in cooperation between Kunstenars&CO and NOC-NSF. Hundreds of young artists were invited to send in their cv and ideas, 10 were selected to make a prototype. External marketing bureau, hired by NOC-NSF, tested prototypes at different target groups and desired values. One design was selected.

The project has/has not substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

they are now expressed interest in more projects combining art and sports.

The project has/has not substantial consequences for competencies of students, namely ...

making proposal, defending proposal for selection committee, learned about productional & costs aspects of their proposal.

The project involves a departure from existing teaching methodologies, because ...

it's learning by doing. Judgment done by commissioner.

The project generates income, namely from ....

a fee from NOC-NSF

Your motivation to discuss this example in strand 1 in a European context :

It was quite a challenge for young artists to operate within this commercial environment (not only the best design mattered, but also the marketing results) and to be able to stand the competition: only one could win.

Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...

the (inter)cultural/social, industrial impact ... what we saw happening with the artists & the commissioner NOC-NSF

Proposed items for discussion :

how to prepare students and how to coach them for real life stressful projects with hard competition.

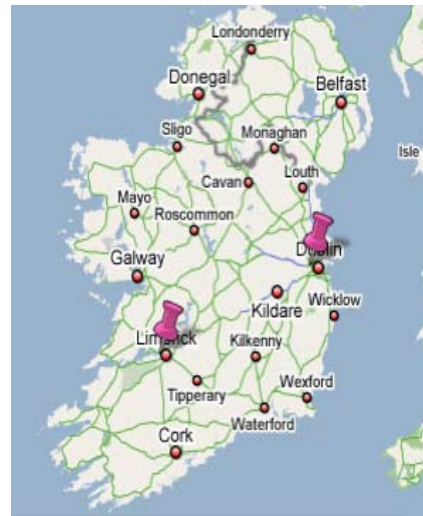
The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:

we can show how the process worked, including marketing results and the real mascot.

# Limerick Institute of Technology

## School of Art & Design Fine Art Sculpture and Combined Media Undergraduate Level.

### Bedford Row Temporary Art installation



#### In creative partnership with:

Limerick City Centre Regeneration Project, Limerick City Coordination Office and Nicholas De Jong Architects.

#### Summary of the project in 3 lines:

This project was a private art commission to create a temporary photographic installation along Bedford Row, a city centre street, while major redevelopment work was being carried out. The commission was run as an open submission competition among all the undergraduate students on the course. The theme was to be based on the student's individual research of the area and its general environs.

The successful submission was based on the fact that there had once been a maternity hospital on the street which closed in the 1970s. The student proposed finding people who had been born in the maternity hospital and installing a series of large portraits of these people on the hoardings along the full length of the street.

#### Mutual benefit, because ...

This project benefited the students because it introduced them to the system of preparing proposals for commissions, working with private clients, architects and engineers etc. It also allowed students to work on a much larger, more ambitious scale, than usual and provide an important public venue for their work.

It benefited the clients because they got to choose from a large pool of submissions (there are over 60 students on the course). They also got advice on contemporary art issues from the college staff and were introduced to a much wider range of contemporary art forms than usual.

It benefited the public because the way in which we encourage our students to research commissions involves including involving the people directly effected by the artwork. And also, in this case, the general public became the subject matter for the work generating great local interest in the project.

**Typical for creative partnerships in this art discipline is ...**

Typical works created in this discipline are low budget, badly produced, painted, hoardings. The subject matter is usually decided by the commissioner with no research or active creative involvement by the students, where students act only as technicians, no public involvement and no forum for all the partners to meet and actively discuss and agree the parameters of the project.

**The project has/has not substantial consequences for content and organisation of the course programmes, because ...**

This project has substantial consequences for the content and organisation of the course as firstly projects of this nature are sporadic and cannot always be guaranteed Secondly they involve the participation of clients, who when part of a selection panel, despite staff advice, do not always use the best aesthetic judgement in making decisions. This is an issue that has to be dealt with sensitively when discussing results with the client and the students involved.

**The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...**

This introduces the partner to a wide range of contemporary art practices and explains the whole creative process to them. It allows them to be part of all the decision processes but also makes them aware that the creative process is the domain of the artistic participants and that the more artistic freedom left to the artist the better the range of artistic outcomes.

**The project has substantial consequences for competencies of students and staff, namely ...**

This type of project means that staff and students have to be aware of standard art commissioning practice. It involves having a knowledge proposal formats, health and safety issues, contracts, copyright issues and creating databases of local resources such as material suppliers, consultants and contractors.

**The project challenges existing assessment criteria in the course, because ...**

This type of project is not always guaranteed and therefore it is difficult to write it into the programme for each year. Secondly it involves outside involvement in the assessment of proposals sometimes the decisions made by these outside partners might conflict with the views of the course staff.

**The project involves a departure from existing teaching methodologies, because ...**

This is a practical example of an external collaboration, which involves a certain acceptance of the views of partners even if they are at conflict with the views of the course staff. It also means flexible modes of learning that allow one respond to a wide variety of situations, which often cannot be predicted in advance.

**The project alters the way that I might structure future projects of a similar type, namely**

Rather than alter the way in which we structure future projects I believe that this project has served to reinforce the process and structure, which we currently have in place

**The project generates income, namely from ....**

The project generates income from the commissioning of artworks by private sponsors in this instance the development company involved in the Bedford Row regeneration project. The department take a commission from the proceeds, which is put back into the department capital equipment fund.

**Your motivation to discuss this example in strand 1 in a European context :**

I believe this is a good example of how a department can participate in city regeneration projects,



which are happening throughout Europe. How they can generate partnerships with private developers and also involve the general public in cultural activities.

**Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...**

This project is relevant to both cultural/social and industrial but particularly industrial due to the private funding it secured.

**Proposed items for discussion :**

Identifying relevant private partners; pathways to making links with private partners; convincing private partners of the value of such partnerships; useful existing frameworks which can help structure partnerships; methods of creating an all inclusive framework, which insures active participation by all involved parties.

**The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:**

Yes this project is a very practical example of a collaboration that worked well. It presented a series of challenges for the staff, students and the collaborative partners. It managed through structuring and dialogue to overcome most of these difficulties to become a reality and an example for future projects.

# Limerick Institute of Technology

## School of Art & Design Fine Art Sculpture and Combined Media Undergraduate Level.

### “Pinnacle” City Centre Iconic Feature



Sculpture and Combined Media Course, Limerick School of Art and Design

#### In creative partnership with:

Limerick City Centre Regeneration Project, Limerick City Coordination Office and Nicholas De Jong Architects

#### Summary of the project in 3 lines:

This project was a commission offered to the students of the Sculpture and Combined Media Course at LIT's School of Art and Design, for a feature artwork to be sited in the heart of Limerick City. This artistic project was part of the Limerick City Centre Re-modelling of Streets and Public Open Spaces Programme, and was instigated by Nicholas De Jong Architects, lead consultants to the programme and The Limerick Coordination Office.

Through sponsorship from the Dutch Embassy in Ireland, internationally renowned Dutch urban artists Leisbeth Bik and Jos Van Der Pol worked with students from the Sculpture and Combined Media Course to research and begin development of their ideas. Over two months these ideas were further developed and the result was 16 very unique responses to the brief.

These responses were then exhibited to the public at a city centre venue. The Pinnacle Exhibition allowed the public to view these designs and leave their views and responses to the works. They were also invited to vote for their favourite proposal. The whole project generated great public interest and received much media coverage.

#### Mutual benefit, because ...

This project benefited the students because it introduced them to the system of preparing proposals for commissions, working with private clients, architects and engineers etc. It also allowed students to consider work on a much larger, more ambitious scale, than usual and provide an important public viewing for their work.

It benefited the clients because they got to look at a large pool of submissions (there are over 60 students on the course). They also got to view what examples of very contemporary artworks

would look like as part of the cityscape. It helped the city planners to look beyond traditional urban sculptures. Finally the public response through voting helped the planners to get feedback on how the public felt about a contemporary artistic feature as part of the city redevelopment.

It benefited the public because through the exhibition they were encouraged to think more actively about the relationship between art and the environment in which they live and work.

**Typical for creative partnerships in this art discipline is ...**

I am not really aware of similar projects, certainly not of this scale and involving so many partners and the wider community

**The project has substantial consequences for content and organisation of the course programmes, because**

This project had substantial consequences for the content and organisation of the course as it provided the opportunity to involve a great number of external experts, who either worked with or made presentations to the students. This provided the students with a wide range of views and perspectives on art in the urban environment.

**The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...**

This introduces the partner to a wide range of contemporary art practices and explains the whole creative process to them. It showed how well integrated cultural partnerships can provide a situation in which we can all work together to improve our general urban environment.

**The project has substantial consequences for competencies of students and staff, namely ...**

This type of project means that staff and students have to be aware of standard art commissioning practice. It involves having a knowledge proposal formats, health and safety issues, contracts, copyright issues and creating databases of local resources such as material suppliers, consultants and contractors.

**The project challenges existing assessment criteria in the course, because ...**

This type of project is not always guaranteed and therefore it is difficult to write it into the programme for each year. Secondly it involves outside involvement in the assessment of proposals sometimes the decisions made by these outside partners might conflict with the views of the course staff.

**The project involves a departure from existing teaching methodologies, because ...**

This is a practical example of an external collaboration, which involves a certain acceptance of the views of partners even if they are at conflict with the views of the course staff. It also means flexible modes of learning that allow one respond to a wide variety of situations, which often cannot be predicted in advance.

**The project alters the way that I might structure future projects of a similar type, namely**

Rather than alter the way in which we structure future projects I believe that this project has served to reinforce the process and structure, which we currently have in place

**The project generates income, namely from ....**

The project generates income from the commissioning of artworks by private sponsors and taking advantage of cultural exchange funds, in this case from the Dutch Embassy This paid for some of the external expertise Bik Van Der Pol who's contribution was invaluable to the students.

**Your motivation to discuss this example in strand 1 in a European context :**

I believe this is a good example of how a department can participate in city regeneration projects, which are happening throughout Europe. How they can generate partnerships with city organisations, cultural organisations and also involve the general public in cultural activities.

**Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...**

This project is relevant to both cultural/social and industrial due to the private funding it secured and the level of public involvement in the project.

**Proposed items for discussion :**

Identifying relevant private, public and state partners; pathways to making links with private partners; convincing private partners of the value of such partnerships; useful existing frameworks which can help structure partnerships; methods of creating an all inclusive framework, which insures active participation by all involved parties.

**The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:**

Yes this project is a very practical example of a collaboration that worked well. It presented a series of challenges for the staff, students and the collaborative partners. It managed through structuring and dialogue to overcome most of these difficulties to become a reality and an example for future projects.

# Limerick Institute of Technology

## School of Art & Design Fine Art Sculpture and Combined Media Undergraduate Level.

### O2 installation project

In creative partnership with:  
O2 Telecommunications Company

#### Summary of the project in 3 lines:

O2 was seeking proposals for an artistic feature, to be located on a number of identified sites located within the O2 Ireland offices at the National Technological Park, Plassey, Limerick. The overall budget for the project was Euro 20,000.



#### Mutual benefit, because ...

This project benefited the students because it introduced them to the system of preparing proposals for commissions, working with private clients, architects and engineers etc. It also allowed students to consider work on a much larger, more ambitious scale, than usual and provide an important public viewing for their work. The substantial budget, which was made available to the students allowed the students the opportunity to realise a large scale project which would have otherwise been unavailable to them.

It benefited the clients because they got to look at a large pool of submissions (there are over 60 students on the course). They also got to view what examples of very contemporary artworks would look like as part of their work environment. It helped the company management to look beyond traditional sculptures and introduced them to the wide range of possibilities that contemporary art practice could offer them.

It benefited the company and its employees as the final work greatly enriched their work environment.

#### Typical for creative partnerships in this art discipline is ...

Typical works created in this discipline are low budget works. The subject matter is usually decided by the commissioner with no research or active creative involvement by the students, where students act only as technicians, no involvement by all partners and no forum for all the partners to meet and actively discuss and agree the parameters of the project and decide on its final outcome.

#### The project has substantial consequences for content and organisation of the course programmes, because

This project has substantial consequences for the content and organisation of the course as firstly projects of this nature are sporadic and cannot always be guaranteed Secondly they involve the participation of clients, who when part of a selection panel, despite staff advice, do not always use the best aesthetic judgement in making decisions. This is an issue that has to be dealt with sensitively when discussing results with the client and the students involved. This project did however provide a lot of funds, which enabled students to venture into areas they, and the course, could not otherwise afford.

#### The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

This introduces the partner to a wide range of contemporary art practices and explains the whole

creative process to them. It showed how well integrated cultural partnerships can provide a situation in which we can all work together to improve our general working environment.

**The project has substantial consequences for competencies of students and staff, namely ...**

This type of project means that staff and students have to be aware of standard art commissioning practice. It involves having a knowledge proposal formats, health and safety issues, contracts, copyright issues and creating databases of local resources such as material suppliers, consultants and contractors.

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**The project alters the way that I might structure future projects of a similar type, namely**

Rather than alter the way in which we structure future projects I believe that this project has served to reinforce the process and structure, which we currently have in place

**The project generates income, namely from ....**

The project generates income from the commissioning of the artwork by a private company. The department take a commission from the proceeds, which is put back into the department capital equipment fund.

**Your motivation to discuss this example in strand 1 in a European context :**

I believe this is a good example of how a department work with a local industry to produce ambitious artworks, without compromise which are beneficial to all the partners.

**Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...**

This project is relevant to the "industrial" due to the private funding it secured and the creating of an artwork for an industrial workplace.

**Proposed items for discussion :**

Identifying relevant private, public and state partners; pathways to making links with private partners; convincing private partners of the value of such partnerships; useful existing frameworks which can help structure partnerships; methods of creating an all inclusive framework, which insures active participation by all involved parties.

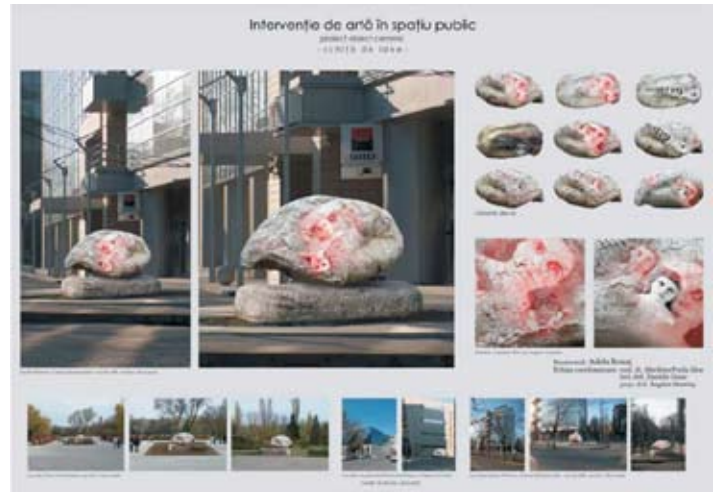
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# National University of Art from Bucharest (U.N.A.)

Faculty of Decorative Arts and Design F.A.D.D.) / Mural Art,  
MA, PhD. Art in Public Space MA course

Art in Public Space-  
coordinator Marilena Preda Sanc



In creative partnership with:

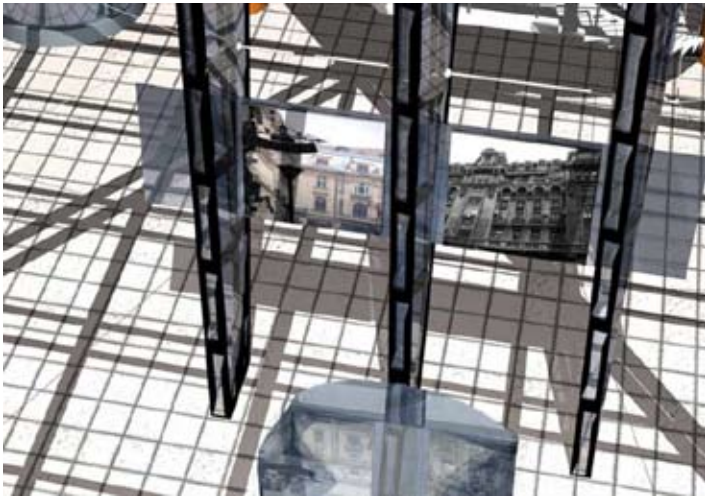
University Politehnica of Bucharest (Holography Laboratory / HoloLab).

Summary of the project in 3 lines:

Art in Public Space is focused on Art in Context. The topics being: Concrete / Ephemera Art work related to the Public Space, new artistic mediums, the relationship artist-art work-community, management of project in situ, cultural policy, edutainment.

Mutual benefit, because ...

The project Art in Public Space has an extreme importance for Romanian culture and for the present educational stage. We do not have sufficient access to the information on this subject regarding legislation, cultural policy and similar programs in art education institutions, Public Art Foundation, system of funds. Our intention is to promote the new artistic trends in art in context/ambient art/environmental art. An important goal of our project is to organize a database with art works in situ and projects achieved by students and professors from our university, in order to make more visible, local/global, our artistic identity, traditions ambient art techniques and new trends. We succeed to involve lot of people in the project and to organize a database with many information on that issue. The fundamental research is based on the theory and the artistic experience (projects, exhibitions, symposiums, books, interactive CD-rom).



Typical for creative partnerships in this art discipline...  
is common interests / projects involving visual arts in the city.

The project has substantial consequences for content and organisation of the course programmes, because  
The results of the project Art in Public Space were disseminated in many art events, The art writings on these topics were original contributions signed by professors and students. The MA course Art in Public Space was enriched with new information on these topics and an archive based on projects and art work in situ. – local global Urban Art / Environmental Art

The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...  
The project has substantial consequences for the theoretical and artistic practices and for the cultural policy also. The TV channel presents several times different parts of the projects.

The project has consequences for competencies of students and staff, because ...  
The project makes more visible our University, the artistic practices and theoretical contribution related to the specific topics of Art in Public Space.

The project challenges existing assessment criteria in the course, because ...  
The information regard the theoretical and artistic practices local-global on that topic, our contributions, the results of the dissemination, influenced the structure of the course.





The project involves a departure from existing teaching methodologies, because ...

The project results confirmed the necessity of a hybrid culture studies based on art-science-technology, mixing old methodologies and new one based on new media aesthetic.

The project alters the way that I might structure future projects of a similar type, namely

We have the intention to continue to make projects on Visual Art in the City. Local-Global Identity.

The project generates income...

The department of Mural Art was able to buy equipment, there were covered the costs of the projects, the exhibition/symposium, the print of the book and the realization of the interactive CD-Rom.

Your motivation to discuss this example in strand 1 in a European context :

Art in Public Space is a local / European / global topic. It is necessary to know about each other results related to the Urban Art to be able to plan common strategy regarding the legislation, to built a date base, to have access to the European funds.





# University of Winchester, UK, Faculty of Arts

## The creative partnership outlined is mainly relevant for students on the MA in Cultural and Arts Management

### Café Culture (was set up in 2005)

In creative partnership with:

City Council (i.e. Winchester Local Authority = local public sector)

Summary of the project in 3 lines:

A monthly evening event with a guest speaker -- informal networking for professionals working within the creative sector in the Winchester area

Mutual benefit, because ...

- (1) the Council alone could not fund/organise these events
- (2) the University benefits in terms of PR, showing it helps make the local community more aware of its creative resources
- (3) local artists get opportunities to network informally
- (4) MA students get the chance to meet professionals, to network and to listen to high quality guest speakers

Typical for creative partnerships in this art discipline was ...

Networking is very important for would-be arts managers -- but there are not many structured or semi-structured for that

The project has substantial consequences for content and organisation of the course programmes, because

Attendance to the monthly Café Culture events is quasi-compulsory for the MA students; the input is directly beneficial to their studies

The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because ...

For the Arts Department of the local Council, being involved with the local University is a strategic priority; they can also show their keenness to appear as part of the local arts scene

The project has substantial consequences for competencies of students and staff, namely ...

Networking skills (for both students and staff!)

The project challenges existing assessment criteria in the course, because ...

For one of the compulsory modules, MA students are assessed through a 1 hr seminar that takes the form of the Café Culture presentations they attend – put another way, the monthly Café Culture



speakers are aspirational and inspirational models.

**The project involves a departure from existing teaching methodologies, because ...**

The monthly events are made part of students' learning experience outside the classroom (as the Café Culture events take place in the different venues in the town centre, not on campus).

**The project alters the way that I might structure future projects of a similar type, namely**

Working with the public sector is not easy – as they are bound by their strategic priorities, their limited budget and a rather bureaucratic decision-making structure

**The project generates income, namely from ....**

The project itself does not generate income (it is not constructed as such; we have discussed several times the possibility to introduce fees for participants, even very modest sums, but this goes against the ethos of Café Culture).

**Your motivation to discuss this example in strand 1 in a European context :**

This is an example of a partnership between (a) an educational institution and (b) local public sector, benefiting not only the two partners and students, but also many local creative professionals who attend and contribute.

**Relevant perspectives for discussion: the (inter)cultural/social, industrial, educational impact ...**

From an educational viewpoint, Café Culture provides MA students with a different type of learning experience

**Proposed items for discussion :**

- (a) the benefits of networking and networking skills for students and graduates
- (b) the difficulty (impossibility?) to sustain some creative partnerships, should partners' budgets be cut for any reason

**The example could produce paper/live results for the symposium intercultural dialogue in Göteborg, oct 2008:**

it has been so successful locally (in Winchester) that other towns in the region have now decided to create their own local version, following the model that we have pioneered

**See you in Göteborg**

