

ON THE *move*

Sharing experience
on the Bologna Process
in the arts



The Arts in the future European Higher Education Area

We have come a long way since the Bologna Declaration was published in June 1999. Realising the European Higher Education Area is not just a question of national Ministers of Education coming together, having shared visions and demanding changes. It requires hard work by Schools and Universities in restructuring curricula, developing new innovative programmes and surviving within current constraints and changes (local, national and international) in the higher education system, the rapidly changing employment market and a competitive global economy. In a number of countries the required implementation of the two-cycle structure (undergraduate and postgraduate levels) still causes problems and confusion in arts education.

The **Bologna** process goes hand in hand with other significant changes that deeply affect higher arts education. The boundaries of academic and professional training are rapidly becoming blurred. Increasingly art schools become universities or acquire university status and the long-term impact of this development may be even more significant than Bologna driven transformations.

Let me briefly share with you some of the lessons learnt in working on **Bologna** issues over the past four years. From a European perspective we have taken **Bologna** further as a way to rethink values, educational outcomes and quality, and as an incentive to develop mutual transparency, joint programmes, closer collaboration and mobility.

I would identify working method in the arts as pro-active and bottom-up, involving academic teaching staff as well as increasingly students and other stakeholders. Students made a significant difference at the ELIA/AEC **European Dialogue on Bologna in the Arts** held in Vienna in April 2003.

Outcomes of ELIA's thematic network research on **Bologna** include:

- We published a position paper on the impact of **Bologna** in the run-up to the Berlin Conference of Education Ministers in September 2003 - based on the distinctive qualities of higher arts education, in close collaboration with the European Association of Conservatoires (AEC) and other partners in the Socrates Thematic Network.
- We have become credible partners for national ministries, national and European politicians, the European Commission, the European University Association, EURASHE, the European **Tuning Project**, and European Quality Assurance agencies.
- Broad international working groups have been initiated in dance, fine art, and theatre - working on sets of competencies, distinguishing between the two cycles in higher arts education, and valuing diversity in content and approach. The AEC carried out the same exercise for music education.

- Quality and quality assurance is on our agenda and we are gradually working towards common points of reference for quality in a flexible framework. We are also working to provide consultative expertise to arts institutions to help prepare them for national accreditation procedures.
- We support a European Credit Transfer System (ECTS) based upon achievement of learning outcomes at specific levels of study, rather than for fixed periods of study or workloads. In a number of countries concerns regarding the introduction of ECTS in the arts still exist.
- In the field of student mobility we found that art students, more than most other disciplines, are quite mobile within Europe (Socrates) and worldwide, reflecting the growing international dimension of artistic professions. The outcomes of our Learning Abroad in the Arts project has been disseminated in a separate publication.
- An inventory of international Masters' programmes in arts disciplines has been compiled, offering potential for structural collaboration between institutions across Europe.

A self-conscious sector

The arts are often portrayed as a marginal sector within the vast higher education environment. But we should not forget that the arts represent some of the most influential contributors to the development of European cultures and a powerful source for economic growth in Europe. The cultures of Europe are a profound expression of our civilisation; it reflects what we are. The arts provide unique, creative modes of inquiry - ways of thinking, working, making and problem solving - which are of immense benefit to everyone. I am proud to be part of such a dynamic, diverse and forward-looking community within the European higher education area and I hope this handbook echoes this self-consciousness.

Bologna on the move

With the publication of this handbook the work of this phase of the ELIA Thematic Network has been completed, but it is not the end of the story. Hopefully it is a transition to a new phase in which actions should become much more specific in areas such as **learning and teaching, quality assurance and enhancement**, and especially **research** - in and through the arts. Since the Berlin Communiqué, research has become a major priority in higher education and we will definitely take up that challenge in the arts.

We see this handbook as 'a helping hand' from colleagues and outside experts sharing their visions, research, experience and ideas. I wish to thank all authors as well as the editors Lars Ebert and Truus Ophuysen from the ELIA Executive Office for their work. I thank the European Commission for their support and trust.

John Butler is President of the European League of Institutes of the Arts, ELIA representative in the Socrates Thematic Network Steering Committee and Head of Art at the University of Central England in Birmingham, UK.

ON THE MOVE

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Visions

'Where is the higher arts education vision on Bologna?' was asked at the European Dialogue of Bologna in the Arts, in Vienna April 2003. With increasing globalisation and competition, diminishing budgets for higher education, and all the Bologna transformations, art schools and universities face the challenge of changing without losing their specific character and mission to develop the creative potential of future artists. What chances and challenges in the Bologna process do external experts see? How do students assess the Bologna developments over the last years?



'The arts should focus on master's courses and on quality'

How is Bologna analysed in higher arts education? What should the sector do and not do? Answers to these questions are not that simple. Whom better to ask for advice than Dirk van Damme and Guy Aelterman, both having a special connection with the higher arts education sector? Dirk van Damme is a renowned international expert, general director of the Flemish Rectors' Conference, professor at the Ghent University and special advisor to the Flemish Minister of Education for the implementation of the Bologna Declaration. Guy Aelterman is director of the 'Hogeschool Gent', which is the co-ordinator of the Thematic Network in the arts. Truus Ophuysen and Lars Ebert, editors of this handbook, interviewed them in a Brussels restaurant.

The debate on Bologna is always about either diversity or harmonisation. A false or a real contradiction?

Dirk van Damme: I think the problem is connected to the various words used in describing the Bologna objectives. Due to political tensions, ministers hesitated to indicate very clearly what the word 'convergence' really implied. For me, harmonisation is not the right word to describe what Bologna is about. Convergence is better, and much more bottom up. Independent nations and autonomous institutions are working together to arrive at a stage where degrees are comparable and compatible and that is very central. I think another mistake is that the autonomy of the institutions was not stressed often enough in the early days of Bologna. The autonomy of institutions as regards curricula should be an unassailable concept in higher education. We don't need a state curriculum. Of course a relationship exists between what society demands as core elements of education, at primary and secondary school level as well as in higher education. I don't see major problems. Some institutions do what they think is important, others do what employers demand and some will develop a common basis with other institutions in the European space and in the European labour market. It is difficult for people to accept that there is that kind of tension. Similar discussions are going on about developing core sets of competencies that possibly can - but not always should be - translated into curricular convergence. Curricula can realise competencies in students in various ways and diversity is natural. What the TUNING project is doing in a number of disciplines is the right way of talking about learning outcomes and what should be achieved in order to make it sensible that we speak about European BAs and European MAs.

I always compare it with the doctoral degree. There has never been a problem with understanding what a doctoral degree is. We should come to the same kind of understanding about the BA/MA level. It will be a basic, and certainly also vague, understanding of the level of competencies we are speaking about. We have that understanding for the doctoral level. We know what kind of analytical and conceptual skills or competencies a competent person on that level has. That was the original goal of the Dublin

descriptors to have such a description. It is different from decision-making processes in accreditation, where you need much more detailed protocols.

Guy Aelterman: My fear is that people will fall back into very simple means of assessing the differences in programmes or curricula. If you say four years or five years, or even 240 or 300 ECTS credits: that is a very crude measure. I do not believe that differences are as fundamental as people think. At least it will take another five years to really evaluate whether we have achieved something, which is more readable, comparable and compatible. Many people think too simply about recognition issues. It is very difficult to achieve. But we will perhaps speak a common language, speak about course descriptors and about common criteria for evaluating BA and MA programmes. So it is a slow process. Some people say it is too radical. Others say it is not solving anything. I personally think that we should be able to transfer more competencies from the national to the European level. Then the next step will be possible. I am afraid that a lot of countries are not prepared to give the European level real competencies in education. That is still a very sensitive field.

Bologna is implemented in different ways in the various signatory countries. Sometimes it seems to be just another way of economising, and cutting the number of years of study.

Dirk van Damme: I think first of all that in a number of countries the length of studies could be shorter. In Italy and Germany training trajectories exist up to 27/28 years of age! That is not acceptable from a societal point of view or from an individual point of view. Young people should be economically independent much earlier. It is a problem to keep that transition period very long. I am a defender of the concept of the 'active welfare state'. We have to stimulate people to be active for a longer period of their lives. I also believe in the idea of lifelong learning. There should be a smoother transition between learning and working but with many opportunities for lifelong learning or training periods during professional careers. It is about how to organise learning and working in one's lifetime and that is one of the fundamental issues in the debate. In countries like the UK and The Netherlands 80% of students have part-time jobs. So it is an illusion to have students at the age of 22 who are studying full-time. But at the same time people at the age of 26/27 are still at universities failing to get a degree. The idea of an exit point after the first three years of study is not a bad idea.

What do you expect future developments in transnational education to be? Are you optimistic?

Dirk van Damme: All in all I am rather optimistic. People will understand each other's systems much better and that is the start. But other challenges are coming up, such as the GATS and market-driven developments in transnational education. Personally speaking I think in the next five years it will be about who is going to conquer the Chinese market. Countries like Germany and The Netherlands are looking at the enormous market of China.

Guy Aelterman: There is also a discussion about our internal market. Lots of young peop-

le from Asia go to America and tend to stay there. The same might happen with students from Europe. You lose more and more young men and women who can contribute to innovation and research. In most sciences it is already a 'must' to study in the USA for a period. And there is a discussion about whether you want people from the East of Europe and Asia to come to us and stay here. You could also see it only as a problem of what you simply call 'the market' given the fact that we do not have enough brains in Europe to maintain the capacity of innovation.

Dirk van Damme: I think that is a step, which has already been taken. Education is a tradable product and this is linked to the knowledge society and globalisation. If you have - purely economically speaking - a rate of return of 10, 15, 20 % on a higher education degree then it is worthwhile to invest in a degree. That means that the private investment is a very rational choice for a household and individuals. It is a rational decision for a Chinese family to invest a lot of money, sometimes more than a lifetime's earnings, in the education of a child in Europe or the United States. The return rate is 20 % or even more perhaps in China, and that goes also for other parts of the world. You have an enormous demand for higher education and that demand is not met by internal markets or by public education provided by the state only. You may regret that education is becoming connected with private investment. But I don't see a big difference between public and private investment. Of course I defend public investment as a priority, but that is a political point of view. The reality is that people invest a lot in education, especially in India, China, Brazil and other industrial states. The booming demand for education cannot be solved by states alone. The problem is to guarantee quality because emerging markets always have the difficulty of protecting consumers and providing value for money. There is a huge threat of 'diploma mills', degrees by email and other low-quality products. I do not think it is wise to resist the fact that education can be something in which you invest privately. The most sensible policy is to focus on quality. It is a failure that we have weak international instruments and institutions. That is the problem. We need real international competencies and international institutions in the field of education and that includes higher arts education.

The term 'international institution' came up several times.
What makes education international?

Guy Aelterman: You can have a national institution with international students, you can have an institution with several branches in different countries, and various models are possible. If you are working in a network, are you international or not? Are you international because your training is of an international nature? What can be observed is that students are moving in an international network, that research is being done in an international network? You could even think of virtual mobility. Many institutions are now more and more integrated in the globalised arena of science and education. I think that you can make a very sharp distinction between being international or not. Most professors use international handbooks, that is not an issue anymore. It is the international

dimension in what you are doing. If you have a lot of Chinese students at your university, are you international or not? I don't believe it is international to have many Chinese students at your university. The spirit, mentality and focus must be international. It is much more the international world of work and networking that counts.

What do you anticipate happening in the next few years? Is a good quality assurance system possible without too much bureaucracy? Can you describe the future pattern of internationalisation?

Dirk van Damme: We have just had the Berlin communiqué, which has put a lot of emphasis on quality, which in Prague was moved to the background. I am happy with that new development. But: what does it mean, what do we have to do? It also raises a lot of resistance and debate. It is very difficult to predict what is going to happen. Probably, the national dimension in quality assurance will remain very important. Not that I am happy with that but it is the reality. A national system has a lot of economic advantages. A European system is not yet feasible but systems of mutual recognition and corporation networks or consortia will develop on the European level. The main task is to start talking about what a good quality BA/MA programme is about. What are the characteristics, how do we assess them, are we using protocols at various levels to establish quality and are we capable of putting more emphasis on the internal quality culture of institutions? That will be the debate in the years to come.

That quality assurance has a certain level of bureaucracy is unavoidable. In education we very easily speak about bureaucracy but we have no idea what a real formal organisation is like. Many teachers feel their autonomy is threatened the moment one person comes in and questions what they are doing. Sensitivity is very high. In industry or production it is considered normal that 5 - 10% of the budget is spent on quality control. In higher education we already see it as a problem if 2% is spent on quality assurance.

Guy Aelterman: The basic questions for higher arts education are not different from anywhere else. Do you have a good relationship between input criteria, the quality of your professors and that of your curricula? Do you have all the core elements? Can you produce enough evidence? Do you have sufficient buildings? What are the real learning outcomes of the students? To see the relationship between these questions is very difficult, especially for higher arts education where assessment and evaluation is possibly less transparent. The main problem of quality assurance - including in arts education - is the focus on input and process criteria. We suppose that all this will automatically lead to high quality outcomes. And if we knew more about how educational processes work we could have less onerous procedures.

What would you advise arts institutions to do or not to do in relation to Bologna?

Dirk van Damme: A major problem in the field of arts education is at the MA level because it is not clearly defined. I think that is one of the most difficult issues, probably even more difficult than the doctoral degree in the arts. Nevertheless, it would be sensible to develop shared ideas about different types of masters' courses in the arts and to develop a strong, high-quality courses, either developed in a partnership or as a separate institution. Look at the definition the Dublin descriptors gave: A master is capable of doing something autonomous. He can maintain his autonomous expertise in an insecure environment, which he can handle. A BA is not capable of conceptualising in an insecure environment. I think that can be transplanted to the arts without big problems.

Guy Aelterman: Sometimes it is easier to define research in the music sector than in fine art. We can say there is a component of research, which I don't see in fine art. You can also see it within theatre education. They make an analysis of theatre systems for instance. The problem with research is that a lot of people in the arts seem to think that the creativity of an artist is the same as research. They don't believe that you need methodology and a written proof. Personally I believe that research needs a written proof. You can be a very creative painter but that is not the same as doing a PhD or a scientific paper.

Dirk van Damme: Looking from the perspective of an association of institutions, I would focus on quality, because if you are discussing quality you are discussing all other elements as well. It is not an easy thing, because entering the debate on quality or the idea of doing peer reviews needs a strong organisation, especially if you are a membership organisation. It has to be supported by a strong will to achieve some common understanding, and I am not entirely sure that in the field of arts that strong will is there to have a common understanding. The strange thing in the arts is that a European or international labour market already exists, much more than in any other discipline. You should further analyse how to exploit that enormous advantage.

A Look through the Window

The Bologna process and arts education in Europe: opportunities for reform

The ongoing Bologna process is an opportunity to reconsider arts education in a thorough manner, in many places for the first time after 1968, when a cultural revolution and the anti-authoritarian outburst of that remarkable spring inspired a thorough overhaul. What we have seen afterwards was predominantly a series of piecemeal, band-aid reforms and small improvements, pushed through in endless committee sessions, without vision and enthusiasm but rather as some minimalist evolutionary betterment. Now there is a chance to reconsider the traditionalist core and deeply entrenched premises of arts education, some of which were drawn from the 19th century pedagogic practice and romantic assumptions about art, artists, beauty and truth.

Inter-disciplinarity

A precious opportunity occurs to strengthen the overwhelmingly thin academic dimension of arts education, often reduced to some historic exploration of an art form or discipline, and to introduce thoroughly updated theoretical concepts and paradigms. The development of analytical and discursive skills – and not only of their craft, voice, body, instrument – could be placed in the centre of the curriculum, together with information processing skills and basic research techniques. Elementary business and marketing know how is needed in order to prepare students for artistic and art-related professions in the information age and in the networking society¹. Students need to acquire analytical, discursive and argumentative skills in order to survive professionally in a society where the place and the role of the arts and of the artists are not self-evident. This role needs to be constantly reiterated and redefined in shifting economic and political circumstances, and in all their complexity and risk-taking explained to civil servants and politicians who cannot any longer be assumed to be art cognoscenti.

Assumptions about clearly defined boundaries among artistic disciplines are being questioned. In all artistic domains the need exists to reassert the contextual value of artistic practice and to draw links between one's own primary domain and that of others. This process opens up venues for interdisciplinary pursuits on the basis of connecting concepts, common materials, procedures and presentation platforms. Inter-disciplinarity needs to be carried further, beyond the artistic realms, to encompass linkages between artistic and scientific disciplines. This means the study of scientific paradigms as a challenge for artistic creation and of artistic metaphors. Increasingly, artists and scientists work together and increasingly, the material and equipment artists use in their daily practice rely on a scientific basis. Artists borrow key ingredients of scientific inquiry: working hypothesis, role of external circumstances, phasing of the process, experimentation, repetition,

Manuel Castells,
The Rise of the Network
Society, part 2 of The
Information Age:
Economy, Society and
Culture. Oxford, 1996



observation, protracted monitoring, alternation of variables, analysis of results. Those ingredients have entered the core of contemporary artistic work. Simultaneously scientists value intuition and imagination and rely on metaphors to explain their pursuits.

Cultural context

For students an understanding of the entire cultural dimension of society is needed to be able to find his/her way among the shifts and twists of the contemporary world. This also includes the capacity to read the cultural infrastructure as a text and interpret it adequately in terms of opportunities, limitations and contradictions. They need to find ways to manage the tensions between institutional and non-institutional culture, artistic creativity and cultural industries, experiment and innovation versus commercial aspects. Major movements concerning gender, human rights and the environment often engulf contemporary artists. They need to include in their own understanding of society disadvantaged groups that embody ongoing demographic shifts, socio-economic stratification, and post-industrial transition of Europe.

Mobility

Alternations in the sequencing of studies that the Bologna process envisages offer a precious opportunity to reconsider the pedagogical paradigms of arts education and especially the student/ tutor relation and all its anachronistic features. In essence, this relationship has medieval roots of master/apprentice and has served over the centuries to perpetuate artistic myths and pedagogical ideologies. What could alter this relationship is the prospect of enhanced mobility of both students and faculty, so that arts students work with several teachers and hopefully change the institution and the set-up if and when continuing with the master sequence. Enhanced mobility opens space for more short-term artists in residence schemes, integrating them as temporary tutors and teachers. The consequence will be a more dynamic faculty composition as well as a fluctuating student body, of some people going away and coming in each semester and changing the composition of classes and seminars.

Amazingly, one encounters among colleagues the naïve expectation that the BA and MA sequence will somehow grow into each other and that they will not become two autonomous pedagogical experiences. The assumption is that the split will remain formal and that most students will simply stay after their BA to get their MA in continuity at the same school. Why would students do that if they can choose, go away, explore new artistic and pedagogical climates, and take their grants along? They will go away and many will prefer to put some years of intensive practice in between their BA and MA. Only MA courses designed with originality offering specific features or idiosyncratic combinations and fusion will be able to compete for students coming in from elsewhere. Efforts to construct international MA programmes in collaborative ventures of some schools did not always work out because of differences in systems, credits, loads and calendars making the templates in fact incompatible or difficult to follow.

Employability

The Bologna process carries in its initial premises a shade of a neo-liberal ideology of market enlargement for specific educational services. Assumptions about the inherent benefits of mobility of goods and consumers, are applied to the pedagogical practice, in a striving to enhance the competitiveness of the European educational market worldwide, match the US competition, and attract students from other continents, especially Asia. Fears are being voiced that creativity and originality of arts students will suffer if employability is stressed. This is in principle possible but not self-evident. Overtly pragmatic tinkering with the curriculum in order to make students fit some short term employability niches will make them ill prepared to handle the socio-economic, technological and cultural shifts that they can expect to meet in their life time.

Intercultural competence

The Bologna process carries less risks of imposed uniformity and more advantages of transparent, coherent and mutually comparable diversity in quality. At the same time it is a major adventure in the enhancement of cultural diversity and management of a divergent student body and faculty. Before this cultural diversity can be achieved on a continental or intercontinental scale, it needs to be achieved on a local level. It should go hand in hand with recruitment strategies to ensure student enrolment and teaching appointments from cultural minorities living in the immediate surroundings of the school, and reflecting the cultural and demographic consequences that have affected most European countries. Only afterwards recruitment of foreign students and teachers could be credibly envisaged. But even if the statistics would indicate an achieved level of diversity, this won't be enough. Enhanced students' and teachers' mobility requires attention to the build-up of intercultural competence in the art training process. The starting point is the development of the intercultural competence of boards, academic staff and faculty, permeating the school policies and the curriculum. Just like the EU after the forthcoming enlargement, our art schools will - with the Bologna process - have to become more diverse and divergent in their subjects and thus function properly only if the critical level of intercultural competence is achieved. In nuce, this means the respect of all players for the others; a curiosity to explore and understand the specific cultural features of the others; and the expectation that intercultural communication, experimentation and creation will bring artistic inspiration and spiritual enrichment. In practice, one could expect that our art schools would become less regulated and uniform, more chaotic, unpredictable and surprising, while simultaneously striving to become more transparent and measurable with a set of broadly applicable indicators.

Multi-lingualism

In this expected diversity a risk of uniformity looms concerning the language(s) of instruction. If arts education has to be taught in English only, it will inevitably privilege its native speakers and favour the schools located in areas where English is widely spoken (UK, Northern Europe), causing inevitable resentment and rejection elsewhere. Therefore,



Bologna's success is dependent on the capacity of European governments and the EU to enhance a policy of multi-lingualism and integrate it in primary and secondary education. Students should leave high school with a decent knowledge of at least two European languages: English and another one and being capable of taking part in university education in those languages, adding a third language in the course of the BA. Then, and only then, will they be able to exercise their Bologna sanctioned mobility choosing from a range of universities in four languages of instruction for an MA.

European cultural space

In a political perspective, the Bologna process can be seen as a major trajectory of EU enlargement, bringing real integration of educational sequences and leading to the integration of national cultural realms. It shapes the perspective of a European cultural space – and reasserts the meaning of Europe as a cultural rather than just economic or monetary project. While the present article 151 of the EU Treaty – fortunately incorporated in the draft of the European Constitution –, explicitly excludes harmonisation of national cultural policies, the Bologna dynamics shape the perspective of an integrated, multiple public space of creativity, reflection and debate in Europe. It probably subverts the present dominance of national ideologies in the educational system, including arts education. The Bologna process will make it possible to train the shapers and driving forces of such a space outside the formulae of the national narratives of arts and arts history. It will induce a mentality of openness, curiosity, and respect for the other and the intercultural skills to engage in international cultural co-operation beyond identity obsessions and promotional governmental obsessions. Therefore, Bologna is crucial for the emergence of Europe as a cultural community.

Public diplomacy

Fortunately, the signatories of Bologna Declaration are not only the governments of the EU countries and the ten countries joining the EU in May 2004. It also includes governments of countries that are relegated to the long-term waiting room before taking off to EU membership in some remote future. The Bologna process can be seen as an ingredient in the EU cultural diplomacy whose importance has only risen after recent failures to articulate a common EU foreign and security policy. Immediate neighbours of the EU in Southeast Europe, Eastern Europe and Caucasus, who will remain for a long time outside its membership, are joining Bologna. In those zones and in the Southern Mediterranean, the transparency, mobility, diversity and dynamism of EHEA will exercise a strong appeal to young people and to educators. In those zones of poverty, isolation and turbulence, negative feelings of exclusion, anger, resentment and of colonial political, cultural, economic and military subjugation could be offset by the access and mobility prospects of the Bologna process. Of course, to open the arts schools to students from these countries extra funds are needed and they should be committed from all levels of public authorities and private sources. It is necessary to include the European Commission and the European Parliament in the Bologna process now feeling excluded or at

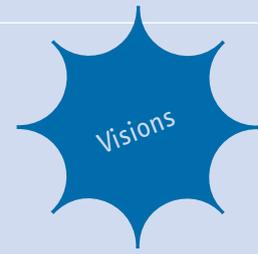
least marginalised. They, together with the ministry officials, national politicians should understand Bologna as an opportunity in engaging with the world beyond the EU in effective forms of public diplomacy, capable of replacing hatred, stereotypes and prejudice with dialogue, participation and creative collaboration.

Crossing national borders

The Bologna scenario is not just a technocratic reform or pedagogical overhaul but a process intending to shape and reshape Europe. It is comparable with dramatic shifts, such as when the medieval scholasticism yielded to the humanistic forces ushering the Renaissance or when the Enlightenment ideas permeated universities in the 18th century, or when major German research universities became a norm in the second half of the 19th century. This led to the excessive specialisation of knowledge and learning we are now trying to overcome through interdisciplinary linkages and engagements. More than forty years ago, Eugenio Barba, a young Southern Italian, came via Norway to Warsaw, lured by a grant to study film directing. He stumbled by chance on Jerzy Grotowski in the small Silesian town of Opole. In his memoir, *The Land of Ashes and Diamonds*, Barba describes how he neglected his film studies but became Grotowski's companion, pupil, acolyte, and world-wide propagandist before he became a theatre innovator on his own. In 2004 Barba will be celebrating 40 years of his Odin theatre, settled in the Danish town of Holstebro and will be touring worldwide. Barba's unsuccessful foray in the Warsaw Film Academy was the first of many intercultural explorative trips. But he learned Polish and while not fitting the rigid higher arts education system he found his place in the micro-system of Grotowski, on the margins of the Polish cultural realm of that time.

As the Bologna process gathers speed, thousands of young people will embark on arts studies abroad and find a much more intercultural sensitive and inclusive educational environment than Barba in 1961. Their arts education will equip them to explore the diversity of art practices, traditions and conditions around Europe and the world. Their exploration of this educational and artistic diversity will offer a strong counterpoint to the uniforming impact of economic globalisation driven by neo-liberal ideological precepts. As they develop their capacity to involve, engage, and move across borders of states and cultures, they will be working to emancipate the arts and arts education from the restraints and ideology of the national state. Their intercultural adventures will hopefully negate the self-constructed identity entrenchment that have contaminated arts education in the last two centuries and at the same time provide a resistant force to hypes and short-term silly fashions of the globalised cultural industry.

Dr. Dragan Klaić teaches cultural policy at the Faculty of Arts of the Leiden University. He is a Permanent Fellow of the Felix Meritis (Amsterdam) and President of the European Forum for the Arts and Heritage and author of books and articles. This text is based on his presentation at the European Dialogue on Bologna in the Arts, April 2003.





To change is to learn. To learn is to progress. A students point of view on the Bologna Process

The need to define higher arts education as a specific education gives us a whole new group of categories and suggestions for the definition of education itself. Arts education needs direct contact between professors and students, so there is a great possibility to learn from each other. The Bologna process allows this communication, making every individual an important part of education. A process is never completed, and its development always needs interpretation. This is a great chance for individuals to create new interesting systems, new methods for future education, a chance for students to actually get to know the true meaning of education, and the way it could look like.

The Bologna Process seems to be much more about tangible details than about forming a new philosophy of education. I believe that there could be a philosophy of the Bologna process giving both professors and students more opportunities for creative education, which is necessary especially in the field of the arts. The process must instruct educators as well as students how to create their own system. It is very important for students to have the possibility to choose various directions of pedagogical, theoretical, productive, and cross-disciplinary education. If a student, due to his individual character, can choose, this is also an opportunity for professors to organise their own curriculum. Also the need for the development of a critical opinion and creative thinking in art and education becomes more stimulated. The openness of the Bologna process is a chance for everybody who wants to create their own programmes.

As art changes through time, the arts education changes with it. Many new categories and dimensions are by now added to art and art education, such as cultural and social dimensions. The significance as well as the differences are great. Through defining and learning about these differences, we learn more about other peoples life and work, and about ourselves: art is then becoming life!

The true importance of mobility is that the world and people need to connect and to act together. Mobility is not just travelling and changing the learning environment. It has a complex meaning. Mobility is much about changing ourselves and trying to learn about others, with all that we feel is missing. To confront different people, and exchange life experience with them, to deal with new and different ideas, and in the end, to challenge ones point of view, are important ways of mobility. Today all students have the possibility to do mobility programs at least once during their study.

It is important to see the cross-disciplinary dimension of this system. There is a need to connect with other art disciplines and other sciences, so an adequate curriculum has to be created. The use of other sciences and knowledge is very important, but it should remain a choice of individuals. It can expand our horizons and ambitions, and we would learn about possibilities of future occupations. This includes the constitution of other universities, faculties and institutions that can provide new theoretical and practical knowledge. Learning outcomes would be expanded and combined into completely new ones. As one primary goal of the Bologna process is to keep all faculties different and authentic, it is possible to provide this kind of circulate co-operation.

As the reforms in higher education reach their final phase, a few problems appear. There are no more doubts about the process itself, rather about how changes will be made. Countries from eastern Europe are less developed, and more changes must be made while running out of time. Those countries have a lot to loose making this changes fast. There are small groups interested in prevention of this loss that includes «brain drain» of students and education staff, looking for a better place to learn and work.

Economically better developed countries are much more interesting. This causes a lack of interest to the others, which makes an equal exchange of staff, knowledge, students and everything else that is included in education impossible. I think that the European Union should work more on finding solutions for these problems, because all countries are equally interesting if they are given a chance to present themselves properly.

I believe in the Bologna process, because I believe in the importance of making changes and giving chances. Most of all, I believe in it because it is another step, that leads us to something new we have to face in the future. A lot of bits and pieces of the Bologna process provoke people to react. Instead of criticising a few details and working on a perfect system, I think we should focus on ourselves, and what we can do to improve education. To live is to change. To change is to learn. To learn is to progress.

Luka Kulic was born in 1981 in Novi Sad, Serbia, where he still lives. He is studying sculpture since 2001 at the Academy of Arts in Novi Sad and is involved with student activities and higher education reforms.



Assessing Quality

“More and more we realise that quality assurance is and will be a major element in the Bologna process,” said John Butler in his opening statement at the first working meeting in higher arts education ever, in Prague, May 2002. “There is no desire, or need to establish rigid standards or frameworks imposed by a central body with little consideration for locality and academic differences”. Self-evaluation was considered a welcome way forward in Prague. Is this still true, now that in almost all Bologna countries new accreditation-based quality assurance systems are being developed? American quality assurance expert Tom Phillips, working in Europe and the USA, connects external standards to internal realities of the arts institutions.



A Strategic View of Self-Evaluation

The Subject

In order to place self-evaluation in a strategic context, we must ask “why are we doing this, who benefits, and at what cost?” Most European institutions, whether their focus is on engineering or the arts, would say that they do self-evaluations for approval and funding. Perhaps some would mention self-evaluations as a management tool. Further on I will offer a few observations on how this applies to visual and performing arts education.

The term is broad, inclusive, and not very specific. The evaluation client(s) may be internal or external; they may want information for planning, decision-making, management or regulation. Different types of quality evaluations, formed by specific assessments, may be combined in a self-evaluation project. Massy identifies four types of quality evaluations, any of which could be organised by the institution or an external agency:

- 1 Programme review deals with the capacity to produce educational quality.
- 2 Academic audit deals with quality assurance and improvement processes.
- 3 Educational assessment evaluates the actual quality of teaching and learning, usually at the department or programme level. It examines programme goals, curricula, teaching and learning activities, classroom performance, and student feedback.
- 4 Outcome assessment considers student or graduate performance through surveys or behavioural observations, and may involve third parties such as employers.

We should not go too far with the idea of ‘self’. We may conduct our own evaluation, but this cannot be done in a vacuum. To provide decision-makers with useful information, a self-evaluation must connect external standards to internal realities. It must lead to a judgement: whether an institution, programme, or function meets both internal and competitive external standards. Institutional and faculty managers need to know the answer to that question in order to practice self-regulation.

Cost/Benefit Strategy

Some of our national QA systems demand self-evaluations at the institutional, faculty, and programme level. Regardless of the size or scope of the institution, all this requires the use of scarce resources. To obtain the greatest benefit without wasted effort, self-evaluations should be viewed in a strategic sense. Permit me to offer some basic premises for a self-evaluation strategy:

- 1 Self-evaluation is the primary instrument of self-accreditation, which is a precondition for successful external reviews and recognition.
- 2 Self-evaluation is a key element in an institutional strategy for quality management, including the development of a central information resource.
- 3 Any self-evaluation undertaken within the institution must help the institution to grow as a learning organisation.
- 4 A cost-efficient self-evaluation will produce information with multiple internal and external uses, ranging from internal management to external recognition.

This leads me to the concept of convergence – a well-conceived management information archive can support many functions – programme planning, marketing, ongoing management, internal and external review, and so forth.

Effective management depends on the ability to put good and timely information in the hands of competent staff. We consider a manager to be competent if he or she has access to information and uses it to good effect. Thus, we should use self-evaluations to generate the probative information that we attribute to a competent manager. One thing is certain, a self-evaluation cannot be cost-efficient when there is a lack of real support from top management: i.e., a license to ask probing and difficult questions; an expectation of participation and co-operation; a willingness to hear good and bad news (no kill the messenger behaviours, thank you); and a commitment to improvement. For all practical purposes, this is self-accreditation.

From self-evaluation to QA to accreditation

A decade of debate has produced some curious ideas about the merits (or demerits) of accreditation, one being that quality assurance centred on institutional audit and self-evaluation is less burdensome than formal third-party accreditation. Either way you have a policy, and with the addition of self-evaluation guidelines, you then have a policy instrument. If you want to see the real criteria for accreditation or approval, look at the information required in the self-evaluation. There lies the truth.

The United Kingdom has a highly-developed institutional audit system. Institutions must conduct periodic self-evaluations of their internal QA processes, and have this validated by visiting peers. This is just the tip of the iceberg. A self-evaluation will include a number of specific assessments. Faculties are expected to utilize external experts, and to conduct annual internal performance reviews of their programs. The institution and faculties must document the observance of national subject benchmarks and codes of practice. Eventually the self-evaluation must survive a critical validation by external peers, although the visits have been scaled down in recent years. Despite an emphasis on ‘self’ and protestations that this is not accreditation, the burden appears to be at least as great. I say this not as a criticism, but to make a point: quality assurance – whether internal or external – must change or create behaviours to be considered effective. The U.K. system is a singular example of how accountability can be shifted from compliance to self-management.

Quality assurance agencies the world over are faced with a conundrum: how to get institutions to do more with less. More than a few national agencies are facing reductions in their own operating budget, staff, and therefore, functions. Thus, we see a growing interest in self-regulation (with some form of accreditation to retain a modicum of control). This is one more reason to think of self-evaluation in terms of self-accreditation.

Assessing
Quality

Massy, William F (2003)
‘Putting Quality into
National QA systems’
keynote address in
Quality and Standards:
The National Perspective,
INQAHE conference.



No surprises and continuity

A self-evaluation should not be the first time that people are asked for input or feedback. Within the normal management process, each academic and support unit should set forth the objectives for which it is accountable and what will constitute proof of fulfilment. Each unit should be doing its own assessments to build a database for the eventual major self-evaluation.

Continuity can be lost in several ways, first, by defining programme objectives just before a major self-evaluation and then trying to retro-fit round pegs into square holes; second, using irrelevant or obsolete objectives as a basis for evaluation; and third, by adding new issues or objectives when an evaluation is already underway. These are tested and proven ways to produce a flawed evaluation after the deadline.

Time

To paraphrase one of Parkinson's Laws, a task will always expand to fill (if not exceed) the available time. The question is how to make the best use of limited time. One way to conserve time and to keep self-evaluations under control is to anticipate the information requirements of your evaluation clients and to generate that information within your normal management processes. So far so good, but on-time delivery will still depend on your ability to stay focused on the pertinent core questions.

Knowledge and capability

I recently set up an accreditation capability process at a Dutch university in order to prepare programmes both for internal review and national or international accreditation. To build a capacity for self-accreditation at programme level, I set up an interactive six-part self-evaluation process based upon a composite of QA/accreditation reporting requirements. The central question for the faculty was: "what do you need to know in order to plan, manage, and successfully demonstrate the quality of your programmes?"

The more progressive QA agencies simply turn that around, and ask for evidence of sound planning and management. You may have a drawer full of data, ready to drop into the next self-evaluation -- but what does the data actually describe? Does it go beyond the usual arbitrary standards and get into a substantive analysis of learning objectives and outcomes?

With all this in mind, I prepared a 'need to know' chart:

Need	Document the need for a programme, how was it determined, who was consulted, and the sources of information you relied upon
Clients	Analyse who the programme is intended to serve and discuss their needs
Programme Objectives	Translate the needs of students, graduates, employers, or market demands into specific programme objectives
Programme Outcomes and Coherence	<ul style="list-style-type: none"> Define the results that will confirm achievement of the programme objectives. (e.g. specific knowledge, intellectual skills, practical competencies, student & employer satisfaction, etc.) Define the intended results of each course and link those results to specific programme objectives.
Validation	Provide assessments showing that the key stakeholders deem the stated objectives and outcomes credible.
Academic Feasibility	<ul style="list-style-type: none"> Identify the courses, projects, and activities necessary to produce the intended results. State how many students are needed to operate the programme. Define the student preparation required for entry and success. Define the faculty and support staff required fulfilling the objectives. (numbers, background, language skills, etc.) Describe how and where the necessary staff will be obtained. Define the facilities, equipment, and any new acquisitions required running the programme successfully.
Financial Feasibility	<ul style="list-style-type: none"> Define the financial objectives of the programme. Estimate programme revenue & expense.
Market Feasibility	<ul style="list-style-type: none"> Define target markets in terms of location, size, and student capabilities. Identify and analyse your principal national & international competitors, including the characteristics of those deemed most relevant. Define the distinguishing features of your programme(s), the key elements of the student learning experience. Analyse the competitive advantages and disadvantages of the institution and your programme. State how you will exploit your strengths, offset your competitors' strengths, and exploit your competitors' weaknesses. Outline a marketing message and strategy.

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Course Descriptions	Modify the ECTS course information format to include objectives, outcomes, project or practical work, and means of assessment.
Quality Management & Improvement Procedures	<ul style="list-style-type: none"> • A faculty professional development process. • Internal and external assessments, connection to programme improvement. • Evidence of a working QM process. • A recruitment plan with selection or entry standards for the programme. • Responsibility for selection policy, actual selection, and procedure for validating selection standards. • Advising, tracking, and maintaining standards: Who is responsible, what are your policies and procedures, are they effective? • The information used to track student progress. • Policy & practices for corrective or remedial action. • Provisions for career advising and tracking alumni.
Institutional Support: in relation to programme objectives	<ul style="list-style-type: none"> • Finance and personnel. • Information Resources: electronic and library-based information assets. • Laboratories: space, equipment, and staff. • Requirements for new facilities, space, or equipment. • Leadership, institutional and faculty level.

This illustrates how accreditation concepts can be used to organise and keep a self-evaluation in sharp focus. Make no mistake, accreditation in one form or another is already part of the working environment.

Self-evaluation, institutional data, future demands

I analysed the information items that the faculties already had to produce, and what an institutional QA system or third party accreditation would add to their data load. The total came to 102 items, including 46 existing input/output indicators or objective descriptions.

The official self-evaluation protocol did not go into the competitive rationale and need for programmes, nor all that much into programme objectives and outcomes. We anticipated (correctly) that these issues would be raised in the new national accrediting framework. Thus, our internal self-evaluations had to be strengthened in several areas:

- Initial and continuing need analysis.
- Projected or actual feasibility (i.e., the competitive and market feasibility of proposed or existing programmes).
- The formulation of measurable objectives, demonstrable outcomes, and assessments.

- Coherence: linkage of objectives and outcomes to specific courses, projects, and activities.
- Quality management, including the use of assessments and provisions for improvement.
- Educational outcomes; numerical and qualitative assessments, especially external assessments involving graduates and employers.

Institutions for the visual and performing arts

There is a great deal of talk about competency-based education and evaluation, as if they are new discoveries. People tend to overlook the fact that Arts institutions have been in the 'competency business' for years. Arts faculties set objectives and define acceptable outcomes. Each of the arts has its own history, theory, and fundamentals to be mastered by every student. Every visual or performing arts program uses exhibits, performances, and expert panels to judge the synthesis of theory and technique. You could say almost the same things about engineering programs. My point is that with a few adaptations an arts institution can produce structured self-evaluations that will meet the goal of internal accreditation. If an institution can do that, it should be able to meet any external evaluation requirements that come along over the next few years.

To conclude: Up to this point I have talked about a strategic approach to self-evaluation – What is it? Who wants it? Why do it? What will it cost and what good will come of it? I will concede that ministries, funding authorities, or national evaluation agencies may give us little choice – but we should still be able to get the maximum institutional benefit from each evaluation, and at the lowest possible cost.

The value of information depends on what we make of it. Each self-evaluation is an opportunity to build an information base that can be used in a proactive and competitive manner. If it helps us to make needed changes, or to compete more effectively for students, funding, and grants, it is valuable.

Self-evaluation is a matter of finding the relevant standards, applying them, and bringing the results to bear in the management and improvement of institutions. When that occurs, it becomes an instrument for self-regulation and informed self-accreditation.

Tom Phillips is a programme manager at the Center for Higher Education Policy Studies (CHEPS) in the Netherlands. He is an American with work experience in U.S. accrediting agencies and technical societies as well as consulting and capacity-building projects in European higher education. His experience in professional visual and performing arts education includes ten years as senior admissions officer and student advisor at the State University of New York, College at Purchase.

Mr. Phillips can be contacted at: soutenir.ltd@verizon.net



Teaching and Learning

Over the years institutions and individual teachers have developed and tested approaches and techniques that have proved to be effective. In such a dynamic educational environment as the arts, methods are constantly on the move. We embrace new technologies as creative tools, digitalise learning material and experiment with e learning. International exchange and collaboration, the Bologna process and restructuring of curricula leads to rethinking of educational processes. Exchange about values and techniques of learning, teaching, assessment and performance is instrumental on the way to further transparency. The ELIA-AEC Bologna position paper identified qualities that make teaching and learning in the arts a unique and different experience. A better understanding of each other's terminology, approach, method and assessment will support both students and teachers in their choices and therefore it is essential to incorporate the teaching and learning focus in our further work.



When you use the term teaching, what do you mean?

I am a professionally trained teacher and researcher into learning, who now practices as a design tutor. I believe in teaching as a profession in Higher Education and as such it can and should be informed by pedagogic theory, especially now in the face of well reported current changes in Higher Education and its student intake. As summed up

¹ Group for Learning by GLAD¹ there are current key questions that ‘cannot be avoided’:

- in Art and Design • Professionalising Art and Design educators
- Conference Report • Alternative paradigms for learning
- ‘At the Watershed: • Assessing creativity objectively
- Succeeding with 50%’ • Defining excellence in the students’ experience
- Wood A (ed), University • Rethinking the curriculum



How far Art and Design educators enquire into and reflect on the research associated with Art and Design pedagogy is a moot point. What I find intriguing is how to apply what research there is and to know with what purpose. I am going to briefly describe the ‘paradigm for learning’ I refer to and then describe two activities; one at the student level and one at the tutor level. My position is that within the massive and broad levels of change in Higher Education there are still subtle and incisive practices that can really inform work at the classroom level.

To help theorise and conceptualise my own practice I refer to Biggs’ systems model of education, a simplified version of which is shown in figure 1. Biggs² proposed the ‘pre-sage, process, product’ or ‘3P Model’ of classroom based activity, in which the by now well know aspects of student psychology (approach to study, orientation to learning and conception of learning) interact with the teaching context to yield different outcomes. The classroom and immediate institutional contexts are shown nesting inside wider, local, national and international contexts. The system has many perception dependent variables such as our perception of students, of learning, of teaching; their perception of us, of their learning, of assessment, and of feedback and so on. Assessment is often seen as one of the most significant variables impacting on student perception. Student perceptions of the context have a much more significant impact on learning outcomes than prior achievement. Student and teacher perceptions are therefore all important in the quality of outcomes achieved.

² Biggs JB, Teaching for Quality Learning at University SRHE and Open University Press, Buckingham

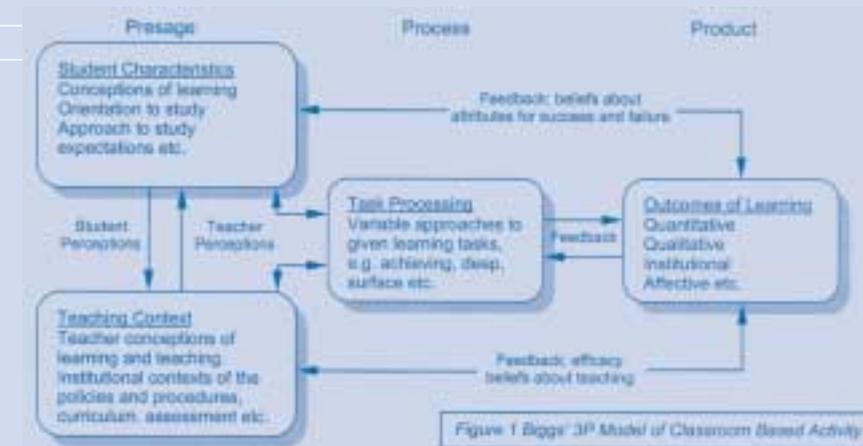


Figure 1 Biggs' 3P Model of Classroom Based Activity

Perception, concepts and prepositions are at the heart of our work. As educators we enquire into and challenge student concepts and proposals about art and design as a matter of course. Much of this is dialogue based. We assume that a kind of Socratic process is taking place. Indeed we make assumptions all the time about what teaching, learning and assessment are. It is impossible to teach without doing so. As an antidote to that assumption I urge you to consider the question, “When you use the term ‘teaching’, what do you mean?” This adheres to the theory that just as learners have qualitatively different conceptions of learning, then tutors have qualitatively different conceptions of teaching and all it entails³. The two are inextricably linked and if we are to intervene into the psychology of student learning then we had better know something about it and our own assumptions. Here is a technique I have tried:

Email your colleagues and ask them, “When you use the term ‘teaching’, what do you mean?” Be prepared for ongoing philosophical discussions and a range of different explanations and concepts.

I have been collecting responses to this question in an attempt illustrate and prompt discussion about some of the differing ways in which my colleagues conceive of their profession. It is a subtle but powerful tool for simply promoting the reflection central to the formation of good teaching. Simply asking the question permits reflection. Here are some examples of the variety of responses received:

- ‘Creating conditions where students are stimulated to largely learn for themselves’ -
- ‘Active delivery’ - ‘Presenting information’ - ‘Enabling students to learn’ - ‘Teaching means to bring out (rather than) stuff in... I usually do as much stuffing as possible’ -
- ‘As a moving target depending on the customer’ - ‘Teaching is an interchange of ideas in both directions, in which the teacher checks the effectiveness of the process’ - ‘I do not teach, I would like to think I facilitate learning and share knowledge’ - ‘A mixture of sophist practice and Socratic debate’ - ‘A mental and physical space for them to learn in’ - ‘I’m a designer working in an art school, encouraging students to engage with a subject by being a designer – teaching is perhaps a by-product of my activities’, and finally, but most incisively, ‘I find the word slightly empty without a context’.



³ For a useful overview by one of the original authors of the theory see Trigwell K (2003): <http://www2.warwick.ac.uk/services/cap/resources/forum/archive/issue24/approach/>

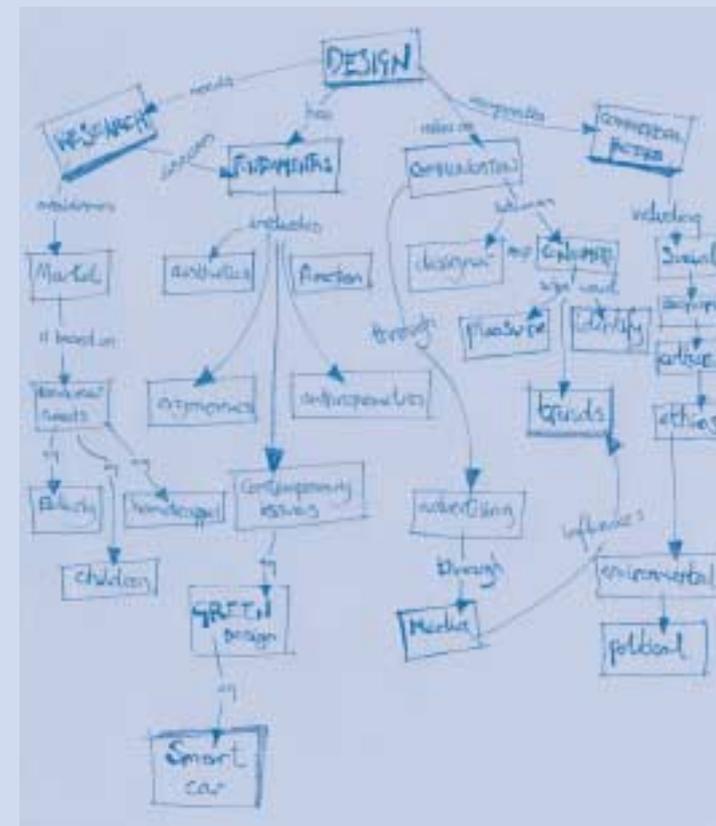
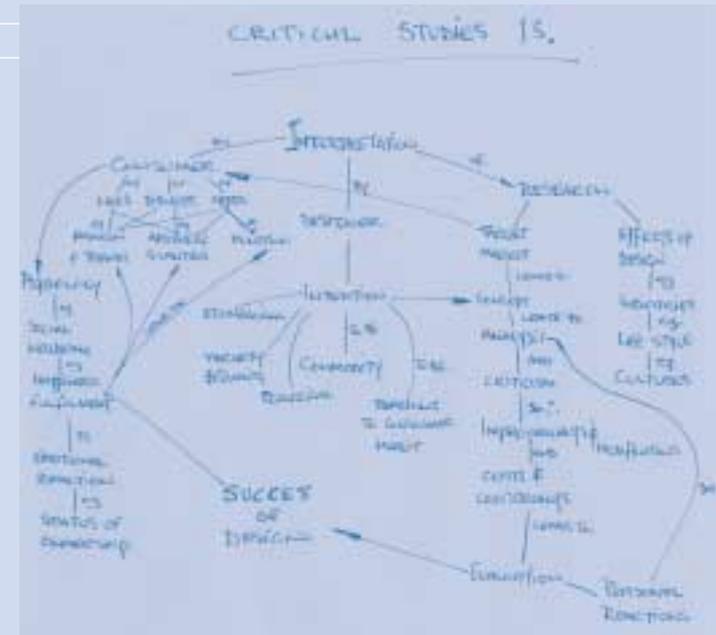
This is my point; teaching is a context based activity and whilst theory can and does help explain the context, it is not until we actively try out ideas, testing our assumptions and reflecting, that the theory starts to mean something and is applied. We often talk of 'theory into practice, practice into theory' with our students. I suggest that we should do no less with our own teaching.

This is especially important as quite naturally, some institutions such as my own, are moving toward so called, 'learning to learn' or other group level interventions as a reaction to 'widening participation' and an increasingly diverse intake. They are looking to intervene into student psychologies with moves toward longer induction periods, perhaps including exercises aimed at developing study skills and strategies. Colleagues perceive problems with 'instrumental' students, 'surface approaches to study' and a variety of 'orientations' held by students towards their education. Whilst it is encouraging those institutions consider the pedagogy of their subject areas and practice, it is easy to forget the powerful contextual factors at work within the classroom system. It is easy to forget the varied approaches of staff and the positions they occupy relative to teaching and learning, some of it received wisdom and more akin to tradition than a more professionally informed approach. Perhaps as a consequence, 'learning to learn' can take on a deficit correction position that focuses on the student alone, and more often on a group of students, rather than the individual.

I advocate that there are methods tutors might apply within the contexts of their own subject that start with what the student has, rather than does not have. This technique, modified from Novak and Gowin⁴ shows how what might have been a simple didactic exercise can be turned into a deep learning experience. In the example below, level one students in their first week of study, are considering the nature of design and critical analysis:

Obtain and reproduce for each student a passage of text related to the subject or concepts you are concerned with. Following a discussion establishing what concepts and propositions are, ask students to read the passage on their own, highlighting concepts they consider important. Get students into pairs to compare their lists. Get them into fours and ask them to pool their findings to produce a concept map, complete with annotated links between concepts, thus forming prepositions. Have the students display their maps to the rest of the cohort and discuss in plenary.

⁴ Novak JD and Gowin DB (1984) Learning How to Learn Cambridge University Press, Cambridge ISBN 0521319269



Figures 2 & 3 Examples of Hierarchical Student Concept Maps



This so-called pyramid exercise produced the examples shown below (figures 2 and 3). These maps are hierarchical with the most general concept at the top of the page. Through dialogue and discussion with their peers, the students have built their own memorable maps of the territory. The tutor input, other than to facilitate the exercise and join in with testing the propositions is light. The ownership of the 'knowledge' is firmly with the student.

This is learning with a clear outcome: to develop a personally negotiated map or concept of the subject. It is driven from the bottom up. I am not telling student what their subject is; they are discovering it for themselves. This type of exercise and concept of teaching and learning yields generic outcomes we all recognise and applaud: independence, psychological understanding, critical awareness, communication skills and so on. It intervenes into students' perceptions and concepts they hold of the subject, congruent with the systems model and informed by knowledge of how adults achieve deep level learning.

I have shown two very simple exercises that impact on student and tutor concepts and perceptions. Both are discussed as a plea to re-examine our assumptions and the micro-level practices they inform. It is here we will find many answers to improving the quality of student learning in an expanding system. Professionalising Art and Design education means using the professional tools of research and reflection as we work towards answering a bigger and yet unanswered question, "What is learning and teaching in Art and Design?" A review of the published literature associated with learning to teach Art and Design in Higher Education reveals a paucity of material in this area. What research there is into student learning is generalised. We can ask the big questions, but we seem reluctant to answer them at the discipline specific, student and tutor levels. In the new era of Higher Education it is only right that we should develop new pedagogies and paradigms. We need to develop our own concept maps showing how what we do relates to the psychology of student learning, as we understand it.

Dr Ian Solomonides, Nottingham Trent University, course leader for the BA Furniture and Product Design degree, researches in the area of the quality of student learning, approaches to curriculum design and the epistemology of art and design education.

New Technologies and Flexible Teaching Expectations, roles and support

Expectations and demands

The arrival of information technology as part of teaching has changed and is changing the work of teachers in Finland as well as in the rest of the world. The surrounding world, such as information society programmes, pedagogical forums, universities and their strategies has set new challenges and quantitative aims for the teaching profession. Within the next 2-3 years over half of the teachers will be using information and communication technology in their teaching in a way that is pedagogically sensible and suitable for their field in teaching situations. A part of the teaching personnel will then be specialised in applying information and communication technology into teaching as well as producing digital learning material. These pressures are particularly directed at the changes of the teachers' job description and the knowledge how to use web-based environments in research and teaching.

The research on models of technology and change in Higher Education which was done in Europe, USA and in Australia showed that the general picture is that there is much ICT in use, but not to replace traditional on-campus settings, rather to complement them. "Blended learning" using ICT (especially web-based systems) combined with lectures, books, and other traditional media is already the norm. The change seems to be slow, but moving toward more flexibility. The teachers are working more because of ICT use, because of new roles and new demands, but with little institutional recognition.

New Roles

The Finnish research group from Helsinki University interviewed 13 teachers at six Universities in Finland. This research focused on how ICT skills were evaluated by teachers themselves, what kind of support they would like to have and, what kind of support is available using theoretic roles of teachers as a framework.

Beside these theoretic models also the surrounding society and universities set their own general skill expectations:

- 1 General pedagogical and web oriented pedagogical skills.
- 2 Work as a specialist, which means supporter of the learning process as well as tutoring and mentoring.
- 3 Information technology skills.
- 4 Skills to make learning material on the web, awareness of copyrights.
- 5 "Information reading" skills.
- 6 Control of change, teamwork skills and acting as a specialist in the own discipline.



The most interesting results of this research are how teachers themselves described their own expectations for their work.

- 1 Control of change.
- 2 Awareness of expectations of the surrounding world.
- 3 Online presence.
- 4 Time management.
- 5 The Role of the educator.
- 6 Information retrieval.
- 7 Having tools and skills to choose suitable media for different purposes.

Support Services for teachers

The teachers' demands for themselves are hard and in Finland several solutions have been done to help them: the services in the web, different kinds of support and ICT training. The Finnish Virtual University (FVU) offers many different kinds of online services for the teachers. The aim of the FVU activities is to support the development of competence and quality in multiform and online education in Finnish universities, as well as to promote the co-operative production of courses by academic subject networks combining the resources of researchers and teachers at different universities. The freely accessible services of this are targeted at all departments, individuals and networks producing education and educational material.

These include:

The Teachers toolbox

Online tools for designing and producing multiform and e-learning courses. The teachers toolbox includes web-based tools and material for designing and producing online education. Educational material and copyright issues is a set of pages including material to support drafting copyright agreements for self-produced material, and information on how to use and gain permission to use existing electronic materials.

Publishing a course is a set of pages enabling teachers and administrative staff of Finnish universities to add courses to the FVU course supply, if these courses are open to students at other Finnish universities. The pages include instructions for adding courses and for updating course information. The search function of the course supply enables anyone who is interested to find out about the education available through the FVU portal.

ICT training is a set of pages providing links to support services for educational information and communication technology use, to units involved in FVU activities and educational development, and to the sites of national ICT training providers. University IT departments can be accessed through the list of links on the ICT menu on the front page of the FVU portal.

The Academic Forum is a discussion forum for the university community and includes subject-specific discussion groups. Users can also initiate their own discussion groups.

The Finnish Social Science Data Archive is a service including archives of research data sets for use in social science research, education and related information services. The research methods web resource (MOTV) includes guidebooks on research and methods of analysis, an SPSS learning environment, as well as practice data sets for use in methods courses. Beside these services, the FVU portal includes tools for evaluation, for choosing a suitable learning environment and for evaluating usability.

All Finnish Universities and their learning support centers or virtual university units publish their own support materials, arrange ICT training for teachers and are responsible for pedagogical and technical support.

In conclusion

Due to new demands of using information and communication technology in teaching, the workload of teachers has increased. Also the expectations of the profession about the quality of use of information technology have grown. On the other hand tools and training have been produced to raise skill levels. How do we maintain the role of the teacher as an expert and content producer whilst devoting other forces to producing flexible teaching? By providing support the workload of the teacher does not grow excessively and time will be left for teaching. What I observe is that art university teachers need a lot of support when producing visual and multimedia material and not too much should be expected from them. Eva-Maria Hakola reports how this is done.

This article is based on two main references:

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the University of Helsinki
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The Finnish Virtual University
www.virtuaaliyliopisto.fi

Leena Koskinen, Project Manager Virtual University Unit
University of Art and Design Helsinki
<http://www2.uiah.fi/virtu>



Developing and implementing digital course material

The Virtual University unit offers teachers a “one window service”. From one place they can ask support for personal professional development, supportive course planning and for producing material. In productions VIRTU is responsible for production plans, scheduling, realisation and supervision.

The key person in the support model is the producer. Their expertise includes pedagogy and teaching methods, the use of knowledge and communication technology and an awareness how to design for digital teaching and learning materials (usability, access...). The producer also has an understanding of art and design education and content. From this perspective the producer can support and help teachers in developing and planning work and is responsible for producing digital learning material. Teachers act as content experts in this process. The production team bringing together different talents and skills realises the materials and the producer leads the production team.

Art and design teaching needs are specific. Also it is important to offer tailored personal support. Teachers are very busy in their daily teaching work and it is difficult to get them to commit to training. We do believe that we get better quality and quicker results if the teacher operates as an expert of his/her teaching area and content and leaves the production of the material to the production team. Often the material is specifically linked to the teacher but we also have independent material fit for general use and for different departments' needs.

Sometimes realising learning material is part of the course content and then students do the work while VIRTU helps them together with the teachers. Teachers who have all knowledge and skills plan and realise their own course and digital materials. For these teachers VIRTU offers user support for the learning environment or for publishing their material on the web. VIRTU may also lend equipment for content creation. It is also possible for the teacher to point out experienced students who can make materials and VIRTU then provides support and takes care of the project. The teacher acts as an instructor then checks the content.

The production process

Every production starts from chaos. In the process we try to find a more structured form for the whole matter. Typically, the producer meets the teacher 1 to 3 times at the beginning to explore the different ideas and to understand the specific needs of the teacher, as well as her/his course. After these meetings the producer can make the first production plan. The teacher accepts, adds or corrects. Some other specialists may take part in this brainstorming process.

The most difficult part for the teacher is creating the content. She has to map out the content and collect material. The producer guides the teacher if necessary and helps the teacher to find a suitable structure for the course. After this the teacher is trained to use web tools and the production team produces the first version of the digital materials. The teacher checks the materials and changes if needed. After all this the course is ready for piloting.

The first time all this is done usually presents a problem for the teacher who has to change his or her mindset about teaching and learning. Compared to traditional face to face teaching and learning the planning for flexible or blended learning is very different

Redoing material, for a first time, takes approximately 80 to 160 hours work if the teacher is doing a 40 hours course. Completion takes about 2- 6 months and VIRTU is involved in all stages. After the pilot stage it becomes less time consuming but often after the first run improvements have to be made.

The hardest part is the pedagogical change. The teachers' as well as the students' role has to be rethought and courage is needed to tolerate the uncertainty in the beginning and of course to try new things. Students adjust more easily than teachers, for them the beginning is the most difficult. This can be made less strenuous with well-planned online tutor work and training and support. Teachers' feedback has been very positive and VIRTU will continue to provide these services.

Eva-Maria Hakola, Production Manager/Producer
Virtual University Unit University of Art and Design Helsinki
<http://www2.uiah.fi/virtu>

Core Competencies

Think of it as a ‘bureau de change’, through which different sector subjects, training traditions and cultures could negotiate equivalence, says John Perry from theatre education. Inspired by the emergence of the ‘Dublin-Descriptors’, which were considered far too general for the arts, cross-national study groups in Dance, Theatre and Fine Art education have identified sets of competencies for first and second cycle education in their disciplines. The AEC has undertaken the same activity in Music education. In the same period many schools were involved in similar exercises in their home country, which made discussions even more useful and timely. What do we mean by ‘learning outcomes’? It usually refers to a “set of competencies including knowledge, understanding and skills a graduate is expected to know, understand and demonstrate after the process of learning”.

The article about core competencies in dance education provides a good example of the work done on the description of core competencies so far. This work in progress will be debated in a much wider group of institutions in 2004 and revised again. Full discussion texts in different stages are being published on the website. The work done in the arts is close to the much larger ‘Tuning educational structures in Europe’ project, developed in a number of academic subjects.



Capturing the ‘variability’ in dance education in Europe

An example of defining core competencies

Shared wisdom

Our aim was to summarise the core competencies to be acquired in different phases of the studies distinguishing between a possible BA and MA cycle. It should be specific for dance education but sufficiently general to cover sub-disciplines and specialised courses. It should provide a tool to identify not only what we do the same, but also where the emphasis is different. In such a way it is part of a process towards further transparency, while respecting and valuing different approaches and contents, gradually contributing to the ‘shared wisdom’ of the dance education community in Europe.

The draft descriptions of the bachelors’ and of the masters’ phase in higher dance education written for and with colleagues are building on an exchange of views between colleagues within the ELIA Dance Section in the framework of the Bologna Thematic Network. This was done in two phases. Firstly, it involved a detailed comparison on similarities and differences between individual institutions from six different countries with very different approaches within the light of the Bologna Declaration leading to a report issued in 2001. This report presented similarities and differences in programmes, duration of studies and degree structures, study contents and approaches. It did not provide a full picture of higher dance education provision in Europe yet, but it presented an important first step forward in acquiring knowledge about higher dance education in Europe. In a second phase, the ELIA Dance Section worked on a qualitative approach developing descriptors for learning outcomes for the Bachelors’ and Masters’ phase, which were presented at the ‘European Dialogue on Bologna in the Arts’, in Vienna, April 2003 by Gun Roman, principal of the Danshögskolan Stockholm. Our discussions on the descriptors often ran in parallel with similar exercises either at our institutions or on a national level defining competencies for the different phases of dance education in higher education. Working on these descriptors made us rethink the essential outcomes of dance education and deepened mutual understanding of the programmes and pedagogic approaches we are developing. It also resulted in further discussions about assessment and evaluation of student performance. The last part of this text is proposing qualitative criteria for evaluating student work as a contribution to the further development of shared ideas about assessment.

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Core competencies for higher dance education in the first cycle, BA or graduate level

Core elements

- Training the body (dance technique)
- Choreography/composition/making
- Performing
- Improvisation
- Professional work placement
- Technical support (sound, site, lighting, costume)
- Critique (articulating critical views and ideas in both spoken and written form)
- Dance theory

Learning outcomes

By the end of the first or Bachelors’ cycle the student will have

- Demonstrated the ability to propose and create a body of work, which reveals originality of ideas and clarity of intentions, which also indicates a conceptual understanding and sympathy with the subject of Dance.
- Originated, developed, communicated and expressed concepts connected with their chosen area of study in Dance with flair and imagination and with a strong sense of a developing artistic identity.
- An understanding of the relationship between the creative and technical competence through sound dance performance organisation of the formal properties of Dance and its organising elements.

Evidence of study

By the end of the cycle students will have:

- Presented their work in various ways (written, live performance, documentation, portfolio) and been able to clearly articulate their intentions in their first language/English/style of movement language.
- Demonstrate that they have achieved a satisfactory level in all aspects of the course
- Meet deadlines
- Produce a body of work that demonstrates a disciplined and thorough enquiry
- Produce finished work that adheres to the intentions of the students’ programme of study

MA level requirements

The student:

- Has satisfied the requirements for achieving BA in Dance/or equivalent. This should include the demonstration of a potential in the individual student for further development in one or a combination of the BA core competencies. This will be identified in the application and interview process of the chosen MA route.
- Critical approach, further developed in writing in the form of a written dissertation 20/30,000 words



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- Choreography including further professional placement experience. Requiring written and live performance and documentation in video/CD-ROM format etc.
- Performing within a professional placement context and developing performing skills through experiencing a wider stylistic approach and attaining a level of competency in different forms. This might include folk dancing and popular dance forms

Core competencies for higher dance education in the second cycle, MA or postgraduate level

Develops specialisation and depth, selecting from the core competencies mentioned above.

Until now two forms of Masters' programmes have been developed through the ELIA Dance Section. One is a taught Masters course in Choreography (Leeds University and Fontys Dance Academy Tilburg) and a second one is a Masters by independent project (Duncan Centre Prague and Brighton University). Both forms include research methodology and require collaborative working methods. Other models are hopefully developed in the coming years.

Masters's degrees are awarded to students who have demonstrated:

- 1 A systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study, or area of professional practice (in dance).
- 2 A comprehensive understanding of techniques applicable to the own research or advanced scholarship.
- 3 Originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline (of Dance).
- 4 A conceptual understanding that enables the student to evaluate critically current research and advanced scholarship in the discipline (of Dance) and to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.

Typically, holders of an MA qualification will be able to:

- 1 Deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences.
- 2 Demonstrate self-direction and originality in tackling and solving problems.
- 3 Continue to advance their knowledge and understanding, and to develop new skills to a high level.
- 4 Will have the qualities and transferable skills necessary for employment requiring
 - the exercise of initiative and personal responsibility
 - decision-making in complex and unpredictable situations
 - the independent learning ability required for continuing professional development.

Assessment criteria, a contribution to further discussion

It is crucial to acknowledge that making choreography is not a practice that involves mythical subjectivity. It involves the use of choreographic "conventions and traditions of a particular time and place" (Hodgens 1988, p. 65). We are not looking for one theory of choreography, one set of principles, one set of practices but a diverse range, each appropriate to a certain style of dance, each relating to distinctive types of subject matter, treatments, forming processes and choices of movement.

The very idea of participating in a choreographic process requires the person to be aware of such cultural practice as making dances. This awareness makes choreographic practice necessarily a social process. Without the link to previous and currently existing principles and practices of choreography, a person who is organising bodies and bodily movement in time and space is simply not dealing with the art and craft of dance-making but something else.

Even in a case when a choreographer chooses to work against an existing tradition or to deconstruct a tradition, such practices by definition require a clear (sometimes not so clear) understanding about the tradition against which one is trying to work.

Criteria for evaluating compositional studies and individual works of choreography have to derive from the contextual framework from which the task or the artistic process derives from.

It is within a selection of themes that various problems are tackled in practice with the help of relevant choreographic and other theories that link to these themes. The criteria for evaluating the course work derive logically from the objectives and from the content of the course module.

In that sense, solving a choreographic task as a piece of course work requires that the student can demonstrate in his/her work understanding of the introduced concepts and ideas by applying them into his/her choreographic practice. It is the final piece of work, in one hand, and the process description, on the other hand, that provides the means for the teacher who evaluates and marks the work.

It is crucial for the teacher to understand what it is that the student perceives as a problem and what are the questions s/he is trying to solve during a particular learning process. Without understanding the framework where the student is located with his/her problems, questions, ideas and solutions, it is impossible to establish a common ground for informed tutoring or to any evaluative criteria objectively.

It could be argued that once these ideas are taken into consideration, it is possible to establish qualitative criteria for evaluating student work in a way that does not jeopardise the objectives of the course module nor the student's interpretative application of the learned knowledge in his/her artistic practice. It is necessary to emphasise, however, that very seldom a choreographed piece of work alone can show how a student who has choreographed it has made sense about the content of the course. Hence, a diary, a portfolio,



an essay or a verbal exchange is needed in order to understand how the student has actually constructed the new information into applicable knowledge in the learning process.

Based on this qualitative approach the following standard could be applied:

Pass with Distinction: Outstanding and excellent work – worthy a public display.

The work shows that the student has understood the objectives and the content of the course module. Moreover, the learned concepts/ideas/skills/methods are used in a way that produces a well-crafted piece of work where the structural logic, the content and the style are appropriate to the treatment of the subject.

Pass: Sound, competent work – worthy of development. The work shows that the student has understood the objectives and the content of the course module.

Fail: The student has misunderstood the objective and the content of the course module. The work does not apply the concepts, ideas, skills or methods that establish the core content of the course module or use of these concepts, ideas, skills or methods is highly inadequate.

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Gun Roman (Principal), **Kai Lehtikainen** (Head of Choreography) the University College of Dance, Stockholm, Sweden. **Kay Lynn**, Academic Programme Leader in Visual and performing Arts, University of Brighton, UK.

Theatre Bolognese?

Half way through a Mystery Cycle in the late fifteenth century, twenty-five devils were blown into the street, screaming and in flames, from Satan's arse. This moment - a triumph of site-specific theatre - was made possible by actors, carpenters, dancers, writers, engineers, musicians and alchemists working together- a demonstration of the multi-disciplinary nature of theatre, which survives to this day.

Theatre remains a complex art form and, by extension, presents a complex profile of education and training. The ELIA Theatre Sector includes stage acting and acting for the media, musical theatre, contemporary theatre practice, practical theatre arts, educational drama, community theatre, circus, cabaret, directing, dramaturgy, scenography, stage management, puppetry, mask and mime. 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. Within ELIA, it embraces all of the sector disciplines - fine art, design, music, dance and of course architecture, while actor training is the discipline unique to it.

Diverse approaches to theatre education replicate diversity in the art form. The spectrum runs from the many vocational traditions implying intensive training, tutor led study, high teacher and student contact, a training in skills and methodology within a tradition of craftsmanship, to the academic tradition that implies student led study, learning how to learn, lower tutor/student contact and emphasis on 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 colleagues do not want the Bologna process to produce Theatre Bolognese; in which the different ingredients only survive as an aftertaste. Theatre-makers know that coincidence, not logic, is the mother of creation, and that theatre is a crucible that renews and reinvents itself from apparently irreconcilable differences and anomalies.

Diversity of a more obstructive kind is to be found in the anomalous administrative frameworks that persist between the Bologna signatory countries. There is, for example, a lack of uniformity among the many theatre arts disciplines, and training requirements are not consistent between them. There remain differences in the time needed to achieve a given qualification – for example a BA in the United Kingdom takes 3 years, in Romania it takes 4 years. There is not yet a consistent relationship between academic level and professional accreditation. For example professional actor accreditation comes at BA level in Norway and at MA level in Germany.

Because the Bologna declaration requires that each signatory country meet the objectives in its own way, implementation varies from country to country. Paradoxically this creates

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further dislocation as countries move at different speeds and by different means - some through legislation, some by consent. Implementation is a separate and substantive variable in the Bologna process.

Beneath these administrative obstacles, however, mutual respect and understanding between providers is evident. Vocational and non-vocational theatre training is now regarded as a legitimate goal for Higher Education and almost all training is now delivered within a degree framework. In terms of assessment and admissions, all types of providers agree that acceptable evidence of learning should be broad, and that in this sector one 'learns by doing' at every level including at higher research levels. Theatre training promotes the notion of learning beyond the head, and has long understood and sought to assess kinetic, kinaesthetic and emotional intelligence alongside intellectual competence.

Furthermore, the diversity of the theatre sector is balanced by its great capacity to create communities - essential in this most social and sociable of arts. Fundamental to theatre is the ability to unify disparate disciplines, and to manage the multitude of creative and relationship opportunities that arise on the rehearsal floor. If there is a single core competency required of all theatre makers, it is the ability to collaborate and negotiate in rehearsal to develop performance. The sector is therefore likely to transcend the challenges that face it through the innate qualities of the people within it.

Of the many issues raised by Bologna, three are debated most regularly. The first is student mobility, often uncritically assumed to be a good idea. Many theatre sector providers, however, see student mobility at undergraduate level as a potential obstacle to learning. They believe that at this level students should be allowed to develop their craft competence in a single place with consistent tuition. This issue is felt more keenly by colleagues on the vocational than on the academic side of provision. The need to maintain a strong and developing peer group throughout undergraduate training is, however, felt across the sector. Theatre is, after all, a group art and a consistent and coherent group is a potent tool for learning and teaching. Staff exchange is preferred at undergraduate level. At Masters level and above, however, student mobility becomes desirable, perhaps even essential.

Research is also a major issue. The relationship between academic study and theatre practice is often an internal debate complicated by the political ties between research and university funding. Some colleagues still struggle to have practice-based research recognised and put on a par with academic literature. Beyond this debate, colleagues are concerned to keep research directly relevant to theatre practice, and genuinely affecting the evolution of contemporary theatre. There is concern that Bologna may fail to take the needs of practice-based study sufficiently into consideration.

Core competency is a third major issue. Because the theatre sector is by definition multi-disciplinary, attempts to create subject equivalence would simply articulate differences and split rather than unite it. It is important neither to constrain future innovation, nor threaten well-established methodologies by attempting a subject-based definition. In seeking notional equivalence, it is felt desirable to avoid subject competency, preferring to investigate generic levels of learning via descriptors agreed by a peer group of academics and practitioners drawn from all subject sectors.

These statements might be grouped under the general headings of knowledge, subject skills and transferable skills. They must be specific but sufficiently encompassing to permit a response from the great diversity of artists who comprise the sector.

Examples of 'knowledge' statements for theatre - graduates can:

- understand, evaluate and use texts, plans, or instructions appropriate to their specialism;
- understand, evaluate, select and use appropriate production and rehearsal methods;
- understand and explore different possibilities offered by a text, a scenario or plan, for production or performance.

Examples of 'subject skills' statements for theatre - graduates can:

- evidence the practical skills needed to realise practice based work;
- evidence that they are professionally skilled in their specialism;
- know how to develop texts scenarios and/or plans from page to stage.

Examples of 'transferable skills' for theatre - graduates can:

- work effectively and productively within a group;
- manage personal workloads, meet deadlines, negotiate and pursue goals with colleagues;
- evidence appropriate Information Technology skills and be aware of their application and potential.

Prospero is presently testing the usefulness of a wider set of learning statements in the context of European theatre training in a consultation with schools whose findings will be published on the website in due course.

Through such statements it may be possible to 'ring fence' providers who offer quite different theatre disciplines and approaches, but are similar in terms of the quality of their provision and the depth of learning they require. Providers within the ring fence would offer transferable credits, and individual courses would have to demonstrate, using a clear rationale, the means by which their students met the demands of the statements. Different disciplines and different training traditions within each discipline would find their own means of meeting these demands. Thus learning statements might constitute

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a bureau de change, through which different sector subjects, training traditions and cultures could negotiate equivalence.

Although Bologna is a matter of continuing debate between providers, the syllabus is not entirely in their gift since theatre training is exceptionally strongly linked to employability. Because course objectives for most programmes are aimed at placing graduates in work, the changing demands of the industry are likely to have as strong an influence on the sector's development as the Bologna process.

The traditional stage is unlikely to disappear, but theatre training will have to address those technological and social developments that add to graduate opportunities, for example the increasing opportunities for independent artists made possible by more accessible means of production – effectively the democratisation of film and television, and the growth of the internet as a virtual stage.

It is also becoming clear that the ability to communicate, to function effectively in a group, to tell an articulate story, to employ an effective persona – once regarded as the mere conceit of actors – are increasingly seen as mainstream educational key skills in a post-literate computer age.

The development of applied theatre, including its community and business settings, and the acknowledgement that the training carries a value added package of transferable skills, is inexorably changing the context of theatre training. Increasingly the theatre arts are seen as the imaginative powerhouse of a wider enterprise. This 'creative industry' is set to increase in size and influence throughout Europe and throughout this decade.

Although the theatre industry as yet lacks the self-confidence to take its place beside agriculture and manufacturing, staking its claim as a major international producer of wealth, the professionals who will eventually stand up for it are likely to be the students we are training today.

John Perry is the Head of Development and Partnerships at the ArtsEd London, and chairs the PROSPERO/ELIA theatre network. This text is based on his presentation given at the European Dialogue on Bologna in the arts, April 2003.

ECTS

In some countries ECTS is as simple as one mouse click to a conversion table from the national credit system to ECTS - 60 credits representing the workload of one year of study. In other countries it includes a major reorganisation of the curriculum and it is associated with concerns about harmonisation. The European Credit Transfer System, was developed by the European Commission in order to provide common procedures to guarantee academic recognition of studies abroad. It provides a simple way of measuring and comparing learning achievements and transferring them from one institution to another. In countries where no credit system exists the implementation causes quite a lot of concern. Anna Calvera from the University of Barcelona reports on her day-to-day experience reorganising the curriculum. She sees ECTS as a slow, steady and persevering activity of seducing and convincing colleagues, external partners and students.

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Where did it go well? Where did it go wrong?

Me in the jungle

The first time I heard about the Bologna declaration was two years ago, when the Dean of the Faculty proposed to me as Head of Studies to take the lead in the implementation of the experimental pilot plan for European convergence at the Faculty of Fine Art. The Faculty has been encouraged by the University to be one of its experimental centres in the process of adopting the ECTS system and, as a first step, to experience by everyday activity what it really means. I soon realised that Bologna meant a great opportunity to solve some historic issues. These were the lack of an officially recognised academic course for the studies of Design and Conservation and Restoration, which are both well defined professional profiles on the market and the organisation of teacher training in arts education. So, Bologna could also stimulate a study programme, which at present is hampered by academic structures, inappropriate for arts education. The Dean as well as the whole Board of Directors and Heads of Department shared my opinion.

The majority of us felt we could not miss the opportunity to work on what the ECTS system meant for practical teaching and for the reorganisation of the studies. The goal was perfectly clear; the path appeared to be hard, long and difficult. During two years of work with teachers from the Faculty, with colleagues from the Fine Art Faculties in Spain, and with European colleagues, I have lived through many difficult moments. I have witnessed critical debates on the background and underlying political intentions and have had to deal with internal political storms. Well then, put in order, this is my experience.

The first impression is that not everybody in Spain regards Bologna as a positive process. There is an abundance of reservations, criticisms and opposing reactions. This is one of the reasons why the process of adopting ECTS is a slow, steady and persevering activity of seducing and convincing colleagues, companions, co-workers, external partners and students. The latter absolutely must be involved in the process.

Differences between Spanish fine art education compared with the Bologna system

The duration of study of Fine Art in Spain varies between 4 and 5 years, which means between 314 (UB) and 360 credits/teacher (University Complutense of Madrid and University Castilla La Mancha). If completed, it is equivalent to the MA in other countries and grants access to the PhD level.

The main consequence of the Bologna process for Spain is to make higher education suitable for BA and MA levels and for quality control. For many teachers it is not easy to think in terms of two independent cycles, each of them with different objectives, contents, approaches and characteristics. Which levels correspond with the traditional attributes of

the university? If the BA cannot be compared to the old studies of 5 years, then what are they? Are they equivalent to the first cycles of the present studies? Is that where their generalist character derives from?

The Barcelona Fine Art Faculty annually accepts 490 students who enter with a certificate in arts or, if they have other certificates, by passing a specific skills test for entry. In the last year of study, the average number of students is approximately 350. This means a total of 1600 students in the institution, excluding those working on a doctoral degree or those attending postgraduate or masters' courses in the framework of private education. In compulsory subjects students' groups are quite large: 70 in the first two years up to a maximum of 50 in the last years. So the impression of mass education does have its basis. ECTS would allow to considerably reduce the number of students in the charge of each teacher, although, on the other hand, at the Barcelona Faculty of Fine Art the teacher/student ratio is not bad at all (approx.1/11).

The current study programme contains a number of compulsory core subjects during the whole study period. During the first year the objective is to display the distinct artistic techniques which can be studied at the Faculty of Barcelona and to initiate the students into the elementary aspects of art. From the second year on, the students can choose subjects, which allow specialisation and prepare the student to choose what is called 'curricular itinerary' in the third and fourth year. Throughout the studies, the proportion between compulsory and optional subjects is 40% to 60%, including credits which can be chosen freely. The curricular itineraries are either defined by professional specialisations (design, media and visual arts, arts education training, conservation and restoration) or by artistic techniques oriented towards cultivating arts (painting, sculpture, etching and printmaking, drawing). These can be studied at all Fine Art Faculties in Spain.

In this context one might observe that, with respect to the educational Bologna model announced by the Spanish ministry, the optional margin is reduced considerably in the BA so that the proportion between compulsory and optional subjects has been inverted. This does not seem to be the most adequate measure for fine art education. It shows another important issue, the debate on the common content of the study programme, which should be carried out together with partners from Spain and from Europe.

Back to the system at Barcelona Faculty. Only some curricular itineraries of the second half of the studies include education based on interdisciplinary studio work. The major part of the studies is divided in independent and fairly separated units called signatures (subjects). These are defined by the content or by the taught techniques. I have never managed to find an English word, which fits this concept that is so significant for the Spanish educational system. This may give an idea of the difficulties trying to find parallels to other higher educational systems with a view to harmonisation.



This rigid structure has not only led to confusion in the organisation of teaching spaces but has also created habits among teachers who tend to preserve and defend their disciplinary independence in terms of rooms and timetables. Optimists and those who think that interdisciplinary activity is characteristic for the arts, regard the ECTS system as a chance to change these structures. Pessimists and those who believe in specialisation, see ECTS as a threat to the specific working fields as independent and autonomous units. As ECTS puts the emphasis on the student's learning process, I would say that ECTS provides the opportunity to preserve - within the academic system - the interdisciplinary character of artistic work and the experimental way of learning based on trial and error.

These are only the easy aspects. Other facets of the ECTS system are more difficult to accept. It has become evident that Bologna asks for a change of mentality at various levels. First of all it involves a change of mentality among students who have to radically change their way of "being" at the Faculty and of organising their studies. The old system of starting to study shortly before the final exams does no longer work. Flexibility is requested from teachers who must give up using their teaching activity as the only criterion for the planning of lessons and must learn to work out a study programme from a student's perspective. Even more difficult is to learn to plan it in such a way that it can be done in a working day of eight hours of studio work, five days a week to be shared by all subjects of the year. And maybe one of the most difficult things to accept for many teachers is that natural selection is no longer a valid criterion in higher education.

Pilot for European convergence at the Fine Art Faculty

A first and important help came from University of Barcelona that issued clear guidelines how to proceed and what to do. These included:

- Bologna is an ongoing process of global transformation of the university. Many different jobs must be done in parallel and at the same time.
- As all is experimental, no changes can be made in relation to the present study programme: the work has to be done as it is presently organised. The experiments should help to collect objective data when working out future study programs for graduate and postgraduate degrees.
- In order to stimulate real and continuous change it is useful to start the process without establishing differences between students. So it was better to start with all first year groups at the same time. However, the necessity to experiment with other teaching formulas - such as tutorial action - recommended a start in the first year and then a gradual change in the other years, using natural fluctuation. Admittedly, this was not too well understood by many teachers, above all among the heads of the department.

- Three evaluation jobs had to be done in parallel: two internal and one external evaluation requiring the involvement of other authorities besides those of the Faculty. These included:

1 Evaluation of the present system applying the parameters of the ECTS system: it must be clear what is being done, what the objectives are and the results obtained.

2 Analysis of the insertion of graduates in Fine Arts in the labour market to develop and validate the professional profiles the Faculty prepares for and to find out what the market demands from these graduates.

3 Evaluation of the students' situation in the rest of Europe and establishing the parameters for a comparative study of study programs and educational systems serving as a reference model for the design of new common study programs in Spain, which can be harmonised with the rest of Europe. As the Ministry pointed out in documents for the implementation of Bologna this included a study of the demand, the debate on the degree of specialisation desired for the two Bologna levels and the definition of the criteria for evaluation of teaching quality.

Initial schedule for the pilot

1st semester 2002:

- Explanatory sessions to inform colleagues on European convergence and the pilot.
- Presentation of the calculation used to express the workload in teaching hours or ECTS credits. As an experiment, all subjects got the same value regardless of their teaching character: studio work, control and supervision of students' work/project, lectures of theoretical content, seminars, etc.
- Starting the revision of first year subjects converting them into study programmes to be applied in the following year.

2nd semester 2002 (1st semester of the academic year 2002-2003)

- Testing ECTS in the first year and the application in teaching programs.
- Presentation of the new system to students.
- Launch of the same process with teachers of the second year, both in compulsory and in optional subjects.

1st semester 2003 (2nd semester of the academic year 2002-2003)

- Evaluation of teachers' experience in the first year and correction of the teaching plans incorporating the results gained by experience.
- Preparation of the ECTS test application in the second year for the following year.

2nd semester 2003 (1st semester of the academic year 2003-2004)

- Launch of the pilot for the second year.
- Design and publication of the book containing the teaching plans for the first year.
- Approach to the process for the third year.
- Route towards completing the transformation of the entire study.

This was the initial plan but some incidents forced us to slow down. The most important reason is, without any doubt, that a change of mentality for everybody means a long and difficult process.

Where did it go wrong?

In order to prepare the new situation two main tasks had to be carried out. First of all a revision of programmes in terms of competencies and teaching plans was needed. A second task was to measure the time students spend on the study of each subject in order to know exactly the weight of each field of knowledge and each artistic technique. For this it was necessary to work directly with teachers involved in first year teaching, a total of 49 teachers. Disciplinary groups had to define the objectives for the first year in terms of competencies, knowledge and specific abilities. Interdisciplinary groups had to find areas of collaboration and distribute transversal competencies. Subject programmes had to be converted into 'teaching plans' incorporating students' learning plans. Finding out how many non-specific abilities are trained without realising it, identifying the specific competencies in Art (descriptors) as well as reformulating learning objectives for each unit was also part of the process. The job turned out to be an extensive effort making the objectives concrete and making sure a student of medium level is able to achieve these. A lesson in humility!

This had also negative effects. Meetings organised by the Study Council were soon conceived as interference with the departments' responsibilities and led to a political conflict on how to proceed. It concerned the difficulty of planning the activity in the studios, the most characteristic teaching unit in the learning of the artistic process. Still, I think the effort put on making the types of activities more concrete in terms of objectives, knowledge and abilities, meant an important step forward towards clarifying and visualising fine art education. Important debates took place as well as refusals, but - at this moment - a first model of reference shared by all is available.

It is worth telling that the effort of drafting new teaching plans was made with the help of three reference models. A standard form worked out by UB; the syllabus of the north-American Universities - not easy to adapt to arts practice - and a written agenda which takes account of the students, but involves both teachers and students.

A second task necessary for the evaluation was to measure the student time spent on the study of each subject in order to know exactly the weight of each field of knowledge and each artistic technique during their education. This was a necessary step to determine and justify the desired length of the study of art (3+2 or 4+1).

The task of measuring was carried out by teachers and - logically - it seemed and still seems impossible to do without financial resources for procedures such as inquiries. Teachers had to ask students to hand in with each work (artwork, exercises, dossiers, and theoretical research) a statement showing the hours spent on producing the piece. This meant incorporating a certain discipline in registering the many activities a student

must carry out to assure his or her learning process. Few teachers, very few, have taken up the challenge. However, what was demonstrated is that the measure was well accepted among students who consider it an opportunity to learn how to tabulate their own effort and therefore see it as a preparation for working life. The teachers who did it in the last year have been able to correct their teaching plans and to clarify the content of the tasks. Those responsible of other Faculties in Spain that work on the problem consider it a good procedure and are trying to use it in their institutions.

Making sure that everything said and worked out in relation to the teaching programme would be applied on the teaching activity from the beginning was a difficult task to do. How to convince the teachers of the need to try out pedagogical systems different from those they were used to? To help them in this process the decision was taken to change the system of assigning the rooms.

This approach seemed simple. Given that the programme had to bear in mind the amount of student time spent on learning/studying, the rooms changed into working spaces assigned to students. The teachers were offered a system, which would enable them to have highly specialised spaces at their disposal to evolve activities that vary in the course of the semester. So the main part of teaching suddenly took place in the students working space whereas those special sessions which require distinct working conditions had to be planned early. By this, the rooms turned into rooms for projects or studios for the students, seminar rooms became spaces for lecture classes, talks and conferences and laboratories for learning special techniques (such as pottery).

This brought about a frontal and even traumatic situation for many teachers. The students were the only ones that were still happy with the procedure. Teachers saw their working possibilities reduced, as they were the ones who had to adapt to the spaces and equipment and not the other way around. As a result, teachers of distinct subjects did not manage to agree on sharing a room nor did they manage to give students the slightest idea of how an artist organises his or her working space.

This year we have returned to the old system of assigning rooms. But many think with nostalgia of last year's dynamics and every time somebody talks about reform, the conclusion is that the most important thing in teaching of fine art is to have the space needed, so that students can work and evolve their personal project. Many curricular itineraries work like that, most of them in painting. The question is whether we can adopt the system from the first year on when the students have to work on their specialisations and the distinct disciplinary techniques.

Lessons

The first and major problem has been, and will be to spread information. The Bologna process constantly generates documents, some of which appear contradictory. One of the most important tasks for those working on this process is to prepare the information,

make it comprehensible, shorten and clarify it without omitting the details and make sure that the different stages of the process are well explained. Also, it must perfectly define what is important. A good balance is essential. Too much information leads to rejection but all information necessary to understand the process and its logic must be available. Information must be precise and clear enough to express the essence and indicate without ambiguities what has to be done, even if information is always changing. Spreading information among colleagues is complex; spreading information among students is still harder. Making them involved and maintaining their interest in such a long process despite the fact that - at least at the University of Barcelona - students have many mechanisms of representation and can participate actively in decision-making is a constant challenge.

Many arguments were used against the pilot and it is worth summarising them here apart from the ones already explained. A lot of reservations derived from the fact that many did not believe it made sense to start reforms before directives from Madrid (the Spanish government) had arrived. It was difficult to explain that this time everything concerning teaching did not depend on ministerial directives but on the experience of the institutions themselves. What seemed strange was to start the experiment at grass-root level, in everyday life in the lecture rooms in order to define global aims for the study, instead of doing it the other way around. This would have meant pointing out the objectives of the study, defining the previous levels and then conclude by changing the programming of the subjects, just the way it had always been done. It was a conflict on the method, which could not be solved. It also seemed unlikely that one single faculty, like the one of Barcelona could launch an experimental plan which affected a degree, standardised throughout the country. It all had to be done with care and so the plan was slowed down.

For Bologna as a whole, the main reasons for rejection were ideological. The suspicion that Bologna means a first step towards the privatisation of university, especially of the higher and postgraduate studies is strong. In Spain we are used to a public and relatively cheap higher education. Equal access to university for a long time was a fundamental claim of the left guaranteeing equal opportunity. Scholarships and financial support policies for students in Spain cannot be compared with the richer countries in northern Europe, although the situation has improved considerably. In view of the perspective of dividing higher education into two levels, with a first and much shorter level oriented towards the labour market, the fear of privatisation of postgraduate studies has always influenced the debate. Those using this argument were quite right since not even the Ministry had expressed its position and the proposals coming from other state authorities, do not help to clarify the situation. Guaranteeing public education for both degrees according to Bologna has been one of the essential claims of the Rectors' Conference of Spain. This lack of definition explains why in Spain such an effort is made to guarantee long cycle degree studies and why the possible definition of the character of postgraduate studies is left to the future. It will all depend on who pays for it and how it is done. A lack of confidence can be detected among university teachers with respect to postgraduate

studies: how many will there be if they have to be so specialised? How will it be organised if there are fewer students, given that once they have their degree many will leave for the labour market? Will postgraduate courses be studies for a professional specialisation or are they meant to be a real academic study, preparing for research and academic activities? All these issues are now coming to light and have a negative influence on the debate on the character of BA, also in Fine Art.

There is another fear. Some credits are worth 10 hours and other ones, the ECTS credits, 25 hours. The anticipated change from 314 credits to 240 creates the impression, that the ECTS system involves a hidden and considerable reduction of the teaching load and can be seen as a potential reduction of personnel. As long as the character of postgraduate studies is not clear, it is difficult to resist this impression and it should therefore be understood that many of the reactions against Bologna are meant as a defence.

All this could be summarised in one single question: Does adopting Bologna mean a technical or a political process? If it is political it also is a question of jobs. Whenever the study programme was discussed, problems emerged such as the teachers' job situation or the conditions for survival of the departments and their areas of responsibility derived from the organisation of education. In this case, one thing is completely clear. The success of Bologna depends to a large extent on whether it is regarded as a technical process that may allow settling traditionally political questions. It is a technical process because, for the first time, the reasons why the decisions were taken are to be found outside university, in the world of labour or in similar studies in Europe whereas the solution of internal questions depends on the evaluation of the obtained results. Even if they hurt.

Spain and Europe - the necessity of a fruitful dialogue

Two tasks remained to be carried out: the labour market analysis and the identification of the features/attributes required and the analysis of the situation of similar studies in the rest of Europe. This is really important in order to justify the demand for official approval for the studies of Design and those of Conservation and Restoration. Before that, however, and having a first notion of the features and the objectives corresponding to graduate and postgraduate studies, it is necessary to establish a fruitful dialogue with labour market authorities and the best known employers.

Just when this question was about to be discussed, the Ministry presented a program to help Spanish universities to take the challenge and also published a set of directives. These arrived, when the Spanish Faculties of Fine Art started to have meetings to find a common position in relation to the system of degrees, the spirit of those studies and the postgraduate studies. The features and characteristics of the study programme as well as common content as imposed by the Ministry are on the agenda in a long-term perspective. In those meetings similar problems to those already commented appeared but a general framework is now developing. In fact, it has never been defined which Bologna level an



arts degree corresponds to: is a BA degree sufficient to practice art in a satisfying manner? Should it correspond to the postgraduate degree? Concerning postgraduate studies, there is the specific problem of the character of research in the field of Fine Arts. The clearest option assumes that graduate studies are oriented towards finding a job in the vast sector of cultural or creative industries, whereas the postgraduate objective is to educate persons capable of generating or creating jobs. This is similar to what liberal professionals in other traditional studies have been doing. The description helps to consider the distinct competencies that make up each of the degrees and, at the same time, to decide how to formulate the questions to the external partners on the labour market. In this sense the debate on the character of the thesis for the degree or the master and the thesis for the postgraduate degree was highly interesting. This debate took place at the meetings of the Spanish Dean's Conference. This body was established with the participation of Deans and heads of the distinct Faculties in Spain. There are regular meetings on which issues related to the Bologna process and which affects us all are analysed. It intends to start the debate, identify and focus on the problems that derive from Bologna, find a common proposal that later on will be discussed in the respective institutions.

To conclude, it would be interesting to ask another question such as on the role Europe plays in all this, or rather the ideas Europe has on all this. The process of adopting Bologna is definitely still considered a local or national question. In this context, what is the role Europe can play when debating local questions? Is Europe an argument or rather a model, a mirror? It depends, still is the only answer possible. There are many issues to agree on and we are now thinking of the possibility to organise a European meeting with schools facing similar problems as ours in order to establish agreements and parameters for comparing degrees, level of studies, educational strategies related to graduate and postgraduate studies as well as comparative parameters for study programmes. Right now, it is only an eventuality, but perhaps it will soon be put into practice.

Anna Calvera PhD at the University of Barcelona, Senior Lecturer on Design History at the Faculty of Fine Art and Head of Studies of the Faculty in charge of the academic organisation. Directs the process of implanting the ECTS system and the adaptation of Fine Art to the new system of graduate and postgraduate degrees.

Research

'Berlin'¹ saw the introduction of a new element in the Bologna process: the doctoral level as the third cycle in the Bologna Process. The ministers emphasised the importance of research and research training and spoke "about the role and relevance of research to technological, social and cultural evolution and to the needs of society". The challenge for the coming years will be to gain recognition for research in and through the arts. For some art schools research has always been part of their mission. For institutions that acquired university status in the last years it is a new priority. The two articles each highlight different levels of research: both as an integral part of arts education and within the framework of doctoral research.

¹"Realising the European Higher Education Area" Communiqué of the Conference of Ministers responsible for Higher Education, Berlin, 19 September 2003

Practice-led research in Higher Arts Education



¹ HBO-raad, Naar een kwalificatiestelsel Kunstonderwijs, verbindende notitie sectoraal adviescollege kunst- onderwijs. SAC-KUO, January 2003

In many countries developments in education are in progress that raise the matter of the relation between theory and practice and compel us to define our position regarding research. The first development concerns the introduction of competence-oriented education; the second development has to do with the 'academisation' of higher arts education. Both are nurtured and strengthened by the Bologna process dividing the course programme into a Bachelor's and a Master's phase. In the Netherlands this is also reflected in the appointment of lecturers in arts education.

1 Teaching and assessment must become competence-oriented. Outcome-oriented learning is focused on the integration of knowledge in competent action. A person is considered to be competent when on the basis of knowledge, skills and attitude he "is capable of making choices, which in accordance with his position and responsibility enable him to deal adequately with problems in various professional contexts. That he is capable of doing this can be determined by looking at the choices made, the justification of these choices and the reflection on them."¹ From this point of view knowledge is important in so far that it is activated in the artistic process and is visible in the artistic product. Knowledge is therefore important when it is applicable, or when it has an influence on competent artistic action.

2 The increasingly academic character of arts education and the possibility of financing research within arts education pose the question of the nature of this research. Does this mean that one form of research and knowledge production, characteristic for universities, is being pursued, or is arts education searching for its own nature in research and production of knowledge? Reflection on practice-led research within arts education indicates that arts education is looking for forms of research that fits in better with its own nature.

As Research Officer of the Utrecht College of Art, and Research Supervisor of the Faculty of the Visual Arts and Design, it was necessary to formulate a number of policy standpoints with regard to research fitting closely to these developments, and which can function as points of departure for the education and research policy.

Research within the arts is the bridge between theory and practice and is the point of departure from which arts education must adopt its own position regarding education.

Research within the educational process

I would like to link this with a number of changes that were already underway in education. The distinction between theory and practice that has determined the curriculum up until now has become increasingly unsatisfactory. Theory offered separately from practice often appeared much more difficult for students to integrate than theory linked to professional practice. Forms of education such as problem-driven education and action learning derive their success from the fact that practical problems are tackled by acquiring the knowledge to solve them.

For intelligent professional practice it is therefore better when theory is linked with practice. Already for years active experimentation has been carried out in forms of lessons in which theory and practice are linked to each other and which mutually stimulate each other. The sociology teacher helps the documentary photographer in his field research. The semiotics teacher helps the student in his reflection on designs in terms of the production of meaning. The art history teacher helps the illustrator to place his work in an art-historical perspective. Furthermore, reflection is the examination of a particular process, reflexion (the process of reflexivity) is the mutual reflection of theory in practice and of practice in theory.

If arts education wishes to take research seriously then it must set itself the task of placing the development of the students' reflective competencies at the heart of the Bachelor's phase.

Therefore, rather than product-driven arts education has become process-driven. Less and less, assessment involves only the artistic quality of the work displayed. More and more, it involves the intelligent artistic process that led to that work. A consequence of the shift from product to process is that the making of art and design products can be

seen more easily in terms of research, which means that the distinction between art and science is reduced. A traditional distinction between theory (science) and art is that in a work of art the final product does not display the process that preceded it, while a scientific text does display the process that led to its conclusion. When art and design takes the (research) process seriously the distinction between theory and practice diminishes. Moreover, arts education seeks its own forms in order to present this process in a structured way. The visual essay is an example of this.

It is therefore important that the artistic process is transparent, that 'theoretical' depth is integrated, and that arts education searches for its own personal forms in order to show the art and design process as rhetorical.

The personal nature of research: research into the arts

Arts education seeks the recognition of its personal research task. It wishes to lay claim to research norms and also wants a differentiation in function for educational personnel taking on research tasks.

Research in an art academy is research in which the context of art practice is taken seriously. The people who carry out research on the basis of experience and the practical knowledge they have of a particular (artistic) practice thus form an important group. As a logical consequence of reflection on its own product within arts education reflection on its own practice is also of importance. Donald Schön called this reflective practice. When these 'practitioners' begin to research their practice he calls them reflective researchers.

Schön² calls the research frame analysis: researchers acquire insight into the points of departure from which they design. When this research describes practices that are exemplary he terms it repertoire building research.

The researcher might also describe research methods used by designers to make concept changes and flexibility possible.

Peter Jarvis³ (1983) termed these people reflective researchers - practitioners-researchers and he added other subjects, such as the changing nature of their design practice, custom and intuition.

In its curriculum arts education should take reflectivity and practical knowledge as points of departure as preparation for research into the arts.

The personal nature of research: research in the arts

While research into the arts concerns the reflective meta-view of the researcher himself, within the artistic process research in the arts takes place as part of this process. A distinction is drawn between research in which theory and practice are separated, and research in which this separation is said not to exist. The artistic process is regarded as the research process in which various forms of research take place. The first is known as **practice-linked** research, the second practice-based or **practice-led** research.

² Schön, D.A. The Reflective Practitioner. New York: BasicBooks, 1983

³ Jarvis, P. The practitioner researcher, developing theory from practice. San Francisco, California: Jossey-Bass, 1999

Research

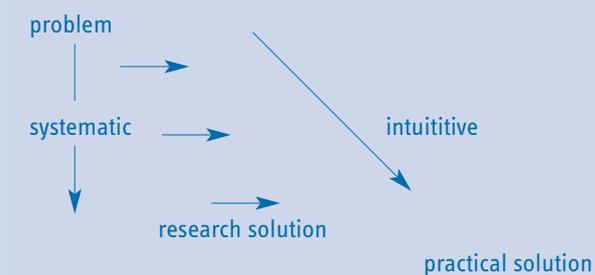
Practice-linked research can be distinguished in two ways. Depending on the position theoretical research takes up we speak of conceptual research or of reflective research.

- 1 Conceptual research: research into preparation concerning the content for the approach to the practical task. This research is content-driven. It is also known as conceptual research because it concerns the concept of the practical task. This usually concerns theoretical research that preparing the formulation of the concept and is the point of departure for developing the thematic. This concept concerns the approach taken up for the theme, or its pronunciation.
- 2 Reflective research: research into the form of the medium is the preparation for developing the concept of the practical task. This research is medium-driven. When research is medium-driven it is carried out into comparable expressions of art. This can be research into artists who have already developed the same thematic in the same, or a comparable, medium or genre. In this research the specifications of the medium/genre are researched for the purpose of developing a personal thematic. Through this research the researcher formulates his points of departure for his personal expression of art.

Properties of these forms of research:

- Explicit research is theoretical.
- Research precedes the artistic process: first think, then do.
- The artistic process is not regarded as a research process.
- The artist/designer takes on two roles: a theoretical. (reflective, conceptual) researcher and a practical artist/designer.

Practice-led research: the artist/designer as researcher



The art and design process can also be regarded as a research process - this is not unusual, certainly within the design discipline. Just as theoretical research is driven by a question, design research is driven by a problem. The design is the solution to that problem. Within practice-led research it is the design process moving from problem to solution that is the point of departure for the rhetorical research direction of the thesis. However, the art process can also be regarded as a research process, as a transparent search that eventually leads to a work of art. Even expressions of an artist's work can be regarded as the moments of a research process.

The research direction of an artist/designer - other than the art and design process - is a transparent process in which conscious steps are taken, in which knowledge is used, or knowledge is searched for and articulated in the process. Just as the design is the solution to the problem, so here the thesis is the justification of the solution.

The artist/designer, therefore, must also demonstrate that he possesses sufficient knowledge to justify the choices he has made. Or he must demonstrate he possesses sufficient powers of persuasion to make plausible the steps he has taken.

The art and design process as a problem solving process can therefore be termed a research process. The question remains as to whether there are not always two processes that influence each other - the intuitive design process and the systematic process. There is then a question of a parallel process.

The question can be posed as to whether in scientific research there is not also a question of an intuitive and a systematic process in which the first nourishes the second and the second keeps the first in check.

Visual essay

Within practice-led research the artist/researcher carries out research in a similar way in which he carries out research for a practical task. This means that he appeals to different sources than the theoretician, and that he bases his argumentation on other information. This also means that the way in which the researcher arranges and communicates his research material is more in tune with the way he does this as an artist/designer. He does not write a thesis but imagines or designs a visual essay on the basis of the discovered research material. This is not to say that no words will appear in it, the point is that the argumentation is carried by the image.

The visual essay based on practice-led research therefore makes an explicit call on specific competencies, which are of importance to the designer. These competencies are implicitly involved in the visual essay.

- Apart from the visual language a competent artist/designer can also use the alphabetical 'written' language. A visual essay must not only consist of images, but also show the design student has both languages at his disposal and understands when he must apply them. The visual language is not only preordained for the practical task, but also for the visual essay.
- A competent artist/designer must be able to contain himself in relation to others. He must be able to see there are different directions in which he can go and why he chooses a particular direction. He must therefore have an overall view and be able to support his position and his choice.
- The competent artist/designer is able to chart a direction in information. The research material discovered must be conveyed in an attractive, convincing and effective manner.
- A competent designer is trained in a number of research methods, including literary research, analysis and interviews. He also knows when to employ which method. The visual essay can be a witness to this.

Arts education must give high priority to projects in which the artist/designer carries out research as artist/designer because that is the only way in which arts education will be able to articulate the personal nature of its research.

Conclusion

There is no visible research tradition within arts education in the Netherlands. Because of the demands the university makes on research, research which artists and designers carry out is never recognised. Moreover artists and designers have never recognised the research process preceding the work of art as something that still has value when the work of art is usually a single specific work.

In order to make its own position clear, therefore, it is of great importance that arts education theory is integrated in the art and design process, that it makes this process visible and designs research, and that it finds personal visual forms to explain this direction as a rhetorical direction.

Anke Coumans teaches semiotic and is research co-ordinator for fine art and design at the Hogeschool voor de Kunsten, Utrecht.



Practice-based research: a new culture in Doctoral Fine Art practice

The term practice-based research refers to the relatively new culture of doctoral art practice. Debate and discussion has been ongoing for several years into the nature of this form of doctoral research, to try to understand how it operates, and how to locate it within the broader framework of academic research degrees. Our own research in the UK (Macleod 1996-, Holdridge 1998-) concentrates specifically, but in depth on Fine Art (the issues concerning practice based arts and design have areas of common concern, but are also subject-specific). Our research began by examining the relationship between the written submission and the submitted artwork in order to discover how an art practice doctorate might compare with a conventional academic thesis as written text. The research has since gone far beyond its original enquiry to embrace how art functions as knowledge, its distinctive characteristics and qualities. An international panel of speakers at the ELIA biennial conference in Dublin, October 2002 contributed a series of dynamic papers, which raised important issues and provoked much interest in and around the (monstrous) thinking, which not only surrounds this new culture, but also is at the heart of its practice.

Timothy Emlyn Jones gave an historical overview of the commonality and difference between doctoral education in Art & Design and other disciplines and offered potential for new precedents. Lucien Massaert (Belgium) recommended the use of a structuralist framework employing philosophical, topological and psychoanalytical approaches to develop a rigorous mode of thinking in art and aesthetic research. Siun Hanrahan (Ireland) provided an exploration of the exchange between art and research and how that, which is generated, challenges and enriches both and adds to our means of making 'sense' of and in the world. Peter Dallow put forward the view that practice-oriented approaches to research into the creative arts are well-suited to examine how the aesthetic knowledge embedded in practical knowledge is deployed in arts practice doctoral research. Two further speakers explored questions, themes and issues arising from their doctoral and post-doctoral practices through their chosen topics: Heidi Tikka (Finland) on spaciality and spectatorship and Trish Lyons (UK) on mimesis in practice.

The symposium has generated much interest, both in Europe and internationally. This reflects the topicality of the practice based arts doctorate. It is an issue that is being currently debated in Europe and the USA and practised as far afield as China and Australia.

In the UK, doctoral art study is now offered at over forty institutions. It is estimated that approximately two hundred and fifty students will be currently undertaking this research

in Fine Art alone. There is a developing literature emerging which seeks to define the culture although this currently focuses upon research protocols and methods. However, the dominating issue that still divides and perplexes this young culture remains the provenance of writing within the research. Since the art schools and colleges have been subsumed into the university system, the main question has been 'how could the doctorate in Fine Art, which is practice based, fit with the academic regulations required for a higher degree'? The UK Council for Graduate Education took on responsibility for examining this issue and published its findings in 1997. The main recommendation was to provide an option to reduce the length of the written thesis. The report was sympathetic to the difficulties being experienced by those undertaking the Fine Art doctoral degree, but it still privileged writing over making. Such privileging reflects the attitude of the broader academic research cultures in the UK.

Fine Art institutions responded in varying ways. Some insist still upon a substantial written thesis, written in academic language and based upon a comprehensive literature search. Others require a much less conventionally academic approach. A further approach is to consider both the visual and written works as texts, which make up the final submission. Some doctoral students resist the written text on the basis that their language is visual and that to make-work and submit a written thesis is equivalent to a double doctorate. This lack of consensus regarding what is appropriate has led to confusion throughout the culture. Although it does allow for a degree of flexibility, it has not helped to create suitable guidelines. The only consensus, which seems to be slowly emerging, is that the conventional academic written thesis appears to be inappropriate for doctorates in Fine Art. The consensus is based on case evidence rather than a change of heart within the broader academic culture.

The ratio of written text to visual work has become more flexible as institutions gain more experience of PhD completions. There is evidence of more understanding of the way a text (depending on how it is written) relates to the visual work, and this plays a part in establishing word length. On the basis of this experience, institutions have begun to set their own boundaries. Research evidence has shown that the relationship between the written and visual work can be extremely productive. It is about the tension between the two, as each visits the other and constantly revises, rethinks and (re) presents each to the other. The evidence so far shows that the two forms are not only integral, but that artist researchers have found that the written element has added a greater depth, perception and dimension to the whole research process.

The use of theory presents another challenging area for debate within the research culture. A conventional PhD will use extant theory (backed by an extensive literature search) in order to prove its proposition and contribute original knowledge to the field. Evidence has shown that here again, doctoral art practice often departs from this tradition. Extant theory will often be used in a very particular way, i.e. as a tool for analytical reasoning,



Research



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in order to construct and play with a visual proposition. This not only happens through the making of the artwork, but the artwork itself frequently constructs its own theory, or in other words, becomes theorised itself. Theory is therefore both used and produced. This too has implications for the research methodology. Theory is instrumental to the construction of an appropriate methodology. Whilst methodological models from other disciplines have been used as exemplars (particularly from the social sciences), evidence of PhD completions in Fine Art have shown that the artist researchers have challenged these borrowed models. In many cases they have constructed methodologies which are far more appropriate to their own practice and culture.

As this paper has indicated, the terrain of the doctorate in Fine Art is still difficult, and complex. Within academic institutions, there have been further issues to address: for example, how to tailor academic regulations to best suit doctoral art students and how to provide suitably experienced supervisors and examiners in a culture which has little history or precedent. However, there is now a strong body of evidence emerging from this culture that will help to resolve these issues. The solution lies of course, with the PhD submissions themselves. They are available to be read and studied in depth by the culture in order for students and supervisors to see more clearly how doctoral study operates.

We have recently completed an Arts and Humanities Research Board funded study of eight doctoral exemplars,* chosen from twenty completions in twenty institutions. The study provides analytical models of written/visual doctoral submissions and demonstrates clearly how artist/researchers have dealt with the academic requirements of a PhD and how the production of a substantial written text (often 30,000 words plus), shows a keen knowledge and criticality of the subject field. These submissions are the result of years of sustained, intelligent and deeply insightful work. Our empirical research has shown that the quality of these PhD completions is revealed, regardless of the diverse factors and the individual nature of the research; furthermore, it has shown that this quality is equivalent, particularly in its most rigorous and exacting level of thinking. They demonstrate potential criteria for doctoral study:

- Outstanding qualities of experimentation, invention and imagination.
- Imaginative, purposive and fluid interrelationship between the practical and theoretical research components.
- Outstanding ability to make inventive use of source material within a critically interrogative framework.
- Highly ambitious reflexive use of practice primary sources.
- Lucid exposition and presentation of the products of research.
- Critically charged and challenging interrogation of received ideas in the field.

The doctoral art research culture in the UK and elsewhere in Europe is therefore at an exciting crossroad. It has the opportunity to study and learn from these exemplars and to

begin to resolve the complex issues that have beset it. This relatively new source of dissemination will create more opportunities for networking and sharing dialogue, through reading and study of submissions, conferences, seminars and websites. As more artist/researchers complete their doctoral studies, many will themselves become supervisors with the experience to help new students. Their exemplars will become the history and precedent. In this way, the PhD culture in Fine Art can develop a lively, strong and respected provenance with an appropriate recognition of the distinguished doctoral research evidence already undertaken in the field. In a broader sense, perhaps the most exciting aspect of these exemplars is the way in which they demonstrate how these artist/researchers think about the world; how they react, through their work to being in the world and how therefore, they cross both academic and personal boundaries to create art as new knowledge both in and of the world.

Katy Macleod is a Senior Lecturer in Fine Art and co-ordinates the Critical Studies programme on the BA Fine Art Course. She has been researching into practice based Fine Art doctorates since 1996 and has published several papers on the subject. She has a long-term commitment to curriculum development based in investigations of the theory/practice relationship. Contact address: School of Art and Performance, Faculty of Arts, University of Plymouth, Earl Richards Road North, Exeter EX2 6AS; email kmacleod@plymouth.ac.uk

Lin Holdridge is a Researcher in Fine Art, based at the University of Plymouth. She has been researching into practice based Fine Art doctorates since 1998 and has published several collaborative papers with Katy Macleod. Contact address: School of Art and Performance, Faculty of Arts, University of Plymouth, Earl Richards Road North, Exeter EX2 6AS; email lholdridge@plymouth.ac.uk

This paper follows on from a symposium entitled 'Monstrous Thinking*: on practice-based research', which took place at the seventh annual conference of the European League of Institutes of the Arts, in Dublin, October 2002.

* The Doctorate in Fine Art: a pilot study guide (funded by the Arts & Humanities Research Board, UK), Katy Macleod and Lin Holdridge, University of Plymouth, October 2003

Research

Res

Implementing Bologna.

Overview ELIA Thematic Network Survey

on the Implementation of Bologna in the Arts 2002-2003

Brief summary of the outcome

Division in cycles

At the time of the survey the 4 & 1 year and the 3 & 1 division of cycles appeared more frequently than other options. From the participating institutions 55 consider themselves as vocational/professional 29 as academic arts education. 12 recognise neither or both definitions.

ECTS

Slightly more than half of the participating institutes has a credit point system. In the vocational/professional group almost two/third has a credit point system. In the non-vocational/academic group only one third has a credit point system.

Arts institutions with a vocational/professional profile embrace ECTS more than the ones with an academic profile, which challenges the view that professional arts education cannot function in a system of credit points. 27 % of all schools find the introduction of the credit points complicated. Most cautious is the group that still needs to adjust to ECTS (54%).

Practice based research

For most art schools practice based research is part of their programme. Within the non-vocational/academic group it is 93%, a little bit more than within the vocational/professional group (85%). It appears that vocational institutions tend to integrate research throughout their programme. In the first instance it does not seem logical that academic arts institutions do less research on the BA and MA level compared to the vocational schools. Possibly the academic institutions use a more formal definition of research than the vocational schools, as part of a curriculum with more structured courses.

Curriculum make-up

In every group artistic/creative practice makes up more than half of the curriculum. Technical/vocational practice forms 25-30% and critical theory usually amounts to around 20% of the curriculum. There is not much difference in the results of the academic group compared with the vocational group, not even in the case of critical theory. The result challenges the common view that academic arts education is more theoretical and that vocational training favours subject specific knowledge and professional/technical skills.



53% of the curriculum in all arts institutions is filled with artistic creative practice. Within the group of disciplines that have a first cycle of three years and a second one with one or two years this is less. The group having four years in the first cycle and one afterwards has a lot (64%) of creative practice in their curriculum.

With the observation made on the 4&2 category, one could conclude that the 4& cycle is more artistic driven than other curricular cycles. The 3& break-up is the most technical skills driven, while the 2& is the one with the highest share of critical theory.

Concerns of the arts institutions

40% of the institutions foresees problems with the introduction of a two-cycle structure. Among the group that is not ECTS compatible yet, it is about 63%. Insecurity affects the way the problem is perceived. Institutions that have already implemented Bologna related changes demonstrate a lower level of concern regarding future developments or the way these affect arts education.

52% of the institutes foresees problems with the career prospects of future artists. With 63% saying that employability will be a problem, the group that still needs to become ECTS compatible is the most concerned.

23 % of all institutions perceive EU quality assurance as a possible problem, while on the other hand the necessity is also seen. 34% of the institutions that are already ECTS compatible notify the need for EU quality assurance, whereas among the group that is not yet ECTS compatible, this problem is not mentioned.

Both the ECTS compatible schools (26%) and the not compatible schools (25%) consider international mobility in higher arts education as a problem.

Types of Institutions

Half of the schools define themselves as arts institution with several arts disciplines. Among the other half a distinguishable part is a one arts discipline institution or an arts faculty/department within a larger institution, which is found both within universities or Hochschulen. There are also institutions or departments of arts education accredited by another arts institution and a smaller share of specialised academies.

Competencies/skills

It appeared that most of the attention of arts institutions, irrespective of the profile, goes to subject specific skills (46%). 56% appear in the arts institution/academy accredited by another institution. 35% is found in the group Faculty/Department of an institution accredited by another institution.

General transferable skills make up 19% of the total profile of arts education on average. It is at 13% for the specialist institutions while 22% is taught by the group of the Faculty/ Department of an institution accredited by another institution.

Knowledge/understanding counts for 22 % of teaching. 35% are found at the specialist

academies and 18% in the group Arts institution/academy accredited by another institution. Given the fact that there are not many institutions in this group, this is a tentative assumption. Career skills make up 16%. 42% are found at the specialised academies, 12% appear in the arts institution academy with several arts disciplines.

Discipline specific results

Two-cycle division

One question of the survey was whether the implementation of a two-cycle division created different situations depending on the arts disciplines taught. Two disciplines appear to do less well on implementing the two-cycle division: design (4 out of 11) and theatre (8 out of 19).

Curriculum

On average, half of the curriculum for every arts discipline is artistic/creative practice (52,23 %). It is lower in dance where a lot of attention goes to technical/vocational practice. In general, almost all the attention goes to subject-specific skills (45,61 %). There is not much difference between the disciplines and the mean score is very similar for all.

Concerns per discipline

On the introduction of a system based on two cycles, Design and Architecture expect most problems. Dance, Media or Theatre express less concerns. Within employability, the largest problems are expected within the Music sector, 'other' and Architecture. Media and Dance expect no problems.

Region specific results

The Nordic countries behave in a pattern similar to the one of the Southern European countries. The majority of schools take 3 or 4 years for a minimum period of professional arts education. The Western European countries are more similar to the candidate countries: most schools take 4 years. The category 'other' (show table) is predominately composed of 3,5 years. For the accessing countries, the 'other' option is mostly 6 or 7 years. 1 The analysis is based on the ELIA Bologna 'heads of schools' questionnaire, distributed in the period June 2002 - December 2002. The Bologna working group within the ELIA Board designed the questionnaire. A larger group of people provided feedback on various drafts of the questionnaire. Almost one hundred questionnaires were returned, covering 133 disciplines/courses. The number of responses allows a straightforward reading of the results. The analysis did not allow a detailed discipline-specific reading but it does provide a tentative picture of specific Bologna developments. The analysis per region is limited to questions, where the number of responses indicates a possible trend. A presentation of the preliminary results was given at the Bologna Symposium during the 7th ELIA Conference in Dublin, October 2002 as well as at the 'European Dialogue in the Arts', Vienna, April 2003, where a summary of the survey results was distributed.



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Links

General information/documents

Berlin Conference of Ministers of Education
<http://www.bologna-berlin2003.de>

European University Association
<http://www.eua.be>

National Unions of Students in Europe
<http://www.esib.org>

European Commission DG for Education and Culture
http://europa.eu.int/comm/education/index_en.html

Higher Arts Education information/documents

European League of Institutes of the Arts
<http://www.elia-artschools.org>

Socrates Thematic Network, Innovation in higher arts education in Europe
<http://bda.ahk.nl>

Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
<http://www.aecinfo.org>

Accreditation/Quality Assurance

European Network for Quality Assurance in Higher Education (ENQA)
<http://www.enqa.net/>

International Network for Quality Assurance Agencies in Higher Education (INQAAHE)
<http://www.inqahe.nl/>

Competencies

Joint Quality Initiative
<http://www.jointquality.org/>

Diploma supplement
http://europa.eu.int/comm/education/policies/rec_qual/recognition/diploma_en.html

ECTS (European Credit Transfer System)
http://europa.eu.int/comm/education/programmes/socrates/ects_en.html

Tuning Educational Structures in Europe

University of Deusto, Bilbao (Spain)
<http://www.relint.deusto.es/TuningProject/index.htm>
University of Groningen, (The Netherlands)
<http://www.let.rug.nl/TuningProject/index.htm>



Key documents Bologna and Higher Arts Education

ELIA-AEC Position Paper on Bologna

Towards a European Space for Higher Arts Education

Im Sinne einer Hochschulausbildung in den Künsten im europäischen Raum

Vers un espace européen pour l'enseignement supérieur artistique

March 2003, ELIA/AEC

Vienna Dialogue Conclusions + conference documents

Outcome of the Meeting 'A European Dialogue on the Bologna Process

in the Arts' Vienna, 10-12 April 2003, ELIA/AEC

ELIA Bologna Newsletter

Breathing life into Bologna

Faire vivre la Déclaration de Bologne

October 2002, ELIA

Bologna Handbook for professional music training

September 2003, AEC

Thematic Network Survey on the Implementation of Bologna in the Arts

March 2003, ELIA

Case studies European Masters' Courses

October 2002, ELIA

Outcome Working Conference on the European dimension

in Quality Assurance in Higher Arts Education

May 2002, Prague, ELIA/AEC

The Bologna Process in Higher Arts Education

Overview of national developments, September 2002, ELIA

These and more documents are accessible on the project websites.



ON THE MOVE

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ELIA

Keizersgracht 105
1015 CH Amsterdam
Tel +31(0) 877 875 244
Fax +31(0) 877 875 344
elia@elia-artschools.org

