

Artesnet Strand 1 meeting
Creative Partnerships
The educational perspective



October 22 and 23 2009, Utrecht and Amsterdam

School with doors open - the impact of CP on higher arts education

Having looked at creative partnerships in higher arts education from an (inter)cultural and industrial perspective during our past two meetings, in this Utrecht/Amsterdam meeting we will address the influences of creative partnerships on higher arts education today and in the future. In the examples presented by institutions in this booklet and in the two previous inventories, as well as during the discussions at the meetings of knowledge circles in Utrecht and Florence, we have seen how creative partnerships effect higher education strongly on all levels. So far, the following educational aspects have been looked at:

- course offer and course content (dealing with new knowledge, generalist approach as a basis, interdisciplinary dimension, entrepreneurial skills, communication and collaborations skills, reconsidering notions of creativity and engagement)
- course structure, possibilities for embedding work with external partners
- didactic models (project education, "festival" education, teachers as critical friend or coach, involvement of external partners and assignments, dealing with risks and unforeseen outcomes)
- assessment procedures and assessment criteria (involvement of external parties; dealing with different ambitions)
- the university building (various locations of learning and teaching; external partners entering the university building)
- organisation (interface offices, new functions, role of projectmanager, role of teachers)
- finances (income from others sources)
- notions of authorship, copyright and intellectual property
- recognition of prior learning

Objectives of the meeting

On the Thursday meeting we will enter deeper in these issues inspired by new presentations from invited partners.

We will make a start to chart a model which shows how the intercultural, industrial and educational impacts of creative partnerships on the schools and their context are intertwined.

We will work further on the draft evaluation criteria for schools, staff and students involved in education offered in collaboration with external partners.

And we will draft the exact agenda for the Friday.

On the Friday we will work together with the steering group of Strand 2. In a working session we will address educational consequences of HAE in creative partnership listed at the Thursday meeting and draw conclusions from the point of view of Quality Assurance.

Looking forward to a fruitfull meeting,

Thera Jonker

Strandleader strand 1

<http://creativepartnerships.ning.com>

Participants

<i>Contact Person Strand 1 and 2</i>	<i>Country</i>	<i>Original Name</i>	<i>Name in English</i>	<i>email</i>
Ms Hanke Leeuw	NL	HKU, Faculteit Kunst, Media & Technologie	Utrecht School of the Arts, Fac of Art, Media & Technology	Hanke.leeuw@kmt.hku.nl
Ms Lucie Huiskens	NL	Kunstenaars & Co		lhuiskens@kunstenaarsenco.nl
Ms Josyane Franc	FR	Ec Supérieure d'Art et Design de Saint-Etienne	Saint-Etienne School of Art and Design	Josyane.FRANC@citedudesign.com
Mr Henk Keizer	NL	Vrede van Utrecht	Cultural programme Treaty of Utrecht	info@vredevan utrecht.nl
Mr C. Wainwright	UK	University of the Arts London		C.Wainwright@arts.ac.uk
GUEST /expert Mr Calvin Taylor	UK	University of Leeds	University of Leeds	C.F.Taylor@leeds.ac.uk
Mr John Butler	UK	Birmingham City University		John.Butler@bcu.ac.uk
Mr Kieran Corcoran	IR	Dublin Institute of Technology		Kieran.Corcoran@dit.ie
Ms Marjolijn Brussaard	NL	HKU, Faculteit Kunst en Economie	Utrecht School o/t Arts, Fac of Art & Economy	
Ms Thera Jonker	NL	HKU, Fac Theater	USA, Fac of Theatre	thera.jonker@theater.hku.nl

Location of meeting

Thursday

The Utrecht School of the Arts
Faculty of Theatre

Janskerkhof 18

3512 BM Utrecht / NL

Tel: +31 (0) 30 239 33 00

Fax: +31 (0) 30 232 24 65

Friday

ELIA-European League of Institutes of the Arts

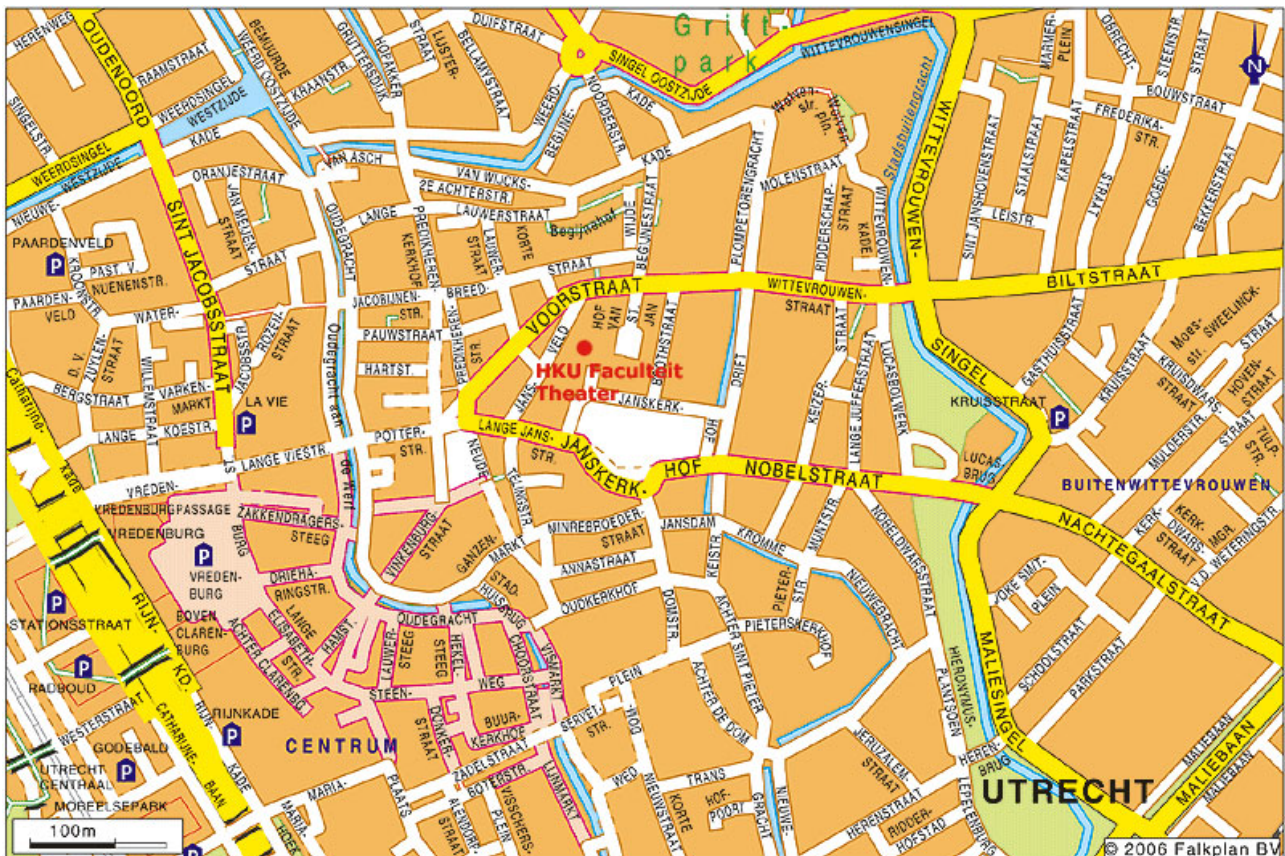
Beulingstraat 8

1017 BA Amsterdam / NL

T mob: +31 (0) 654245356 // T: +31 (0) 20 330 1116

F: +31 (0) 20 330 1116

Mobile Thera Jonker +31 (0) 6 28424124



Agenda Thursday 22 October

- 12. 30** Welcome by Thera Jonker, HKU
 - Update of results Strand 1
 - Reflections on third Inventory
 - Objectives of Thursday and Friday meetings

- 13. 30** Lucie Huiskens, Kunstenaars & Co
 - Project Artists in Society

- 14.00** Q & A

- 14.30** Hanke Leeuw, HKU
 - European Media Master of Arts

- 15.00** Q & A

- 15. 30** Presentation University of the Arts London / or:
 - Charting a model for CP which shows how the cultural, industrial and educational impacts are intertwined

- 16.00** Q & A

- 16.30** Reflection Calvin Taylor on outcomes

- 17.00** Draft of agenda for Friday

- 17.30** End of meeting

- 19.00** Dinner

Agenda Friday 23 October

10.00 hours Welcome

10.15 hours Update Strand 2

10.45 hours Update Strand 1

11.15 hours Listing new developments in Higher Arts Education in creative partnership that need a response from the field of Quality Assurance.
Focus on evaluation criteria

11.45 hours Working session on a number of issues presented

16.30 hours Conclusions

19.00 hours Dinner

Travel & Hotel

Please keep your boardingpasses! You will need them for claiming your flight costs back.

Hotel details October 22

Malie Hotel - Hampshire Classic

Maliestraat 2
3581 SL Utrecht NEDERLAND

Tel: +31 (0) 30 231 64 24

Fax: +31 (0) 30 234 06 61

Email: info@maliehotel.nl

Map



Hotel details October 23

Rho Hotel

Nes 05-23
1012 KC Amsterdam NEDERLAND

Tel: +31 (0) 20 620 7371
Fax: +31 (0) 20 620 7826
Email: reception@rhohotel.com

Map



From the minutes of Strand - 1 meeting Florence 6 – 8 February 2009

Start discussion on educational consequences of Creative Partnership; focus on new assessment procedures and criteria

Criteria for organisations (artschools) involved in CP:

1. the art school has a recognizable body (interface) that organises the relation between the education and the industry
2. creative partnerships and their projects show a clear connection with and are embedded in the curriculum, on BA, MA and Phd level.
3. post graduate learning programmes or centres of excellence provide an ongoing link with the industry, also after graduation
4. the vision of the school on the working field stretches further than the cultural sector and includes the industry. The schools shows a wider understanding of and vision on the role of the arts in society.
5. the relationship between the university/art school and the industry is embedded in research
6. there is visible knowledge of arts management in the organisation
7. there is an emphasis on life long learning – the school functions as knowledge centre
8. the school demonstrates to be a creative organisation, is able to manage creative partnerships with the field in a flexible way

Criteria for staff involved in CP:

1. Open attitude towards innovation
2. Flexibility to teach at different places
3. Knowledge of creative partnerships as a process
4. Communication skills
 - to function as intermediary
 - to support the communication of results to a wide range of stakeholders in appropriate forms
5. Capacity to work with experiment and risk, within a result oriented assignment from an outside partner
6. Ability to function in the role of coach, to guide processes of which the outcome is not known before hand
7. Interdisciplinary expertise: expertise of group dynamics as well as of the coaching of collective interdisciplinary making processes.

8. Capacity to coach the students' individual artistic learning path within a given context
9. Entrepreneurial skills

Criteria for students involved in CP:

1. Knowledge about and experience in professional work outside college (entrepreneurial skills etc)
2. Knowledge of creative partnerships as a creative process
3. Communication and cooperation skills
4. Interdisciplinary skills
5. Personal toolkit which serves the professional artist case by case (a vision how to work in dialogue with the industry, generic and discipline creative skills, entrepreneurial skills)

Third Inventory

Artesnet Strand 1 – Third inventory: The Educational Perspective

Critical examples of art schools in creative partnership cultural and industrial organisations which have or will have a significant impact on the schools' curricula, didactic models, students/staff competencies, assessment procedures and/ or the schools' organisation.

This inventory serves as a means to collect critical examples, ideas and good practices as a medium for discussion in the next Artesnet Strand 1 meeting.

1. Institution, department, course and level involved

Institution: Finnish Academy of Fine Arts

Department: Degree Programme of Time and Space Based Arts

The Finnish Academy of Fine Arts is cooperating with the Lens Politica Association in producing a politically and socially engaged film and art festival organised annually in Helsinki. The festival contains film screenings, art exhibitions, workshops, panel discussions and seminars. The programme is produced by the Lens Politica Association, the academy and different cooperation partners. Courses run through out the year involving students in the festival's content production. Three annual courses at the academy aim at producing a significant part of the Lens Politica Festival. It involves the students at all levels of the festival, mainly as artists producing their own works but also taking part of the festival production and curating the program. The Finnish Academy of Fine Arts hosts some of the exhibitions, screenings, workshops and seminars organised during the festival.

Courses:

Public Art Intervention: A workshop to create an art exhibition for Lens Politica festival. Course work includes lectures, independent projects, regular discussions, critiques and studio visits. The student develops an art work/project during one year. The aim of the course is study art and artists dealing with political questions.

Radical Theory: A course in political theory. The course studies the colonial mindset, the concept of otherness, opposition and resistance as subversion through art work and literature.

Lens Politica: research and selection festival group: The course focuses on researching on the topics, finding films and moving image material suitable for the festival and selecting them for the festival. Students who participate go through basics on film analysing and filmmaking. Students are also bring their own politically and socially engaged film ideas and work on them throughout the year in order to make works that are screened at the festival. The project can is developed through individual and collective meetings.

2. In creative partnership with

Lens Politica Association

www.lenspolitica.net

3. Title of the project

Lens Politica Festival

www.lenspolitica.net

4. Summary of the project in 3 lines

The project means annually organised courses in political theory and critical art where students produce their own works as well as curate the content of the festival. The result is a festival in societal and critical film and art, with the aim to study the potential of art in political discourses. The festival is organised in cooperation with national and international film and art associations, civic organisations and art schools. The festival contains film screenings, art exhibitions, workshops, panel discussions and seminars.

5. Mutual benefit

This festival format is an umbrella for film screenings, exhibitions of art, seminars and workshops, designed with the objective of bringing contemporary art to the front of the academic university's task field.

6. Typical and differentiating for this creative partnership

Because of the cooperation with universities and its students the festival has an exceptional pedagogical dimension. It involves students in all the processes of creating a festival, spurs them as creative actors and connects them with the arts field on a practical level.

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

It gives the cultural partner organisation a different dimension to work with. To involve students, art professionals and different cooperation partners, and to work on a production with all of these, on all levels, is rewarding. It serves the aim of the festival, which means involving and spurring young people, in this case young artists, to take part of the common societal discussion, to participate and to get involved.

8. The project has substantial consequences for the content and or the organisation of the course, namely

Through the courses the students participate in the content production of a festival. It enables the university to work on another level and connects the pedagogical processes directly with both the national and the international arts field.

1. Institution, department, course and level involved

ISIA (Higher Institute for Artistic Industries – Industrial and Communication design) of Florence

2. In creative partnership with

Peccioli Municipality and Peccioli Foundation for the Art, Culture and Solidarity.

3. Title of the project

Fiabesque, the City of Fairytale.

4. Summary of the project in 3 lines

Fiabesque, the city of Fairytale, is a project born in 2004. It is grown through many European contacts, thanks to collaborations and meetings, on the desire to bring a message related to the world of fairytales to the children during Christmas holidays in a bid to draw their attention away from the frenzied festive consumerism, across theatre, concerts, workshop, exhibitions, culture, expressiveness, creativity. Fiabesque has gone through five editions and sixth is under planning.

5. Mutual benefit

Fiabesque was able to involve a wide range of other partners, in the cultural field, sharing the partnership with the Municipality of Peccioli and the Peccioli Foundation for the Arts, Culture and Solidarity. Fiabesque, in the last edition, get involved with Regione Toscana, Provincia di Pisa, and Direzione Generale Alta Formazione Artistica e Musicale del Ministero dell'Università e Ricerca, many schools like ISIA Florence, International School of Comics of Florence and ESADSE - Ecole Supérieure d'Art et Design de Saint-Etienne, the Accademia Musicale Toscana and the Foundation Meyer Pediatric Hospital.

6. Typical and differentiating for this creative partnership

Typical is the long term character (since 2004) of the relationship between the ISIA, with its delegate Max Pinucci, a public administration namely Municipality of Peccioli, professionals, other schools and experts. The students can gain network relations and a high quality portfolio build up, which helps them gaining confidence in job-hunting after finishing their studies.

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

the project has substantial consequences for the policy of the Municipality and the Foundation because there is a full involvement of the citizen, entrepreneurial and local cultural activities, and the town. Born with no specific basis (Peccioli has not connected with the fairytale history), the project, thanks to a well designed and planned communication strategy, has modified the perception of the town, characterized itself across a point of view that goes out from the typical way to look the Tuscany village. During Fiabesque, many people come to visit Peccioli transforming itself into something different, never seen before.

8. The project has/has not substantial consequences for the content and or the organization of the course, namely....

During the last editions we had projected many proposals and exhibitions, i.e. Care Toys, a design project dedicated to children hospitalized, Materialand, a meeting based on the spaces dedicated to the kids and Toys to Lash, an exhibition dedicated to the wooden prototype toys.

Animation Lights is an interdisciplinary learning project that involves two schools: ISIA Firenze and Florence International School of Comics. The project was born with an experiment made during Fiabesque '08.

The scene lights that characterized the Fiabesque stage, was projecting and rethinking through the new technologies. In particular, the contact with the Glow, light festival in Eindhoven, Holland, gave new input to the project.

The use of special tools (architectural projectors, gobos, and a huge light scenography) let us designing the best corners of the small town.

The meeting of Max Pinucci, Fiabesque Art Director and teachers from Florence International School of Comics, has created new ideas and new co-operations.

A selected group of students will work to realize an ambitious and no conventional project, where the languages of the animations, projected on the wall of the town, will be the show and the entertainment itself.

Information on: www.animationlights.wordpress.com

9. The project has/has not substantial consequences for the didactic models used in the course, namely...

Fiabesque has substantial consequences for the ISIA course because many course were born after this event, like event planning, event communication, event organization, design exhibit, direction, dressing, light design, scenes. Students did benefit in a spin off because this project gave them job and networks opportunities after completing this experience.

10. The project has/has not substantial consequences for the competencies of students and staff, namely... (new competencies developed, new competencies needed etc)

In Peccioli, during Fiabesque, may happen that Oscar Prize winners walks together with students, sharing ideas, competencies, spurs. The students are involved since the first work step across brainstorming and advanced learner meeting showing to be capable to plan an event, to communicate the event itself and to project the scenes and the light design or simply to be free creative.

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

-It allows a directly contact with theatrical companies, artists, musicians, writers, sculptors, illustrators, animators.

-Inter-disciplinary approach-Collaborative approach for problem solving, planning, designing.-Possibility of sharing, working out the ideas, staying closely to the companies and to the artists. -It allows students to create them network, and to develop new themes, new subject that can be connected with the event.

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

Fiabesque proposes meeting, workshop, laboratory, exhibitions, concerts, shows, all made in the name of creativity and culture. Many artistical experience mixed together. During the meetings can be born new specialistic courses for the students like the "Animation Lights". Professionals, students, experts and new institutes, companies, foundations can get involved with others to create new ideas and new themes to speak about.

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

Many project were born under the light of Fiabesque, project called: "Animation Lights" like explained above, Leonardo "Cartoon Animated Training" is a longlife learning project financed by European Union, two years long, that is about the training across the animation, being the animation so clear, free linguistic barrier, simple, "Association City of Fairytale" an association dedicated to the fairy world, and the European project "Media

Festival" that could fund the film festival Fiabesque Cartoons Night, an event included in Fiabesque focused on cartoons.

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

The project was supported entirely by Municipality of Peccioli and Foundation Peccioli for the Art. Part of the equipments, bought for the event, become estate for the Municipality and for the partnership.

The communication increases the image of the location and of the partnership. Other fundings projects, across Regione Toscana, Ministero Università e Ricerca and Comunità Europea, will allow the begin of permanent activities.

15. Proposed items for discussion...
- Relationship with public partners-Didactic models coming from the event
 - Spaces and thematics for unconventional training-Moment, project, place where the students can express themselves
 - European team building

Information:

<http://www.isiadesign.fi.it>

<http://www.fiabesque08.it/>

<http://www.cartoonsnight.eu/>

<http://www.cartoonanimatedtraining.eu/>

<http://www.animationlights.wordpress.com>

<http://www.progettocreacivity.com/>

<http://www.fiabesque.it/>

Prof. Massimiliano Pinucci

Strategie della Comunicazione

massimiliano.pinucci@isiadesign.fi.it

I.S.I.A. Firenze

Istituto Superiore Industrial & Communication Design

Via Alfani, 58

Firenze

<http://www.isiadesign.fi.it>

Artesnet Strand 1 – Third inventory: The Educational Perspective

1. Institution, department, course and level involved

Kunstenaars&CO.

Course: Kunstenaars in de Samenleving (Artists in Society)

Level: Post academic / Experienced artists

2. In creative partnership with

SVB (social security organisation); ECN (Dutch energy research centre), Portaal (housing corporation), NPO (Dutch broadcasting organisation), VOB (association of libraries), Amsterdam Penitentiary. (in 2008-2009)

3. Title of the project

KIS, Kunstenaars in de Samenleving (Artists in Society)

4. Summary of the project in 3 lines

KIS is a course for professional, experienced artists who want to extend their activities and learn how to work for companies and social organisations. It is a practice orientated programme, that brings together artists and organisations.

5. Mutual benefit

Through this program, artists gain an insight into and learn the skills necessary to work effectively with organisations. Organisations gain hands-on experience what it working with artists can bring them.

6. Typical and differentiating for this creative partnership

It is course program consisting of 5 three-day modules with workshops, classes, and training: 1) I as an artist & being a KIS-artist; 2) De role and function of the artist, history, nowadays, your own mission; 3) Organisations, To organise, cooperate & develop; 4) My entrepreneurship; 5) Integration.

Next to this, there are three masterclasses with artists who already earned their marks in working with companies and social organisations, and finally, the artists, individually or in small groups, have to develop and execute an project for an organisation.

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

They have to really participate in the project, this co-creation helps them to really appreciate the value added of artists in their organisation

8. The project has substantial consequences for the content and or the organisation of the course, namely

You have to find participating companies and organisations, and that brings a yearly challenge of acquisition, but also managing expectations of the 'partner/client'.

9. The project has substantial consequences for the didactic models used in the course, namely

Although the didactic models in itself are known, and well-proven, in this context they have never been used. So both the artists and the companies have to learn how to deal with this educational context, which is not always easy, so it appears.

10. The project has substantial consequences for the competencies of students and staff, namely... (new competencies developed, new competencies needed etc)

This the very core of the program. In addition, one could state that the teachers (many of them experienced academics) have to adapt their usual ways of working, as they are less familiar with the specific background and frame of reference of artists.

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

It has proven that the intake of artists for this program is crucial. You really need an experienced artist, who is self-confident in his own field, and who has the right motivation, in order to be able to introduce him to a different role and/or different environment (being the organisation).

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

Already stated above.

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

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

The participating organisations and the artists.

15. Proposed items for discussion...

We think this program is meant for experienced, professional artists. But would there be a spin-off possible, e.g. as a graduation track at art schools?

Artesnet Strand 1 – Third inventory: The Educational Perspective

1. Institution, department, course and level involved

Estonian Academy of Music and Theatre, voice department, strings and wind instrument department, department of composition, cultural management, Improvisation - Bachelor, master and PhD level

2. In creative partnership with

Theatre NO99, Von Krahl Theatre, Open Air Museum, Jazz Restaurant Clazz, Kuku Club, foreign embassies

ABAM (Association of Baltic Academies of Music),
Carl Nielsen Academy of Music (Odense, Denmark); Sibelius Academy (Helsinki, Finland); University of Music and Theatre Hamburg (Germany); Jāzeps Vītols Latvian Academy of Music (Riga, Latvia); Lithuanian Academy of Music and Theatre (Vilnius, Lithuania); The Stanisław Moniuszko Academy of Music (Gdansk, Poland); The Fryderyk Chopin Academy of Music (Warsaw, Poland); Royal College of Music in Stockholm (Sweden); Iceland Academy of the Arts

3. Title of the project

“Crossing Borders in Interpretation of Classical Music and Jazz” (2005)

“Crossing Interpretation Borders again: Improvisation and Contemporary Music” (2006)

“ Crossing Borders once more: Synthesis of Different Approaches in Interpretation” (2007)

“Innovative Approaches in Interpretation of Music” (2009)

4. Summary of the project in 3 lines

□ The main aim of the project is the development of teaching modules: New trends in interpretation of classical music, Improvisation, Contemporary music and Developments in jazz interpretation.

□ Along with theoretical lectures and seminars, chamber music workshops and master classes, live performances, free improvisations, etc. form the core of the project. In live performances, crossover and synthesis of the modules is introduced. The modules will form the core of a joint summer term, another aim is developing a full joint master curriculum (*Contemporary Chamber Ensemble Teaching*) to be introduced into the regular study programmes of partner institutions.

5. Mutual benefit

□ Developing regional cooperation

□ Sharing of professional practice

□ Involvement of students from different academies around the Baltic Sea, setting a common working ground for future regional music scene

□ Professional performing possibilities for future musicians

□ Contacts for future professional projects

□ The possibility for partner organisations to work directly with higher education sector

6. Typical and differentiating for this creative partnership

□ Continuous development of the tuition of participating academies

□ Involvement of partners from different sectors

□ Reaching the final result (concerts) in an extremely intensive period of time.

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

□ Policy how to cooperate with third sector (Union of Composers, Jazz Union etc.)

□ Process oriented co-operation (short intensive working cycles)

□ The co-operation was mutually benefiting, enriching the performance by integrating and uniting different genres and creative experiences.

8. The project has/has not substantial consequences for the content and or the organisation of the course, namely

- The development of new teaching modules, including those into the curricula of the participating academies.
- Rapid development of the international dimension of the improvisation course (frequent student and teacher exchange) above the border of the Baltic region.
- The full cycle consists of three projects, thus contributing to the general sustainability

9. The project has /has not substantial consequences for the didactic models used in the course, namely

- New teaching method has been tested in the curricula of composition and chamber ensemble (team work of performers and composers in the process of composition)
- Improvisation ensemble including students and professors
- Improvisation courses are extended to all participating students of different instruments, including voice.

10. The project has/has not substantial consequences for the competencies of students and staff, namely... (new competencies developed, new competencies needed etc)

- Main attention is paid to the most active interaction between the teaching staff and the students, contributing to the creativity of performance. Live improvisation in mixed ensembles (teachers and students) is the characteristic feature of IP, enabling the students and enriching the experience of teachers, "to learn by doing". Complementary seminars and short workshops of cultural management are carried out, giving the participating students the chance of both individual and group work.
- International pedagogical cooperation and operative student-teacher, teacherteacher interaction in the framework of IP is an effective way to enrich national music education by adding multinational dimension both in the meaning of new teaching methods, shared values and experience in interpretation skills.
- An intensive and focused working schedule gives the students a possibility to work with different professors, thus gaining diversified knowledge and skills. The project offers varied and rich experience in a concentrated and intensive period of time.
- During the 5th year of the projects, cultural management competence will be included in the project. The integration will be practiced from two perspectives. Complementary seminars and workshops about music management and entrepreneurship will be added to the curriculum of the participating music students, with the aim of preparing capable and successful specialists for the rapidly changing labour market.
- Secondly, Estonian and foreign cultural management MA level students will be given the possibility of practical training and internship in managing the organizational issues of an international project.

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

- The project is annually assessed by the project Steering committee.
- During the fourth year of the project, three independent international experts followed the IP, analysing the IP from the point of view of classical music, composition, jazz and cultural management. The experts presented evaluation reports to the project Steering committee and gave recommendation for the future perspective.
- In 2008, the project was awarded the European Success Story title by the European Commission as an LLP Erasmus IP.

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

In participating institutions in general the teaching programmes are rather bulky and do not leave much space for alternative teaching methods and innovative approaches, in a way, they do not encourage experimentation. Thus, the initiative to introduce new approaches and innovative methods into the study process, by giving them international scope and dimension, serves upon the further intensive development of performing skills and artistry. The modules (and the future joint summer term) are meant to contribute to the creativity of students, to widen their approach to interpretation as well as to encourage them to reach interactivity in their communication with the audience.

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

The project is a continuous well-working process that needs to be developed further according to the decisions of the steering committee and external expertise, in order to prepare for the implementation and development of the modules and for the joint international master curriculum, "Contemporary Chamber Ensemble Teaching".

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

The project did not aim to generate income

15. Proposed items for discussion...

Developing the common educational and cultural Baltic Sea platform on the basis of the Association of Baltic Academies of Music and Synaxis Baltica (cultural management network), thus contributing to the development of creative industry

Artesnet Strand 1 – Third inventory: The Educational Perspective

1. Institution, department, course and level involved

Estonian Academy of Music and Theatre, Voice, Strings and Wind Instrument and Composition Departments, Department of Cultural management and Humanities; Bachelor, Master and PhD level.

2. In creative partnership with

Non-university and international institutions: Tallinn city and Cultural Heritage Department, Estonian National Opera, independent theatre Kanuti Gildi SAAL, Palindrome Dance Company (Robert Wechsler), atelier-4D (Ruth Prangen);
Academic institutions: Estonian Academy of Arts

3. Title of the project

Integrating Innovative Music Theatre Into Program Of Opera Studio

4. Summary of the project in 3 lines

- ✓ The aim of this project was to vary the existing rather traditional repertoire that voice students are supposed to learn during their opera training and to collaborate with the non-academic institutions.
- ✓ Content of the project: master classes held by foreign and local artists and art practitioners; the result was two new contemporary opera projects performed in 3 cities of Estonia.

5. Mutual benefit

- ✓ Co-operation with new partners -- emerging academic and non-academic sectors to create new values
- ✓ Involvement of students from different art schools (Estonian Academy of Music and Theatre and Estonian Academy of the Arts)
- ✓ To set a common working ground for the young Estonian future artists
- ✓ Bringing together individuals and creating synergy between the team
- ✓ The partner organisations could work directly with higher education sector and gain from the mutual input

6. Typical and differentiating for this creative partnership

- ✓ Continuous development of the tuition at Estonian Academy of Music and Theatre;
- ✓ Meeting the needs of present day labour market in the field of culture
- ✓ Involvement partners from different sectors (public, private, profit, non-profit, different size companies)
- ✓ To value the content- and knowledge based co-operation

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

- ✓ No direct consequences for policies
- ✓ Co-operation was process oriented; carried out as a pilot project
- ✓ The co-operation broadened the scope of activities for both academic and non-academic partners

8. The project has/has not substantial consequences for the content and or the organisation of the course, namely

- ✓ Additional courses created in the curricula of contemporary music theatre
- ✓ New opera projects were included into this programme of Kanuti Gildi SAAL as a joint venture

9. The project has/has not substantial consequences for the didactic models used in the course

- ✓ New methods of teaching have been integrated into curricula and tested in the performances

10. The project has/has not substantial consequences for the competencies of students and staff, namely... (new competencies developed, new competencies needed etc)

- ✓ New competences developed – performing in national cultural landscape
- ✓ New techniques embedded into the teaching process
- ✓ Learning through doing outside of traditional study environment

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

- ✓ Assessment procedures carried out under the departments level

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

- ✓ Project developed further the existing teaching methodologies and went beyond the traditional educational outcomes
- ✓ Impact of the project is far above the educational level
- ✓ Project is strongly contributing to development into the experimental opera scene of Estonia

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

- ✓ The project serves as preparatory phase for creating the bases for joint master's in innovative music theatre. The second stage would be to integrate the contemporary Western chamber opera field.

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

- ✓ The project did not aim to generate income

15. Proposed items for discussion

- ✓ Educational and cultural interaction in different national environments

Artesnet Strand 1 – Third inventory: The Educational Perspective

1. Institution, department, course and level involved

Estonian Academy of Music and Theatre, Department of Cultural management and Humanities, Cultural management programme, MA level

2. In creative partnership with

Estonian Ministry of Culture, Tallinn City Cultural Heritage Department, Foundation of Tallinn 2011, Ltd. Estonian Record Productions, Ltd. Estonian Creative Agency. Sibelius Academy (Finland), Ltd. Birnkraut Partner (Germany)

3. Title of the project

Cultural Entrepreneurship Module And International Study Development In Cultural Management Master's Degree Curriculum At The Estonian Academy Of Music And Theatre

4. Summary of the project in 3 lines

Further development of Cultural Management programme including internationalization and creation of the entrepreneurship module to meet the needs of the creative industries environment and the labour market

5. Mutual benefit

- ✓ Better links and access to academic competencies and field specific practices
- ✓ Specialists educated to real labour market needs
- ✓ Students as interns: real life working experience for students and young professional employers with minimum cost for employer
- ✓ Life-long trainings : audience to university and training option for partner's employees
- ✓ Discussing and analysing real life cases and problems of partners in classroom with professional international trainers
- ✓ Contacts and networking for further professional field specific cooperation projects.

6. Typical and differentiating for this creative partnership

- ✓ Partners form different sectors (public, private, profit, non-profit, different size companies)
- ✓ Non-financial partnership, content- and knowledge based

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

- ✓ Partner organisation will get the clear picture of the current education in cultural management MA field – that enables design the policy of cultural (management) education
- ✓ Partner organisations influence the development of curricula according to the real life need and subsequently new standards of professional cultural managers will be set
- ✓ Partner organisations give input to teaching process; MA programme provides academic mentoring and partners' are able to develop as potential local trainers in the future

8. The project has/has not substantial consequences for the content and or the organisation of the course, namely

- ✓ New entrepreneurial specialisation will be an option for future cultural managers for the first time in Estonia
- ✓ Cultural management programme will be better integrated to other curricula of the Estonian Academy of music and theatre – new courses on cultural entrepreneurship will be developed for musicians and others.
- ✓ The project will provide at least 5 new trained and internationally mentored potential local teachers for the cultural management field
- ✓ For the first time, international students and practitioners will be able to join the MA programme fully in English
- ✓ Local academic competencies will be trained and developed for the further development of Cultural Management Research Centre

9. The project has/has not substantial consequences for the didactic models used in the course

10. The project has/has not substantial consequences for the competencies of students and staff, namely... (new competencies developed, new competencies needed etc)

- ✓ New competencies like Cultural entrepreneurial skill and mindset
- ✓ Developed competencies of operating in international environment
- ✓ Developed academic competencies of the staff

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

- ✓ Internships need to be evaluated from the real needs of qualification and international context
- ✓ Admission evaluation needs to be adjusted to international students
- ✓ New entrepreneurial courses require new assessment procedures and criteria
- ✓ Pilot research about current curricula and alumni career will map the strengths and weaknesses of the previous assessment methods and criteria

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

- ✓ Project will develop further the existing teaching methodologies.

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

- ✓ Not likely

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

- ✓ Will not generate income

15. Proposed items for discussion

- ✓ Relevance of the topic of creative entrepreneurship and cultural management in music/arts education
- ✓ Adjustability of the developed MA courses of cultural entrepreneurship to music/other curricula

Artesnet Strand 1 – Third inventory: The Educational Perspective

1. Institution, department, course, level involved:

National University of Arts, Bucharest, Romania

Photography and Time-based Arts Department (Photo-Video Department)

Master level and first level

Courses involved: *Imaginea Vizuala in Epoca Post-fotografica* (The Visual Image in Post-photographic Times); *Fotografia in cultura digitala* (The Photography in Digital Culture)

Project titles and objectives:

- **Ro_Archive (2007-2010)** – *reactualizarea imaginii României ca stat european pe baza unei arhive electronice de imagini și texte cu valență artistică și obiectivitate științifică* / *Ro_Archive – updating Romania's image on the basis of an electronic archive of images and texts with artistic significance and scientific objectivity*. The **main objectives** of the project are:

1. to start an electronic archive* of photographs and videos realized by the project's team and a number of collaborators- students and professors; to make this archive progressively available online and develop a site, www.roarchive.ro;

*The archive will focus on the recent urban transformations in Romania, industrial and post-industrial landscapes and anthropological insights.

2. to write and collect texts from various contributors, concerning the theme of the archive, the role of the archival paradigm in contemporary romanian culture and the dynamics of recent romanian photography;

3. to involve Photography and Video Department students and other art students of all education levels (primary, Master, Doctorate) in the practice of the project, offering them the opportunity to explore the visual themes proposed by the project, to develop team work skills and to contribute with their photographic materials and different points of view to the growing image archive;

4. to open ways for networking, cultural partnerships and transdisciplinary collaborations. The project will be enriched with sociological, anthropological and architectural studies related to the field of research, texts from these domains will be included in the text archive and future catalogue;

5. to expose and exhibit, in either group or single projects, the images, videos and recorded sounds from the archive, involving team members and invited artists, team curators and invited curators;

6. to use the theoretical research texts and gathered visual materials in order to formulate new course issues for the Master level – Photography and Time Based Arts Department and include new seminary and workshop themes in the educational flux of the department.

7. to design and publish an album/catalogue of the project, at the end of its 3 years grant period;

- **pRo_Archive** (2008) – *promoting recent romanian art projects in Europe through cultural and institutional collaboration*. pRo_Archive is a smaller project, with different financement (Promocult grant program); its main aim is to promote and exhibit the Ro_Archive visual research project, but focusing on promotion the works realized by the artists involvred in the Ro archive projects as well as others, in an effort of finding all the different approaches to the fields of interest that Ro_Archive also covers.

pRo_Archive's objectives are:

1. to develop cultural partnerships with European art institutions, in order to organize exhibitions and lectures; promoting Romanian culture abroad;

2. to organize, (co)curate and deliver exhibitions and lectures using Ro_Archive audio, visual and theoretical content, or other recent romanian art projects that have intrinsic value and conceptual similitudes to our research issues; to offer our European partners art shows with multimedia content and relational possibilities, by including valuable romanian electronic music performers in the opening events. Such performances should potentiate the networking and cultural promotion aspects.

3. To involve the National University of Arts Bucharest's students from the Photography and Video Department in the promotion and organisation of the cultural events (exhibitions, lectures), thus developing their capacities of communication, networking and their experience in the art field/art industry.

2. In creative partnership with:

2a. **The Vector Association**, Iasi, Romania

[the Vector Association is a high level cultural team, involved in organizing international art events, exhibitions, seminaries. Its members are well-known artists, theoreticians, curators, most of them also detaining academic positions at the George Enescu University of Arts in Iasi: Matei Bejenaru, Dan Acostioaiei, Catalin Gheorghe, Cristian Nae, etc. Their main projects are: the Iasi Periferic Biennale (<http://www.periferic.org/>), the VAD artistic projects archive, Vector Magazine and Vector Gallery]. The Vector Association hosted a Ro_Archive seminary and project presentation during its 8th Periferic Biennial in 2008. They provide a part of the theoretical research, they lectured in some of the pRo_Archive European seminars and are actively involved in promoting the project abroad (networking, scouting venues, etc).

2b. **The Brukenthal Museum Contemporary Art Gallery**, Sibiu, Romania (<http://www.brukenthalmuseum.ro/contemporana/index.html>) – this prestigious gallery hosted the first Ro_Archive exhibition and will be hosting, in december 2009, another large overview of the Ro_Archive project; one of the Gallery's main curators, Anca Mihulet, co-curates on some of the art shows, will provide theoretical writing for the Ro_Archive large album/catalogue due in 2010 and she has lectured in some of the pRo_Archive European seminars;

2c. **The Czech Cultural Center**, Bucharest (<http://www.czech-it.ro/>) hosted a Ro_Archive project presentation and seminary on the subject of the de-constructed archive (november 2008);

2d. **The Romanian Cultural Institute** (<http://www.icr.ro/bucuresti/>) is an active promoter of the Ro_Archive and pRo_Archive projects, by its European cultural centers. Our best collaboration has been with ICR Paris (co-organized 1 exhibition and 2 lectures, in 2008 and 2009) and ICR Venetia (that has hosted several personal shows of Ro_Archive team members under the Ro_Archive concept – promoted by Mircea Nicolae, curator in residence at the Venice ICR, as part of the „Young Romanian Art” exhibition series, during the time of the Venice 53 Biennale);

2e. **The Romanian Ministry of Culture** (<http://www.cultura.ro/>)

2f. **The International Center for Contemporary Art** – ICCA – at The Ark cultural space (http://www.icca.ro/home_en.htm and <http://www.theark.ro>) – co-organized and hosted *Memories4Free*, a Ro_Archive exhibition in 2009.

INTERNATIONAL PARTNERS:

1. **Futura Gallery** – Karlin Studios, Prague, Cz (<http://www.futuraproject.cz/en/about/about.htm>) – *openaccess.roarchive* photography exhibition and video projections, 2008;

2. **The Academy of Fine Arts in Prague** – lecture on the importance of the archive in contemporary romanian art and project presentation, 2008;

3. **Masters Programme in Critical Studies at the Malmö Art Academy** (Lund University), Malmö, Sweden – lectures, Ro_Archive project presentation and Vector Association workshop (theoretical starting point: *The question of the archive in recent romanian art*, by dr. Cristian Nae);

4. **ICR Paris** (Romanian Cultural Institute) – a constant partner for the Ro_Archive project, organizing lectures and exhibitions in both 2008 and 2009, in partnership with IESA:

5. **Institut d'Etudes Superieures des Arts** (IESA) Paris (www.iesa.info) – invited several members and collaborators of the pRo_Archive project, including Professor Ruxandra Demetrescu, the Rector of the National University of Arts in Bucharest, to give lectures on museum and archive – related themes (2008); they also hosted a Ro_Archive project presentation and a 2 years overview of the project photography exhibition (april 2009);

6. **University of Bergen**, Norway – hosted *Femidom* group exhibition of the Photo-Video Department of the National University of Arts in Bucharest (curated by two members of the Ro_Archive team) and a lecture/presentation of recent romanian art projects;

7. **Estonian Academy of Arts**, Talinn – lecture and project presentation;

8. **Maastricht and Amsterdam**, Institute of Network Cultures (<http://networkcultures.org/wpmu/portal/>), concert and lectures;

9. **Linz Art University**, Austria – the Space&Design Strategies department (<http://www.ufg.ac.at/?id=1318>).

4. Summary of the project in 3 lines:

Theoretically based on the model of the Postmodern and Poststructuralist archive, the cultural research project Ro_Archive aims to analyze recent Romanian art and to produce visual and written content in view of creating an electronic and web archive of images and texts that are relevant for the visual perception of contemporary Romania.

The project involves members of the Photography and Time-based Arts Department of the National University of Arts in Bucharest, as well as students from all academic levels, especially Master; it also involves guest artists and performers, guest curators and cultural partnerships with valuable representatives of the Romanian art associations and institutions.

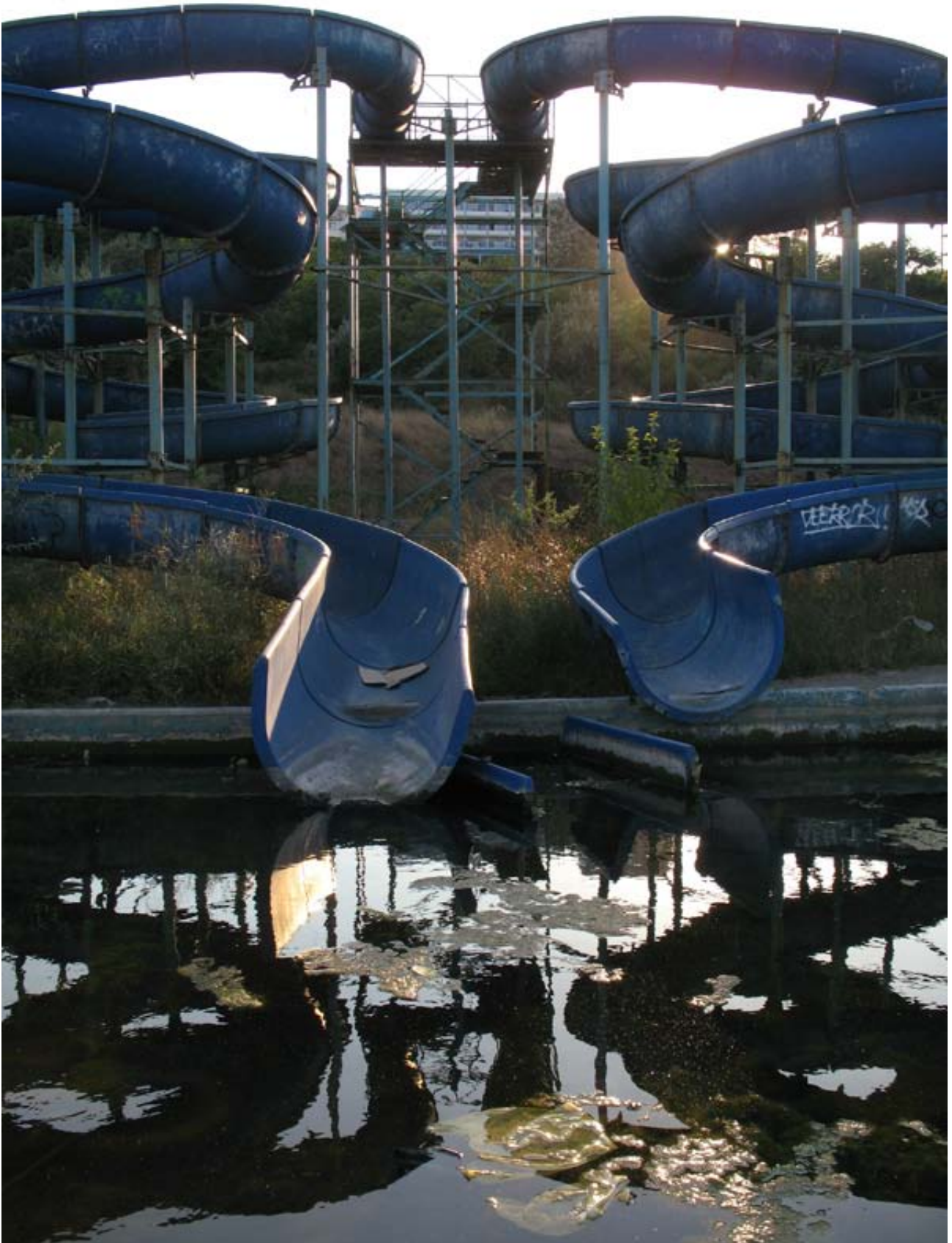
In order to organize exhibitions and lectures in Europe, using both Ro_Archive content and other related Romanian art projects, the Ministry of Culture financed pRo_Archive, a dynamic concept of networking, lectures, workshops, art shows and concerts.

5. Mututal benefit:

pRo_Archive enabled the Ro_Archive team and their artist or curator guests to gain insight on how art networking and art institutions function. We tried to experience different cultures, especially different educational cultures, by expanding our partnerships throughtout Europe. We offered our host galleries or art schools lectures and workshops on young Romanian art that is now developping and searching its own identity and, using Romanian art as intermediary, we proposed our own input on the issues of archive, document and memory in contemporary art. Also, one of the underlying goals of the project was to promote positive cultural Romanian values and to address the delicate issues of transformations, post-comunism, mass media clichés, from the artist's perspective. The dialogue established between the hosting institution's students and the lecturers was active and sometimes developed into a new invitation and a new project and lecture (as was the case with the Institut d'Etudes Superieures des Arts in Paris or the Brukenthal Museum in Sibiu). Also, the romanian students that were involved in organizing the events learned about different education systems and some of them used the knowledge acquired then to apply and win grants and scholarships in Europe. The Ro_Archive project helped the Vector Association expand their target and further develop their theoretical research. It enabled all the doctoral students involved in the projects to use their specific research in lectures and workshops. It helped Futura Gallery from Prague to deepen their contacts with established romanian artists.

The multimedia CDs *Offset* and *Ro_Archive*, containing some of the most important romanian art projects of the years 2000, as well as the book *Photography in Contemporary Art. Trends in Romania after 1989* (published by the Unarte publishing house) were offered and are now available in all the libraries of the institutions where we lectured or that we visited.

After 2 years into the project, *roarchive* is stated to be one of the main concepts at work in today's Romanian art (exploited as concept by Mircea Nicolae, the Venice Romanian Cultural Institute's curator in residence during the 53 Biennale: from the 14 exhibitions he curated, several have used, in different forms and degrees, the concept and content from the Ro_Archive image base. Mircea Nicolae is not a member of the Ro_Archive team, which demonstrates that the concept has made its way outside the self-promotion circle and its content has free-standing artistic value).



6. Typical and differentiating for this creative partnership

The typical project factors are:

1. The educational project's structure and goals are based on the artistic benchmark statements standards for lifelong learning and transdisciplinarity;
2. The project involves teachers and students from the National University of Arts Bucharest and

develops creative partnerships within the art field, while aiming for transdisciplinary angles;

3. The project has high didactic usability, it offers practice themes for many of our students and encompasses archive-related, Romanian contemporary art or digital aesthetics doctoral and post-doctoral studies (the professors team involved in the project: Iosif Kiraly, Raluca Nestor, Raluca Ionescu, Simona Dumitriu).

The factors of differentiation include:

1. The project aims to set the basis of an archive that should grow and reach its significance peak in 20 years- we have in our mind, when affirming this, the Farm Security Administration – Documenting America archive, as the example and model of such historical development.

In 20 years our visual documentation of Romania will become of historical use. The present artistic relevance of Ro_Archive, while proved important, should be surpassed by this secondary relevance basis.

2. The exhibitions and lectures, abroad or in Romania, are including and promoting not only the Ro_Archive theoretical and visual content, but also other significant recent Romanian artists, young promising curators and theorists and some music performers, in an effort of outlining a comprehensive point of view on contemporary Romanian art practices.

7. The project had substantial consequences for the policy and activities of some of our cultural partners, namely for:

- the Vector Association, (helping them to re-structure their own VAD artistic projects archive, offering its members the opportunity to research and write on the relation of recent Romanian art and the Archive – Cristian Nae's study on *The question of the archive in recent Romanian art* has been included in the *pRo_Archive* DVD and several Vector studies will be included in the future Ro_Archive catalogue).

- the Brukenthal Museum Gallery of Contemporary Art: our ongoing partnership with its curators has inspired them to develop the theme and put base for future exhibitions ideas. Their 2010 program of exhibiting important Romanian artists from the 80ties and the related workshops has its roots, partially, in a Ro_Archive themed concern and research – on the uses of the archive in Romanian art before 1989.

- the Romanian Cultural Institute in Paris, that developed its partnership with IESA because of the appreciation that the Ro_Archive lectures received.

8. The project has substantial consequences for the content and the organization of the related courses...

The main academic courses involved with the project are the one-year Master level of the Photography and Time Based Arts Department of the University. The main courses influenced by the project are: *Imaginea Vizuala in Epoca Post-fotografica* (The Visual Image in Post-photographic Times) and *Fotografia in cultura digitala* (The Photography in Digital Culture), taught and coordinated by prof. Iosif Kiraly. But the theoretical and visual content of Ro_Archive has been used in several other first and second level courses, as, for instance, *The History of Romanian Photography*, *Internet Art*, and in practice case-studies in the first level workshops.

The theoretical research on archive/memory/document related themes is now reflected in the two main courses's structure and seminars:

2. - we improved the lecture and debate on archive art and archive related practices in contemporary art with examples from Romanian art practice and the latest art theory inputs;
3. - we added lectures and seminary debates on internet image banks and data bases, on the use of data and meta data in contemporary art and on the practice of archive making.
4. - we also improved the lecture on art institutions and developed an workshop using the research and observations that we gathered from the pRo_Archive European collaborations.



9. The project has consequences for the didactic models used in the courses...

It furthered and developed the use of team work, theme-related practice, teacher-student efficient collaboration. The didactic models used at the Photography and Video Department are related to: theory-based practice, interdepartmental collaboration and workshops, individual project development, artist and relational skills development, etc. The involvement in Ro_Archive prepared both teachers and

students for further experimentation with possible didactic models such as: e-learning, modular teaching, learning through teaching.

10. The project has substantial consequences for the competencies of students, staff and collaborators...

Project teams and collaborators:

Ro_Archive and pRo_Archive are initiated and coordinated by the artist and architect **Iosif Kiraly** (Senior Lecturer in the Photography and Time Based Arts Department, Master level). His involvement in the project covers artistic coordination, photography, educational program and course development. The project involves, with various capacities, teachers, teaching assistants, doctoral students and first and secondary level students from the Photo-Video department and from the Theoretical Studies and Research Department of our university:

Teaching Assistants: Raluca Nestor, Raluca Ionescu, Cosmin Moldovan, Simona Dumitriu, Bogdan Bordeianu. Their main functions are: project management (Raluca Nestor, Raluca Ionescu), curatorship (Raluca Nestor, Cosmin Moldovan), internet and data management (Cosmin Moldovan, Simona Dumitriu), photography (Raluca Ionescu, Cosmin Moldovan, Bogdan Bordeianu, Simona Dumitriu), etc. The practice of the project and its lectures improved our teaching competencies, project management competencies, language skills. It also helped further our research and benefit of grants (as is the case of Simona Dumitriu's GE-NEC fellowship at the New Europe College in Bucharest, in a Getty funded research project, where some of the theoretical content from Ro_Archive will be used) and prizes (Bogdan Bordeianu and Master students Michele Bressan and Bogdan Girbovan won several art prizes with their portfolio works from the Ro_Archive image base).

Students: Michele Bressan, Bogdan Girbovan, Andrei Mateescu, Anca Stirbacu, Sabina Dallu, etc. They are involved in the practice and promotional aspects of the project, doing photography and video projects within Ro_Archive, website and publishing design, etc. Learning competences and skills were improved also in their case. They developed team work competences, time management skills, developed their artistic portfolios and their networking skills, won prizes or scholarships for which their background work for Ro_Archive was relevant.

Michele Bressan won the Essl Museum Foundation prize for Romania and he was selected by the Henkel Grant commission for Photography 2009, Bogdan Girbovan's works were selected and included in the Neu/New Live Vilnius Festival 2009.

Bogdan Bordeianu's portfolio was selected by Musée de l'Elysée from Switzerland, his works will be part of the project "reGeneration2 : Tomorrow's Photographers Today". A book with 80 photographers portfolios will be published by Thames and Hudson Publishing house in 2010 and a large exhibition with their works will be itinerated in several countries.

Project collaborators include significant guest artists. Some of them are also art university teachers, either at our Photo-Video Department – Alexandra Croitoru, Nicu Ilfoveanu – or at the Iasi Art University – the members of Vector Association: Matei Bejenaru, Dan Acostioaiei, Catalin Gheorghe, Cristian Nae. They exhibit their work within the Ro_Archive concept, act as networking agents, host Ro_Archive lectures (as is the case for Vector and the Periferic Biennale), contribute with theoretical studies, are and/or will be published in our DVDs and catalogue. As one of the project's desires is to help building bridges within the Romanian artistic and academic community, we think this goal is also being accomplished by this constant networking process.

Other important romanian artists are included in our theoretical research, our published DVDs (*Offset* and *pRo_Archive*) and our lectures: Ion Grigorescu, Mona Vatamanu & Florin Tudor, subReal, Vlad Nanca, etc. Their projects are relevant both for the outcome of recent Romanian art practices and for the use of archive or history-related themes in Romanian art.

Guest curators and art critics are also invited: art critic Cristiana Radu and curator Anca Mihulet from the Brukenthal Museum Contemporary Art Gallery.

During some of the pRo_Archive venues, the art shows included VJ, DJ and WebJ projects from Romanian **experimental music performers** such as: Electric Brother, Brazda lui Novac, Silent Strike, Cycler.



11. The project challenges existing assessment procedures and criteria in the course...

It helped bridging theory and practice within the didactic structure of the course. The main courses involved are exploratory, visual analysis oriented and use both synchronic and diachronic methods of

historic case studies. The assessment procedures are dynamic, include theoretical and portfolio review, but with emphasis on the student's year-long involvement with the course. New criteria were added from the Ro_Archive practice: we now also assess collaborative capacity, student research skills, information structuring skills.

Through the theory research base of Ro_Archive we added transdisciplinarity to the didactic concept, including and using social, economic, anthropologic bibliography.

The experience accumulated in the practice of archive making and data organizing was also used to better structure the courses' data base and prepare the courses for their future integration in the e-learning system that the National University of Arts will be soon developing.

12. The project involves a departure from existing teaching methodologies...

Because it is an exploratory project with part of its outcome being conditioned by its long term future value that has to be speculated upon and assessed only by comparing it with similar projects from 20th century history. We can teach the ways of building an art content image-based archive and we can use the theoretical research in our courses, but this type of exploratory angle is new for our teaching methodologies and it can be used to develop new assessment criteria.

The fact that Ro_Archive is constantly scouting for student projects that can be of interest for our research has also added a creative laboratory angle to the already exploratory courses, which is of interest to us and has the potential to be further developed.

One of the main interests of the Ro_Archive team is to build bridges between disciplines. In the artistic educational process, we aim to further integrate into the courses guest lectures and lecturers from: musicology (we are also developing an interest in recent Romanian sounds and mass culture music), sociology, anthropology, history, architecture etc.



13. The project alters the way that we might structure future projects of a similar type:

Some of the time structure of Ro_Archive should evolve, making more time for the photography trips necessary for building the image archive. Also, a future project of a similar type may involve more study on archive management and may define more the borders between theoretical and visual research.

The main qualities of the present project are to be kept and developed: artist networking, creative partnerships, consistent student involvement, student artistic promotion, exploratory curatorship, extensive educational input, etc.

14. The project generates income from:

Ro_Archive is financed by a CNCSIS PN-II grant (CNCSIS = the National Center for Scientific Research in Higher Education of Romania); the **pRo_Archive** project was financed by the Romanian Ministry of Culture through its Promocult program (dedicated to promoting Romanian art abroad).

Smaller partnerships that helped with specific exhibition or lecture needs and promotional materials were concluded with several cultural institutions (ICCA, the Brukenthal Museum, ICR, Futura Gallery, etc.)

15. Proposed items for discussion

5. - the archive as concept and the archive as practice: archiving recent Romania;
6. - exploratory projects and the ways of integrating them in the art education process;
7. - creative partnerships, their role and their institutional limits;
8. - how transdisciplinary can we really be: the art education point of view on possible transdisciplinary relations and on building (educational and methodological) bridges.

Published work:

7. - www.roarchive.ro – the project website, still developing;
8. - **Offset**, collective project, CD-rom, Unarte Publishing house;
9. - **Ro_Archive**, collective project, DVD-rom, Unarte Publishing house, 2008;

Publishing project in development: the Ro_Archive extensive catalogue, due in 2010, at the Unarte Publishing house.



Artesnet Strand 1 – Third inventory: The Educational Perspective

1. Institution, department, course, level involved:

Limerick Institute of Technology, School of Art & Design Fine Art Sculpture and Combined Media Undergraduate Level.

2. In creative partnership with:

Limerick Northside Learning Hub <http://www.learninghub.ie/index.html>

3. Title of the project

Learning Buddies

4. Summary of the project in 3 lines

This project involved a number of our students working with children (age 13-16), who have difficulties engaging with mainstream education, to provide an active, challenging and engaging, cultural learning experience.

The project involved the student working with a group of young hip hop dancers to produce a set of movement based blacklight photographic images.

These images in turn were to be developed into light boxes to be sited in the Learning Hub Centre. As payment for the student's participation she also had a number of light boxes produced at the partners expense.

5. Mutual benefit

The whole basis of this project was that it had to be mutually beneficial. Central to this was the accurate matching of relevant students to the agreed project. This insured that no compromise was would have to be made on the part of the participating student in relation to their ongoing studies.

6. Typical and differentiating for this creative partnership

Where students are taken from their own studies and asked to participate in a project which has little to do with their own practice. This generally ends up being a digression for students rather than being an integral, uncompromised part of their studio work.

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

This project was seen an extremely valuable experience for all concerned. On an institutional level it was also seen an important link with the local Northside community who live in the vicinity of L.I.T. However if we were going to maintain this link we had to look at ways in which we could retain the freedom to engage on such creative partnerships in an ever increasing modularised environment. This meant looking at how we can incorporate movable, changeable features into a tightly formalised structure. It also meant that this work had to be assessable as part of the students ongoing programme of study.

8. The project has/has not substantial consequences for the content and or the organisation of the course, namely

The partner organisation had to be open to meeting the "mutual benefit" criteria, which we insisted on, as the core of the partnership.

9. The project has/has not substantial consequences for the didactic models used in the course &

10. The project has/has not substantial consequences for the competencies of students and staff, namely... (new competencies developed, new competencies needed etc)

This type of partnership involves looking at educational models outside the general frameworks in which we normally operate. In this instance it was necessary for the students and the staff to look at their everyday modes of operation and redefine them for a different learner profile. This involves a lot of research and an ability to re-examine and redefine things that we tend to take for granted.

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

This type of project is not always guaranteed and therefore it is difficult to write it into the programme for each year. However it can be structured to form part of the student's studio practice or it can form the basis for the students professional practice element as long as the outcomes are clearly defined. This becomes ever more critical the more the underlying course structure is modularised. It also makes it more important to accurately match the relevant students to the agreed project. This insures that no compromise has to be made on the part of the participating student in relation to their ongoing studies.

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

This is a practical example of external collaborations which involves a certain acceptance of the views of partners even if they are at times at times deemed uninformed by the staff on the course. This type of project also places many extra demands on staff as it moves outside the normal institute environment.



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

It has helped to clearly define the framework for such projects and shows that they need to be centred on

- a. Mutual beneficence for the partners
- b. Careful matching of the students practice with the project brief
- c. A no/low compromise situation for the participants

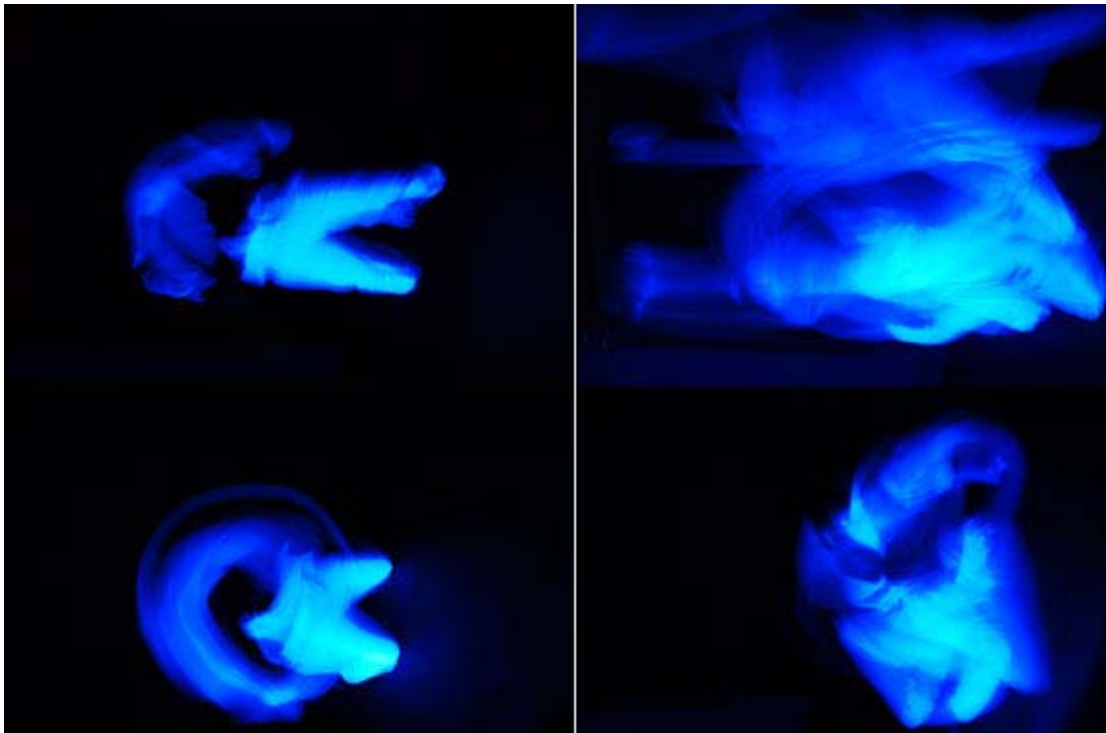
d. An course structure and assessment procedure that can accommodate such external activities and incorporate them comfortably into the existing framework.

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

Its ability to tap into funds which are available to the external partner through other educational funding structures.

15. Proposed items for discussion

- a. Mutual beneficence for the partners
- b. Careful matching of the students practice with the project brief
- c. A no/low compromise situation for the participants
- d. An course structure and assessment procedure that can accommodate such external activities and incorporate them comfortably into the existing framework.



Artesnet Strand 1 – Third inventory: The Educational Perspective

Utrecht School of the Arts

EMMA Programme

An example of a course where course offer, didactic model and infrastructure have been modified as a result of embedding projects commissioned by external partners in the curriculum

The Master of Arts in European Media is a masters programme that trains students as specialists in the creative industry. The programme has eight pathways, which each represent a specialism: from games, cross-media productions and computer animation to music design, production and technology.

It focuses on searching for and designing creative applications for the various media and the solutions they can provide. The different pathways follow the same curriculum, whereby all the disciplines work together. It is possible to specialise through the choice of seminars, projects and the role you take on in the project team. You will graduate in a project you formulate yourself, which is combined with a supporting thesis.

EMMA pathways

EMMA Game Design and Development · EMMA Interaction Design · EMMA Digital Media Design · EMMA Digital Video Design · EMMA Image Synthesis and Computer Animation · EMMA Sound and Music Production · EMMA Sound and Music Technology · EMMA Composition in Context

The EMMA (contract) post-graduate programme consists of specialized programmes of study corresponding with the undergraduate programs of the Faculty of Art, Media & Technology. The faculty has 1050 students in all, with 120 students in the EMMA programme.

Programme in a nutshell

The EMMA programme lasts for 48 weeks. Each course starts in September and ends in August of the next year. In October, January, June and August formal assessments will be held to assess progress on the course. The course splits roughly in two: · From September – January you will work on the group project, a challenging assignment from an external party in the professional field. At the start of the course you can subscribe to the varied project portfolios offered by the faculty. · In the second half of the course, February – August, your focus lies in the graduation project combined with a supportive piece of critical writing, the exegesis. Supportive units and activities will be scheduled around these two major course components.

Project Modules

I. Project Module 1 In this module you are prepared for an external industrial group project, as undertaken in project module 2. In this module there are two strands: project management and research methodologies. The syllabus consists of: · Briefing, analysis and problem definition · Project planning and management · Research methodologies · Conceptualisation

II. Project Module 2 In this module you will work as part of a multidisciplinary team on an externally commissioned project or projects directly from the creative industry. This project covers all stages from pre-production, production through to post-production. It includes activities like: · Weekly meetings with project supervisors · Concept development and realisation, production planning, project design and delivery · Different tasks in the production process: management, media design, scenario, composing, programming, testing etc. · Presentation techniques In some pathways you might contribute to more than one project (project portfolio).

III. Re(presentation) Module This module covers three strands: Exposition and Dissemination, Reflection and Representation and Knowledge Transfer. This includes communicating and disseminating your work as a professional to an external audience. Continuous reflective exercises and viva voce representation of yourself and your work put you in a teaching role where you share your specialized expertise with other students through lectures or seminars.

IV. Missions in Media Module Missions in Media will deal with the context of professional practice in a variety of subjects within the creative industry context. Both national and international contexts will be part of this module, including a forum and/or small symposium.

V. Exegesis Module In the second half of the course you will have to create an individual project (although we invite students to collaborate further with specialists in the other disciplines) within your own pathway; you are invited to experiment and push the boundaries of existing solutions in the use and application of media using cutting edge technologies. The Exegesis, unlike a thesis, cannot stand independently from the artefact produced through practice, but rather contextualizes (historically and theoretically), interprets (explains and illuminates the development) and, importantly, indicates the paths not taken in creation of the artefact. Characteristics of this exegesis module:

- To define a personalized project on the basis of an original idea
- To conduct research in making and writing, bringing theory and practice together
- To conceptualize and realize the project
- To produce the project, including post-production, and write the supportive document
- Regular consultancy meetings with your supervisor
- Ability to team up with other experts in the EMMA environment for your project. Despite the term individual project, you may work together with others as long as your individual contribution to this project is clearly supported through evidence for assessment
- Learn to plan and manage independently your individual research topic
- Learn to be critical and to translate critical reflections
- Show originality and clarity in the problem definition

Assessment Group project Module I

1. Project planning / coordination

Realistic project plan, including time planning and budget

2. Conceptual achievements

Quality of the solution measured against the original assignment/task meets the required standards

3. Artistic achievements

The solution meets the required artistic standards

4. Technical achievements

The level of technical ambition, innovation and/or applicability based on team capabilities meets the required standards

5. Underlying research

Focus, depth and range of underlying research, *including context and content analysis and research*, based on available evidence meets the required standards

6. Collaborative work

The nature of the collaboration meets the required professional standards

7. Resources and expertise

Realistic mapping of resources in the project, like equipment, team members, task division, capabilities of members

8. Professional attitude and skills

Professional attitude towards client and teaching staff: professional communication, meeting agreements and arrangements, follow-up on feedback

9. E-services: project documentation

Full and adequate project documentation according to standards required on <http://kmtweb.hku.nl/BAMA4project>

Artesnet Strand 1 – Third inventory: The Educational Perspective

Ecole Superieure d'Art en Design de Saint-Etienne

Examples of national and international projects of the Art and Design school Etienne in collaboration with external partners: schools, governmental organisations (such as hospitals and schools) and the design industry.

Consequences / policies

Design courses with a generalistic approach

No fixed external partners in order not to let students compete with graduates; after a project the external partner does not continue with the school but with graduates

The role of the professor, deciding which project is interesting for students at which stage in the curriculum

To be added!

Artesnet Strand 1 – Third inventory: The Educational Perspective

University of the Arts London & Salford University Manchester
An essay on Universities for Modern Renaissance by Chris Wainwright and James Powell.
New visions on the role of higher arts education in society.

APPENDIX!!

Artesnet Strand 1 – Third inventory: The Educational Perspective

National Academy of Theatre and Film Arts Sofia
Collaborative Production Idea and Expected Results

Our objective is to increase opportunities for people working in the theatre industry by opening up the market nationally in the countries of partner organizations, across national borders within S.E. Europe, and internationally between S.E. Europe and Britain.

We will support people to find jobs but also to create jobs; to drive up quality and entrepreneurship in the arts; and to work internationally. Our particular focus will be on emerging artists who are already responding to rapid change in the industry in S.E. Europe but lack the structures to support them. We will introduce support structures that enable these artists to thrive in the market, helping them scale up competence and knowledge. Since 2004 Theatre Bristol has developed two key solutions to successfully address this same challenge in the UK market:

1 Theatre Bristol has developed an Artist Support Programme to support previously under represented or under supported artists to establish themselves in the market. The programme is delivered by Creative Producers. They act as brokers between artists and employers, funders, sponsors, venues, policy makers and other artists as well as sharing industry knowledge and business skills. The Creative Producers use their industry knowledge to support artists in whichever area of their business is appropriate for development. They may sit in on rehearsals, give feedback on shows or up-skill the company or artists in administration.

2 The creation of an online information exchange: www.theatrebristol.net It is a tool that Theatre Bristol has developed over a number of years and recently redeveloped to enable others to benefit from this work at a fraction of the original development cost. It is not a simple static website but an interactive 'live' tool bringing the community together through the exchange of high quality user generated information. Users can list and view industry related information from Jobs and What's On to Noticeboards, News and Opportunities. Resources help artists navigate anything from funding to tour booking and contracting. Artists can list their own profile on the site which generates a comprehensive, searchable database of artists. Combining all these elements has enabled www.theatrebristol.net to become *the* place for information on theatre in Bristol. The site enables less well resourced or networked artists to influence the sector and provides a one stop shop not only for anyone interested in theatre (audience and/or makers) but also people from other sectors looking for collaborative ventures. The tool provides an accurate 'map' of the sector and is therefore an invaluable tool for policy makers.

The Proposition

The National Academy of Theatre and Film Arts (NATFA) from Sofia, Bulgaria, Theatre Bristol in England, the School of Visual Arts from Jerusalem, Israel and the University of the Arts from Belgrade, Serbia will work collaboratively to examine the challenges facing emerging artists in each country and the possible implementation of solutions piloted by Theatre Bristol. The partnership's proposition breaks down into three connected parts:

- 1 The implementation of the Creative Producer role in each partner country to support artists in these countries. A partnership between these Creative Producers to promote international exchange.
- 2 The implementation of individual yet linked websites for Bulgaria, Israel and Serbia, combined with our growing network of sites in England, thus opening up the market, providing an excellent resource for artists and platform for exchange both within partner countries and internationally.
- 3 The utilization of the foundation of support and network building created through parts 1 and 2 for international artist exchange and creative collaboration.

This application is for the funds to enable us to carry out the necessary research and development for this project. A research phase will enable us to scope the need and tailor the solutions appropriately.

Our research and development will take the form of a three-day event at the National Academy of Theatre and Film Arts in Sofia that will bring together students, emerging artists, policy makers and

experienced theatre professionals from the four partner countries. We will identify producers and emerging producers in Bulgaria, England, Israel, and Serbia and invite them to attend.

The event will focus on the common challenges facing the partner countries and on potential solutions to overcome them. We will combine open discussions on the current challenges with seminars on the work that Theatre Bristol has done in Britain. We will lead workshops for emerging producers and skills sessions for artists.

The involvement of a variety of people and the exchange of knowledge and skills will enable a firm understanding of the challenges and a variety of voices for developing potential solutions further. We will ask if the solutions found in Bristol are relevant elsewhere. How can we share the best ideas and therefore create sustainable artist exchange between our countries?

The National Academy of Theatre and Film Arts will host the event offering a fully equipped training theatre, meeting rooms and subsidised accommodation and meals. These resources allow for opportunities for artistic dialogue, encourage networking and international partnership.

This Collaborative Production has been driven by NATFA's commitment to create a Performing Arts Career Centre, giving the project focus and energy. Through their strong international network we have introduced other partners. This research period will build on this foundation and help us to strengthen these partners for the implementation stage of the project.

KEY BUTTONS TO HIT

Artistic Quality

Reputation of partner organisations

Healthy competition that comes from being better networked

Foster Understanding, skills development, trust and respect

Examination of different cultural contexts, working together, experimenting with ideas together

Reach new audiences

The website is a vital marketing tool for theatre. It publicises less 'mainstream' work alongside more commercial theatre reaching new audiences. This initiative strengthens the sector - more varied and better work reaches more people.

Sustainable Legacy

By opening the market and helping people find work and collaborative projects for themselves, far more activity takes place. *More ...*

Innovation in creative practice

Radical for the UK. Forward thinking. Web not going anywhere.

Create and evaluate impact for sharing

This R&D to be shared. Possibility to be rolled out Europe wide

Enhance the creative economy in SE Europe and UK

Yes – by opening the market. People find jobs and create jobs.

Build network for dialogue and debate

YES!

Monitor and evaluate

How?!

affect change in cultural policy from the 'bottom up'.

Opening the Market

Bulgaria | Israel | Serbia | UK

Purpose:

To investigate ways to open and develop the market for people working in theatre nationally in the countries of partner organisations, across national borders within S.E. Europe, and internationally between S.E. Europe and Britain.

We will:

- Analyse the challenges facing emerging artists in each partner country
- Present some solutions found in the UK
- Assess whether the solutions from the UK are relevant and useful to each or any of the partner countries and if so how?
- Decide what the next step is

Who do we want there?

Students, emerging artists, policy makers, experienced theatre professionals, emerging producers and established producers

We said in the concept note:

The event will focus on the common challenges facing theatre practice in the partner countries and on potential solutions to overcome them. We will combine open discussions on the current challenges with seminars on the work that Theatre Bristol has done in Britain. We will lead workshops for emerging producers and skills sessions for artists.

Schedule

Sessions facilitated by Seth Honnor and Katie Keeler

Monday, March 9

8.30 - transportation from the Student Dormitory to NATFA

9.00 - 10.00 - breakfast at NATFA Canteen

10.00 - 11.00 - Opening

11.00 - 12.30 - presentation of the Bulgarian partners on Bulgarian Theatre Market

12.30 – 13.30 - lunch

13.30 - 15.00 – Israel partners presentation on Israeli Theatre Market

15.00 - 15.30 - coffee break

15.30 - 17.00 - Serbian partners presentation on Serbian Theatre Market

18.00 - 18.30 - dinner

free time or cultural program

Tuesday, March 10

8.30 - transportation from the Student Dormitory to NATFA

9.00 - 10.00 - breakfast at NATFA Canteen

10.00 - 12.30 – Theatre Bristol's presentation on Artist support and the role of the Creative Producers

12.30 - 13.30 - lunch

13.30 - 15.00 – Theatre Bristol presentation on www.theatrebristol.net

15.00 - 15.30 - coffee break

15.30 - 17.00 - discussion

18.00 - 18.30 - dinner

free time or cultural program

Options:

Youth Theatre "Nikolay Binev" – "Black Comedy" by Peter Shaffer – 7p.m.

Training Theatre NATFA – "Belgrade Trilogy" by Biliana Srblijanovic – 7.30p.m.

Wednesday, March 11

8.00 - transportation from the Student Dormitory to NATFA

9.00 – 9.30 - breakfast at NATFA Canteen

9.30 - 11.30 – round-table discussion on future activities

11.30 – 12.00 – Closing

12.00 - 13.00 - lunch

Departure: Wednesday, March 11 afternoon/evening

Reason for this consultation:

Our objective is to increase opportunities for people working in the theatre industry by opening up the market nationally in the countries of partner organisations, across national borders within S.E. Europe, and internationally between S.E. Europe and Britain.

We will support people to find jobs but also to create jobs; to drive up quality and entrepreneurship in the arts; and to work internationally.

Our particular focus will be on emerging artists who are already responding to rapid change in the industry in S.E. Europe but lack the structures to support them. We will introduce support structures that enable these artists to thrive in the market, helping them scale up competence and knowledge. Since 2004 Theatre Bristol has developed two key solutions to successfully address this same challenge in the UK market:

1 Theatre Bristol has developed an Artist Support Programme to support previously under represented or under supported artists to establish themselves in the market. The programme is delivered by Creative Producers. They act as brokers between artists and employers, funders, sponsors, venues, policy makers and other artists as well as sharing industry knowledge and business skills. The Creative Producers use their industry knowledge to support artists in whichever area of their business is appropriate for development. They may sit in on rehearsals, give feedback on shows or up-skill the company or artists in administration, marketing and business planning.

2 The creation of an online information exchange: www.theatrebristol.net It is a tool that Theatre Bristol has developed over a number of years and recently redeveloped to enable others to benefit from this work at a fraction of the original development cost. It is not a simple static website but an interactive 'live' tool bringing the community together through the exchange of high quality user generated information. Users can list and view industry related information from Jobs and What's On to Noticeboards, News and Opportunities. Resources help artists navigate anything from funding to tour booking and contracting. Artists can list their own profile on the site which generates a comprehensive, searchable database of artists. Combining all these elements has enabled www.theatrebristol.net to become *the* place for information on theatre in Bristol. The two way information exchange provides a one stop shop for anyone interested in theatre including audience, makers and people from other sectors looking for collaborative ventures. It enables less well resourced or networked artists to influence the sector and creates a connection between T1s and the grass roots. The bottom up, user generated information creates an accurate and live 'map' of the sector: it is a 'many to one' approach. Prevailing methods of data gathering rely on a 'one to many' approach which limits the breadth of data gathered. The live data gathered through theatrebristol.net has been invaluable for baseline analysis of the sector for T1s working on Creative Industries development in Bristol. A network of sites across the SEE region will generate high quality, live data on artistic practice across the region and thus provide invaluable market intelligence to T1s working within this region. This initiative strengthens the sector. More varied and better work reaches more people: theatrebristol.net has around 700 visits per day and around 2000 visitors submit information to the site.

What Next: [a possible way forward]

The partnership's proposition breaks down into three connected parts:

- 4 The implementation of the Creative Producer role or identification of existing resource in each partner country to support artists in these countries with a view to establishing a partnership between these Creative Producers and/or Agencies. This partnership will drive the websites (point 2) and promote international artist exchange (point 3).
- 5 The implementation of individual yet linked websites for Bulgaria, Israel and Serbia, combined with our growing network of sites in England, thus opening up the market, providing an excellent resource for artists and platform for exchange both within partner countries and internationally.

- 6 The utilization of the foundation of support and network building created through parts 1 and 2 for international artist exchange and creative collaboration.

The three day workshop in March 09 will enable us to scope the need and tailor these proposed solutions appropriately.

Opening the Market

Framework for analysis on theatre markets in Bulgaria, Israel, Serbia, UK

Training

- What training opportunities are there in your country?
- Are these state funded or do students pay their own way?
- Are students selected through audition or grades in school?
- Do school students learn drama/theatre? To what level?

Public sector

- Is there a state funding system? How does it work?
- Does the state support the development of theatre? In what way?
- Is the public sector supportive of theatre in society? What role does theatre play?

Private sector

- Does the private sector invest in theatre? What kind of theatre?
- Are there forms of theatre that are financially viable?
- Does the private sector support or develop theatre philanthropically?

Infrastructure

- What theatres, festivals, development agencies exist?
- What do they do to help open and develop the market?

Independent theatre makers and companies

- Are there independent theatre makers and companies or collectives?
- Are they commercially viable or subsidised?
- If subsidised how do they become subsidised?

Audiences

- Who goes to the theatre? How do you know?
- Does some theatre attract a particular audience?
- Do audiences move around from one cultural event to another?
- Is there an effective method of collecting data on audiences for cultural events?

Job Market

- How do people find work in the market?
- Are there models of good practice for employment?
- How accessible is information on jobs?
- What is pay like in comparison to other markets?

Producers

- Are there producers (brokers/agents/activators/instigators)?
- Who are they?
- and where are they found?

Access to information on all of the above

- Where do people access information on the above?
- Is it available to people who haven't been working in the market for a long time?

To be filled in by ELIA staff:

Approval ELIA:
ELIA Projectcode:
/Ledger nr

(note that cost for local transport, meals outside of meetings and any travel fees except for APEX and low cost airlines may not be reimbursed)

Bank data

Bank account number: _____

Name of the bank: _____

Address of the bank: _____

IBAN code: _____

SWIFT/BIC code: _____

Account holder

Name	Address	Postal code	City	Country
_____	_____	_____	_____	_____
Phone	Fax	E-mail		
_____	_____	_____		

Institution

Name	Address	Postal code	City	Country
_____	_____	_____	_____	_____
Phone	Fax	E-mail		
_____	_____	_____		

Reimbursement Please make sure to attach original receipts in order to be reimbursed.

Reason (meeting etc.)	Place		Date
_____	_____		_____
Item	Amount in original currency	Exchange rate	Amount in €
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Total amount			_____

Please Note: For transfers outside of the Netherlands you must provide sufficient bank information! The European banks have made new agreements which should speed up international transfers but to do this they now insist on having the following information: We need to know the Account number, Your address, your bank's address, the national bankcode and the bank's SWIFT or BIC address. Insufficient information will result in more bank charges and may cause delays or even make it impossible to effect a transfer to you.

Date _____ Signature _____

artenet.europe
Staff hour & investment /expenses form

In order to report expenses for the activities of 'inter)artes' to the European Commission and prove that international partner costs have been made by your institution, we kindly ask you to fill out this form and return it to the ELIA office as soon as possible.

*(Any financial details are to be listed in Euro's and the amounts should be rounded off.)

Name of the person _____
Partner number _____
Function within project _____
Project activity meeting other
Specify: _____

Staff hour investment

Preparation _____ hours
Meeting _____ hours
Follow up _____ hours

"Herewith the undersigned declares that the working hours invested in the above mentioned activity equal: _____ hours."

Expenses covered by the partner institution (not reimbursed by project)

Travel details - origin: _____ destination: _____
mention please, the city and country code -
insert the dates in dd. mm-yy format from date: _____ to date: _____ duration in days: _____
means of travel: _____ price: _____

Accommodation Expenses arrival date: _____ departure date: _____
nr. of nights: _____ price per night: _____ final amount: _____

Name, date, signature:

**Please list only those travel costs paid by your institution.
If costs are being reimbursed by inter)artes then a separate form applies.*



Information

Thera Jonker

Tel: +31 (0) 30 231 26 90

Mob: +31 (0) 6 284 24 124

E-mail: thera.jonker@theater.hku.nl