



The following papers were presented at the seminar "Managing Arts Schools Today", which was held at the OECD headquarters in Paris on 28 - 29 August 2003. The event was one in a series of 'What works - best practices' seminars, which are an integral part of the activities of the OECD Programme on Institutional Management in Higher Education. These seminars are meant to provide practical analysis and advice in areas of common interest.

These proceedings comprise presentations made during plenary sessions by the speakers at the seminar and two contributions written by Henrik Karlsson, Assistant Professor, University of Gothenburg, Sweden. His contributions consist of one report with his reflections on the seminar as a whole and one paper, which was part of the background reading material. Both were produced with support from The Bank of Sweden Tercentenary Foundation.

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Managing Arts Schools Today - Reflections from the OECD seminar

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Art schools today are facing many challenges. Like other higher education institutions, arts schools are confronted with problems related to competition, funding, research, internationalisation, quality assessment, to name a few. Particular for arts schools is the specialist nature of their activities, which means they face additional issues.

At the same time as providing high level education, arts schools are expected to play a fundamental role in the cultural life of society and, increasingly, in the economy. Furthermore, governments are looking at the organisation of higher education and its funding. In this context, arts institutions, whether autonomous or part of larger institutions, need to be open to reflection and review.

Among many different issues to be addressed are:

- Models of organisation
- Collaboration and integration
- Defining and managing research
- Quality assessment and evaluation
- Employability and career paths
- Human resources in arts education
- Arts education and community engagement.

The seminar on “Managing Arts Schools Today”, which was arranged by the OECD Programme for Institutional Management in Higher Education, brought together 81 participants from 17 nations. The majority of them were from the five Nordic countries, the United Kingdom and the USA. The other participating countries were Australia, Canada, France, Ireland, Korea, New Zealand, Poland, Portugal, the Philippines, South Africa, and Turkey. Most art forms were represented at the seminar,

with a certain dominance of the traditional fields such as dance, music, visual arts, drama, and, to a lesser extent, the art forms in the overlap between art, media and technology.

The following report is a summary of the most important inputs and points of debate, followed by more personal reflections on a number of common problem areas that were identified as deserving more attention in the coming years.

1. General comments: special circumstances

Some general observations will illustrate the urgent nature of the seminar and provide further confirmation that it was organised “at just the right time”.

- Hopes for economic growth in the industrialised world are now being pinned more clearly on areas that deal with inventions, innovations, software, media etc., rather than on the manufacture of consumer goods: “Content is King”. Hundreds of innovation centres have been founded in Europe in recent years, and today the conception of “design” is used in a wider sense, applied to a growing number of sectors of society, including healthcare, communications, and national planning in general. Hopes are also being pinned on the creative industries, tourism and interesting combinations such as “infotainment” and “edutainment”, in which media and art forms are expected to play a central role.
- Europe is seeing a general and widespread “academisation” of the teaching of different art forms and practical courses, not only in established fields of art but also in closely related areas like woodwork, sport, and cooking.
- At the same time as more and more practical and artistic courses approach and integrate with the established research society with demands for financial resources, discussions are being held in Sweden, the UK and elsewhere about concentrating research resources onto a smaller number of elite universities than before in order to achieve more internationally competitive results. The financing of independent research and autonomous artistic exploration is in danger of falling under the scrutiny and control of strictly economic interests.
- Parallel with this is a “professionalisation” of the traditional academic courses in which cross-fertilisation is proving an ever more prominent feature. One example is design, which is now also studied at schools of economics and institutes of technology.
- One lesson for the future is that art schools have not been particularly interested in following the technological revolution, with the result that they are neither mentally nor practically prepared for becoming actively and competently involved in important social issues such as the planning of housing and communications and environmental protection.

“Although we could see that the arts would be affected by these new technologies, the beginnings of the digital revolution occurred without us, since it was housed in schools and departments of electrical engineering with which most of us in the arts had little contact at the time.” (Joe Deal)

- The cross-disciplinary media explosion is out of step with the educational system and clearly-defined disciplines and departments, which are based on traditional technologies and art forms.

- Art schools are facing intricate problems related to the role of the artist as someone who is highly independent by tradition and sometimes contrary and strongly socially critical by nature, as well as to how this role can be adapted to a modern labour market, to working life, and to the recruitment needs of the media society.
- Fewer and fewer established and well-defined professions await art school graduates, who face a very insecure future as freelancers in which they must also create their own professions.
- Despite common problems of content, there is a vast difference between independent (privately financed) and state-financed institutions.

I have organised this report on a framework of cardinal issues, as I have interpreted the contributions, without claiming to have given a full account of all the opinions and nuances of the debate. The report also integrates some ideas that are not always credited to the person who wrote or said them.

2. May he who pays the piper call the tune?

One could say that the principal underlying theme that can be glimpsed behind all the other current issues and problems is *the art schools' relationship with society*, or their own identity in relation to a continually changing environment. In reality, most of the speakers touched on this theme in their own inputs, more or less. This means that some of the themes advertised received less attention than expected, e.g. organisation models, human resources and quality assessment.

Most art schools today are independent institutions (sometimes with university status), university faculties, or part of a state-financed tertiary educational programme of some kind. The financiers, whether public or private, are demanding ever greater “efficiency”, market adaptation, or training for non-abstract, in-demand professions. “It is certainly true in the UK that Governments are increasingly viewing Universities in terms of their economic role. A narrow functional definition of a university/art school education which is directly linked to jobs, which in turn is directly linked to the immediate needs of the economy, is now the norm.” (Seona Reid) On top of this, unreasonably heavy expectations are being pinned on art schools to supply stagnating economies and technologies with fresh creative talent, innovations and new artistic content, things which generate economic recovery and growth – that incessant mantra of the global economy.

Market demands for an adapted “output” clash with the art schools’ traditionally strong position as autonomous institutions, where the different branches of art can develop on their own terms, independent of control from the government and commerce. The traditional role of the artist does not only embody the vision of free-thinking and creativity, but also the mission – at the artist’s discretion – to analyse and criticise society through his or her art. This almost schizophrenic fusion of market adaptation and social criticism can today be seen at one and the same art school, where designers focusing exclusively on a career in flashy international *haute couture* can be trained side by side with performance artists who deal in their art with provocative and politically sensitive subjects such as child prostitution, AIDS, vivisection, eco-destruction and genocide.

Reference was made here to Ernest Boyer (in *Creating the New American College*, 1996), who coined the phrase “the scholarship of engagement” as connecting higher education’s “rich resources to our most pressing social, civic, and ethical problems” with the creation of “a special climate in which the academic and civic cultures communicate more continuously and more creatively with each other”.

Against this backdrop – as all art schools are well aware – other issues such as where to draw the line between different art forms and disciplines, research, management, quality assessment etc. become secondary in nature. But they cannot, however, be resolved without bringing the relationship with the outside world into the picture. One highly important issue that has not yet been discussed seriously and in any real depth is whether it would be such a good idea in the long run for art schools to be forever part of the higher education system and thus made to conform to the humanities, engineering and natural sciences as regards degrees and the relationship to research. There are obvious advantages and disadvantages to this system, but the main question should be which system is best for the training and education of tomorrow’s independent artists and for the development of the fields of art themselves, on their own terms.

An artistic training controlled by economic interests, whether they are public or private, is a bad thing. If the “output” from art schools is shaped by a dictatorial governmental arts policy, as in the former Eastern Europe, or by international fashion houses and media companies, the life will be squeezed out of the liberal arts. “He who pays the piper may call the tune,” as they say. We should, however, seriously consider whether there are better organisational solutions for art schools that unite financial security, social responsibility and artistic freedom *beyond* the bureaucracy of the academic system. Is such a third way possible, or is there no return?

Ellen Hazelkorn summed this up with the following words:

“As society demands more and more from art schools, their agenda needs to move from a desire to simply increase the general education level of the population to a greater concern to harness their education and research outputs to specific economic and social objectives. Art schools need to find ways to overcome their strong defence of individual art disciplines and all what that represents in terms of their academic programmes, management and organization.”

The seminar was a clear demonstration that art schools are constantly aware of this problem and that they handle the delicate balancing act between external demands and artistic freedom admirably. Although this can be manifested in different strategies, from deliberate openness and outward conformity to stubborn resistance to all external attempts to influence them, this awareness is forever present. One might wish that other humanitarian disciplines, such as musicology, art history, and aesthetics were equally exposed to outside interests and pressure to be “useful” and made to reflect on their own role in society. It would do them no end of good.

3. Tradition and change

The first seminar session dealt with the new mission and role of art schools in society. As mentioned, the schools have to strike a balance between strict intra-disciplinary traditions and demands on the unrestricted development of art on the one hand and a highly capricious external demand created by new technologies and new professions on the other. There are also pronounced demands being placed today on a “social utility” quantifiable in economic terms, something which applies to education and research in general. If mass education was one of the guiding principles of the 1900s, competition has come to play a similar role in the early 2000s. “These forces are influencing in a very directive way how individual institutions are organising and managing themselves.” (Ellen Hazelkorn)

To open, Joe Deal illustrated this theme by giving particular emphasis to four areas of current interest to all art schools: digital technologies, inter-disciplinary teaching and learning, expanding international connections, and community engagement. The demand for change is often dampened by

a school's internal organisation, which is by nature less mutable. "It is easier to move a graveyard than to change a curriculum." (Woodrow Wilson) He also said that a certain restraint could be a good idea to avoid jumping on any too short-sighted bandwagons. "Colleges evolve gradually and, because they are in it for the long haul – not for the immediate return – they do not make sudden or radical course changes."

Ellen Hazelkorn summarised the ongoing changes as falling into six different categories:

- Globalisation and internationalisation
- Demographics and enrolment patterns
- Technological revolution
- Stricter regulatory environment
- New educational sites and formats
- Changing nature of the workplace and academic work.

4. Creativity and knowledge transfer

In her response Seona Reid referred to the notion of knowledge transfer, which has become a topic of great interest in recent years. Originally, it had a much narrower sense as the commercialisation of inventions and designs developed in higher education through hive off companies and the like; nowadays, however, it generally denotes the way knowledge generated within higher education can transfer to and benefit the wider community. It thus also includes consultancy and advisory services, and partnerships with business or community groups. Examples of such initiatives are creativity workshops for schoolteachers, a business development office working with staff and students to commercialise designs, and public galleries. "Knowledge transfer funding is becoming known as the third strand of funding from Government to higher education – teaching, research and now knowledge transfer."

In this context, art schools should formulate effective new arguments to convince their governments of their benefit to society. Useful arguments and support are obtainable, for instance, from Richard Florida's book *The rise of the creative class – and how it's transforming work, leisure, community and everyday life*. (New York 2002) Similar reasoning can be found, incidentally, in the extensive research now being conducted into the "knowledge society" and its effects on the economy.

"The Creative Classes are, according to Richard Florida, those people who use their imagination in their work (artists are known in his definition as the Super Creatives). The Creative Class in the US now represent over 30% of the workforce and is responsible for generating 50% of the national income. The Creative Class is now larger than the working class. Any nation or region which wants to have economic prosperity and growth must nurture, attract and retain the Creative Class. The Creative Class has certain characteristics: it is highly mobile; it makes clear lifestyle choices and is attracted to cities which are culturally, ethnically and socially diverse and tolerant of difference; it is attracted to cities where other creative people are gathered and where there is a wide range of informal cultural and social networks and leisure facilities. No longer do people move to the companies. Now the companies relocate to be near the people they need. The people they need are the creative people."

According to Seona Reid, who summarised Florida's primary thesis above, this is an important argument for art schools, not just because they train creative people but also because the schools themselves constitute the creative environments that attract other creative people. What art schools already know can now be transformed into a respected and increasingly high profile economic theory. However, she also stressed that art schools do not have a monopoly on creativity, as it is also developed and fostered within other sectors of society.

5. Employability and career paths

Passages by two commentators on the modern economy were cited by Seona Reid. They illustrate how traditional vocational programmes are changing:

“The real assets of the modern economy come out of our heads, not out of the ground: imagination, knowledge and talent.” (Charles Leadbeater: *Living on Thin Air*, 2000)

“The illiterate of the 21st century will not be those who cannot read and write but those who cannot learn, unlearn and relearn.” (Alvin Toffler)

If these prophecies prove right, the training and educational process must contain ever fewer “oven ready” skills and much more of what prepares the students for constant change and teaches them the skills needed to unlearn and relearn, something which we could call “durable learning”.

It is understandable if art schools feel frustrated under the self-contradictory demands and desires of society, and consider it a negative state of tension. More pressure on “repayment” in some form or other is not only exerted by society at large, especially in the countries where the courses are financed by public money; employers are also said to demand fully trained students, who are to fit immediately and perfectly into pre-defined professional concepts. Complaints are being heard from employers' forums, trade circles and professional associations that students are not up to speed with the latest software package that they are using or the most recent rapid prototyping technology. On the other hand, recent research shows that what employers *really* need, if they look further ahead, are creative individuals who can bring new thinking to their business. They want risk-takers, lateral thinkers and creative problem-solvers. The qualities they most value are talents for communication, teamwork, research, critical awareness, commercial awareness and self-development. Fine Art graduates, although not moving into employment in most cases, also identify a similar range of needs.

The problem lies in finding the right balance between academic and artistic freedom on the one hand and a responsible administration of the entrusted funds on the other. The “contract model” worked out in Denmark between the Ministry of Culture and the art schools is one interesting solution (see section 7).

Let us assume that this analysis is correct, albeit a touch optimistic at this moment in time. It is also a matter of “selling” (to put it crassly) the students to the employers, who have not yet understood what is best for them. But in that case, all art schools also have an internal, pedagogical problem to deal with. The majority of teachers are trained in a professional identity that is rooted in the past, a speciality which they have struggled to achieve, and belong to an international elite in the field. Teachers must also be prepared to “unlearn and relearn” and generously accept that the students want to choose freely and selfishly from the entire course prospectus, and seldom, if ever, take up exactly the same profession as that had by their teacher. The outdated pedagogical model of teacher-journeyman doling out individual and personal advice is gradually being abandoned.

Yet a certain degree of reticence can still be seen amongst the teachers, and changes to the syllabuses are slow in coming. One example of this is that the students have to convince the tutors that their interdisciplinary project is a serious one and part of a “coherent work plan”. “The student drives the inter-disciplinarity. We will see how well it works.” (Seona Reid)

“We need to listen to our students. ... [T]hey are usually more interdisciplinary than the specialists who teach them, or dare I suggest, those who manage art schools. Their relationship to technologies is very different from our own, and it is they who, in essence, become our ambassadors when they go out into local communities to involve themselves in our outreach program or travel to participate in mobility programs with other schools. We need to understand their experience better if we are to create a better learning environment for them.” (Joe Deal)

For their part, the students must be made to understand that the labour market demands certain skills, such as flexibility. The arts industry is reported to have grown by 16% in the United Kingdom, while unemployment amongst art school graduates has tripled – so there is clearly a huge discrepancy between supply and demand for the artistic professions. Are the students being trained for Art or Employment? (Katharine Crouan) Some form of “career development” should therefore be incorporated into the syllabus. The London College of Fashion’s “Launch Pad” programme was cited as an example; here, the students themselves have to arrange external commissions, the quality of which is then assessed regardless of employer and size.

6. Arts education and community engagement

“It is not enough to train artists. It is not enough to educate artists. We must also civilize them. There is a dilemma here, and a paradox. The dilemma is that our artists must be able to stand outside their society, perhaps criticize their society – at the same time that we expect them to engage their society, perhaps to improve it. All of which are equal imperatives. The paradox is that, too often, artists are most effective in changing society by standing apart, by thumbing their noses, by refusing to be ‘accessories to the crime’, as they sometimes term it.”

Thus said Warrick L. Carter, Columbia College, Chicago, who reflected in great depth over the role of the artist in society. Quoting James Joyce he said, “I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland or my church; and I will try to express myself in some mode of life or art as feely as I can, and as wholly as I can, using for my defence the only arms I allow myself to use: silence, exile and cunning,” (*A Portrait of the Artist as a Young Man*, 1916) and stressed that Joyce was at once engaged with and aloof from his society. And even if Joyce seemed to withdraw from society, there can be no question that he had a lasting influence on the literature of the previous century.

By way of contrast, Carter cited an interview with author Salman Rushdie, who has had personal experience of t silence, cunning and exile. “Well, that was a very good stratagem in the time of Joyce. Like Voltaire, Joyce believed that a writer should live near a border, so that he could leave immediately if problems arose. At present that does not work anymore: I have experienced it personally. And silence is an overrated art form, which people now too often impose upon you.”

“Consequently, in a world without borders, exile is problematic. And in the crashing global din of information, so is silence. Therefore we must learn to be all the more cunning. As our politicians tell one another, we know that ‘You can run, but you can’t hide’.” (Warrick L. Carter)

One must weigh up these considerations – which reflect a somewhat idealistic vision on the part of the school boards – with the students’ own interests and priorities. Joe Deal referred to the annual survey of first-year college students in the United States, which asked them, amongst other things, to rank different objectives of their college studies. Of the 14 reasons given, lowest priority was assigned by the art students to “Influence political structure”, “Participate in community” and “Become a community leader” (2002). Students at other four-year colleges ranked these reasons much higher.

“Less than half of the art students, for example rated “help others in difficulty” as very important compared with two thirds of the students at other four-year institutions. What does this say about our students and their goals? It might help to know that they gave their highest rankings to : “Create artistic work” (90%) – one wonders what the other 10% are thinking, “Obtain recognition from colleagues” (58%), and “Develop a philosophy of life” (55%) – interestingly, “Develop a philosophy of life” was rated as very important by only 43% of the students attending other colleges. I think this indicates that our students are more inwardly driven and are less likely to be joiners, who like to see themselves as outsiders. Does this mean community engagement in the arts is not a worthy goal for art schools? No, but it should make us think carefully about what are the best opportunities for community engagement in our disciplines.”(Joe Deal)

The ability of art schools to become integrated with their environment varies of course from place to place and from art form to art form. The situation is most favourable for music academies, which can contribute greatly to the local music scene through both teachers and students while being visible and conceptually easy to grasp in a way that is most effective. This was clearly demonstrated by Glenn Carruthers.

7. Models of organisation & human resources

Ellen Hazelkorn, who is conducting an international study on behalf of the OECD/IMHE on research at newer higher education institutions, took two quotes as her point of departure:

“For the first time, a really international world of learning, highly competitive, is emerging. If you want to get into that orbit, you have to do so on merit. You cannot rely on politics or anything else. ...You have to develop an entrepreneurial leadership to go along with institutional autonomy.” (Clark Kerr, 1993; former Principal of University of California)

“Universities were asked why they existed; they ‘had to grapple with the fact that we are not an end, we are a means ... through which our society educates itself and shapes itself.’” (1988 Australian White Paper)

Ellen Hazelkorn’s opening statement was that art schools are organised on the basis of a range of different models, with different owners and governing bodies, different financiers and management systems. The same applies to the categorisation into different branches of art, genres, disciplines or departments, and to organised collaboration with other schools and forms of art. In light of the changes already addressed, she identified the following “implications”:

- The emphasis on market conditions, competition and accountability will lead to the emergence of the “entrepreneurial university” and alternative funding sources;
- The knowledge economy will lead to a focus on research and development, and the formation of human capital through education and training;

- The labour market demand for advanced qualifications will lead to higher education as compulsory education with the emphasis on quality assurance;
- The growing distinction between teaching & research will lead to funding tied to measurable outcomes;
- The faculties will be under pressure, most notably to conduct research.

For the organisation this does not only entail tougher competition and necessary alliances and mergers; it also means that teaching and research might be divorced from each other and run as separate activities. One possible outcome of the “entrepreneurial model” is that several departments in an art school will become transformed into financially autonomous units and self-financed enterprises. Former institutional boundaries will also be dissolved, such as elite v. mass, vocational v. academic, technological v. traditional, undergraduate v. postgraduate, or independent art schools v. integrated art schools.

Stuart Bartholomew said that managing an art school was like balancing between archive-keeping and fortune-telling, and then creating on the basis of this the optimal environment as regards both operation and content. The claim that artists are unaware of the tension that exists between higher education and the world outside, but sometimes underestimate the importance of being practitioner is pure myth. Mass education has diluted specialist training, and the economic mindset is considered extremely provocative in what is already a highly competitive environment. In 1987 there were 57 independent Arts & Design Schools in the UK, but by 2003 only 16 of them were left. He also stressed the central role played by the studio in the teaching process (“teaching by doing” under the individual supervision of a teacher).

Bartholomew also referred to the highly effective collaboration that exists in CADISE (The Consortium of Arts and Design Institutions in Southern England), which, with its 8 institutional members, was built upon a common manifesto from 1999. The consortium was originally established to exploit the economic resources available more effectively and collectively, but despite the progress made, additional changes were still needed:

“It soon became evident that collaboration, however attractive the schedule of benefits, demanded a change of style in which one learns to work with others co-operatively, rather than competitively. ‘Win win’ asked for ‘change change’.

“Encouragement for such change was and continues to be invited from the staff of our respective institutions. From the outset, CADISE established links between staff based on common interests. These encompass Finance, Registry, Estates, subject areas, etc. Whilst these vary in the intensity of contact and achievement, they have delivered bottom-up pressure to Principals and Directors to define and, in some cases, enhance our mutual endeavour.”

“What we also learned from colleges in Wisconsin during a visit to the University is that the formative stage of collaborative working is longer than expected – for them it was over ten years. The formative stage is a period that builds trust, confidence and the ability to co-operate. It is only from such a base that progression to other models of collaboration will emerge. ... To progress we need more than a strategic alliance. External pressures of funding and institutional merger will expose further the small, specialist institution. The likely way forward will be in the form of federation. Individual schools will retain autonomy, but will

have supra-academic relationships which are cemented by shared/collective powers to award degrees.” (S. Bartholomew)

Pekka Vaapaavuori, The Sibelius Academy, Helsinki, described the Finnish model, in which the four central art schools in Helsinki are independent higher education institutions with university status. Besides these, there are 30 technical colleges (private or municipal) that offer a certain amount of training in art, design, and dance. Basically, these are two separate administrative systems (the artistic universities and the technical colleges) enjoying limited collaboration within each respective system. In addition, a “virtual” university provides music courses.

The Danish model, “Performance management”, as explained by Lise Arnmark in a nutshell, involves the Ministry signing a written agreement with all arts institutions which receive government funding. The contracts run for four years and establish the budget and content targets. An evaluation is carried out each year to assess goal fulfilment and results. This system is designed to give the institutions a framework for their long-term planning while increasing their flexibility and improving public transparency regarding the use of taxpayers’ money. Quantifiable targets are set up for each year and the results compared with the goals, visions and strategies specified in the contract. The system is said to be generally well received. There is greater dialogue with the Ministry and greater mutual competence, and the politicians are forced to take more responsibility for how the institutions are developed. The model also makes it easier for the grant awarding body to compare how successfully the different institutions meet their targets, while the contract allows the Ministry to formalise the collaboration between institutions and schools by establishing, for instance, research centres for this purpose.

Similar contract systems exist in Finland. Not unexpectedly, objections were raised against this type of contract, especially from the independent American art schools. Interestingly enough, however, both a Danish and a Finnish institutional principal said they were pleased with the way in which the contract model worked in their countries.

Rune Vaage gave an account of the human resource strategy applied at Kunsthögskolen in Bergen, Norway for the recruitment of personnel. The teachers are employed on a six-year contract with the option to extend for a further six years. They are selected on the basis of their artistic production, their teaching experience and their “contribution to research and development”. Managers and teachers both consider social skills to be important. In this context someone referred to the old informal selection criteria used for acceptance into a public school: Is he presentable at a dance? Would he be useful in a shipwreck? In Bergen, an individual work-plan is drawn up for each teacher in consultation with the deans, who are employed for periods of four years, sometimes from outside the institution. It is imperative that the management of an art school focuses on leadership by creative people and that the organisational culture of the arts develops its own type of creative leader accordingly.

While art schools hunt out new roles and identities in relation to society, they borrow models for management and control from other fields. In reality, there are at least three such sources: private business, academia and arts administrations that are closely associated with government bodies. The application of external models holds many latent conflicts, for the institutions themselves and for individuals in managerial positions, which have to negotiate between many different loyalties. One of those who addressed this was Kari Sylwan:

“Can leadership of such a complicated organisation as a specialised higher educational institution be shaped by the ever so great talents of an artist, who might concentrate his or her focus and efforts on individual artistic achievement? Such leadership may lead to a

situation where democracy, pluralism, students' rights and employability are taken less seriously. This might not be the worst kind of situation, since it may be favourable to bringing about artistic creative work.

Can values and ideals such as democracy, pluralism, lifelong learning and employability come to be regarded as irrelevant, maybe ridiculous and boring elements in arts schools, since they do not contribute to the creation of art?

Can students and staff find support in the management of a school if the leaders of it are not artists themselves? Is it at all possible to carry out functions as leader or is something else required in periods of crisis?"

8. Interdisciplinary boundaries & international collaboration

Several speakers said that the traditional breakdown of an art school into faculties and academic departments often constitutes an obstacle to modern corporate management and to interdisciplinary cooperation and research. The organisational models should therefore be reviewed – but what other models would work better?

Since conceptual and contextual concerns are often primary in the visual arts and of greater priority than production material and means, the artists move freely between different media. "In design, specialisms tend to be more robust because they tend to be more defined by careers or end products – architecture, textile design – but even so interdisciplinarity is apparently becoming the name of the game." (Seona Reid) A curriculum that promotes teamwork can also be an effective way to stimulate the crossing of disciplinary boundaries.

A number of colleges have, as already mentioned, and created new interdisciplinary majors

"(...) that permit students to study any number of disciplines they choose, with the help of an academic advisor. Other colleges ... have completely dismantled academic departments as the organizational model, and major courses of study in specific disciplines along with them. One example is the School of Art at the University of Michigan, which has created a totally new curriculum from top to bottom that replaces the older model of a foundation program with a two-year course of study that includes introductory courses in many disciplines along with a two-year course in digital technology and a higher proportion of academic classes taken outside of the School of Art in non-arts disciplines. This is followed by a two-year program of advanced courses in which the student selects classes to suit his or her own particular interests, which can be defined as broadly or as narrowly in the fields of art and design as the student wishes." (Joe Deal)

"The curriculum is fragmented, and the educational experience of students frequently lacks coherence. Many are asking: How can the work of the nation's colleges and universities become more intellectually coherent? Is it possible for scholarship to be defined in ways that give more recognition to interpretative and integrative work?" (Joe Deal)

It was also noted that the international collaboration between art schools seems to stop at individual guest teachers and student exchanges, and there appears to be a certain uncertainty about the purpose and value of international exchanges. In any case, the individual art schools do not always have fully-fledged strategies to guide their international contacts, while one cannot really call student exchange sufficient international collaboration.

9. Research: traditions and strategies

This is not the place to repeat the decade-long debate on what artistic or practice-based research might actually entail. It is probably enough to state that the interpretations of the concept and its usefulness to artistic education diverge, even within art schools. The issue has been revived by the British Government's 2003 White Paper, which proposes that only the highest ranking universities should receive research grants. This means that smaller universities and new disciplines, including most of the artistic faculties that have not yet managed to establish their fields of research, would be denied access to research funding. Most countries already demand that all teaching, including art and the practical disciplines, be associated with research. For many small subjects (e.g. dance), this link with research is essential if they are not to disappear from the tertiary curricula. (The Times Higher Education Supplement, April 25, 2003)

“[S]ocial and technological developments are [happening] so fast today that research-based knowledge is necessary if the profession and education are to keep up with them – much less stay abreast of them. The maintenance and strengthening of the professional profile and the necessity of integration between teaching and research [are critical].” (Ellen Hazelkorn) But there is also, says Hazelkorn, a number of inherent structural obstacles in the institutions that, owing to a lack of resources, time and commitment, hamper the development of research:

- Institutions are traditionally under-resourced
- Disciplines lack research tradition
- Professional practice, which was previously not audited and viewed as personal commercial activity shall now be an integrated part of an institution's activities
- Research is often seen as alien activity – appropriate to science but not to arts
- Academic personnel are often without necessary prerequisites
- Institutions often have a high proportion of part-time and visiting faculty

The internal resistance to artistic research is articulated in, amongst other things, two arguments. Firstly, there is a general scepticism towards an academisation of practical teaching (i.e. an increased theorisation) and a concern that the different branches of art will be subject to the scientific views and definitions of the humanities instead of being based on the art forms themselves and their own paradigms. Secondly, today's teachers are gravely concerned that a formal academic degree will be required of all teachers in the future (i.e. that practitioners and artists will be replaced by theoreticians).

The lack of proper long-term research strategies in art schools is also manifest, especially if they endeavour to formulate a new, intradisciplinary research concept. Many schools lack even a basic infrastructure – libraries, systematic tutor teaching, international networks – and the critical mass of postgraduates and seminar participants is often too small for the teaching to be effective. A PhD or postgraduate programme needs a research culture in its institution with a competent and supportive teaching staff. It is hardly practicable to have just a few individual PhD students, who easily become odd, anonymous “lone rangers” in the artistic landscape. Each art school must take an honest stand on whether research is to be integrated into the curriculum and designed to develop the art form itself, or whether it is to be simply a means for individual postgraduates to raise the status of the school and

attract research grants. PhDs as a way of lifting a school's profile and bolstering its competitiveness was also mentioned. In other words, there are arguments for having artistic research based exclusively on financial and university-policy factors:

“It is particularly difficult to establish a sustainable research culture within such structures wherein research may, at best, be regarded simply as a means of income generation and, at worst, as a threat to pre-existing, and well-established management hierarchies. These institutions differ significantly from the university model, wherein overall responsibility for research is vested in a high level academic post, normally at Deputy Vice-Chancellor level, thus facilitating appropriate knowledge management and visionary strategising of research. The management of departments is delegated to rotational Deans, these usually being post holders elected by colleagues, thus ensuring a climate of collegiality and ‘common good’.”
(Norma Starszakowna)

According to a survey cited by Hazelkorn, the participating art schools maintained that “research was essential to ensuring that they remained at the forefront of their field”. Initially, this meant concentrating on skills, but since the emergence of the knowledge economy, concentrating on skills has become inextricably linked to growing research capacity:

“[T]o be at the forefront of learning, creativity and practice in the hearts, communication and design ... to achieve its mission: to foster a lively and innovative community in which professional practice, research and scholarship underpin teaching and learning.”

It is at this very research level that alliances and partnerships with closely related humanities subjects are necessary, since each individual art school has neither the resources and time nor the competence to reconstruct the scientific discourse from scratch and on its own. And again, this defies the traditional self image and identity of art schools as wholly unique, independent institutions.

Issues related to the development of an artistic research paradigm are shared by all art schools and branches, particularly when it comes to the practical contribution to doctoral theses (or degree projects), regardless of whether it is a matter of artefacts, performance, exhibitions, demonstrations, prototypes, plans, etc. A carefully thought-out research plan is able to integrate degree projects with post doc projects, which together bring additional new quality to the school's own teaching. Research results can also be directed towards a commercial market (new products or new materials), and can furnish the discipline's own discourse with theoretical development and even – at best – contribute to the analytical and critical responses to the art itself. This last is particularly important: unless the artists engage themselves in the critical discourse, it will be ‘hijacked’ by people who lack artistic backgrounds and training; and once again artists will have declined to make their voice heard in society. The same applies to decisions that affect both art and society: “plan or be planned”.

Several art schools claim that there is a unique “artistic method of research”, not just because such research requires artistic training and an artist's eyes and ears but also because it differs fundamentally from other (humanities) research. Others claim that a doctorate, especially a PhD or the equivalent, involves *research* training and that this demand cannot be foregone. Alternative titles were proposed, such as “PhD by exhibition”, as a parallel to the existing “PhD by publication”.

There was also a hint in the debate of the fierce antagonism that often exists between a field of art and an associated humanities discipline (e.g. musicology and practical music training). Terms such as “musical racism” were mentioned – reflecting in this case a prejudiced scepticism on both sides, despite the fact that both disciplines are actually mutually dependent.

Joe Deal made reference to Ernest Boyer's four categories of research or scholarship (in *Scholarship Reconsidered: Priorities of the Professionate*, 1990): that of *discovery* (basic research), *integration* (expansive or interdisciplinary), *engagement* (applying knowledge to consequential problems) and *teaching* (investigation of teaching itself) and asked if research in the arts should also be defined more broadly in these ways. Also noticeable in the debate was a conflict between those who wanted to impose greater precision on the definition of research – to possibly delineate or narrow it – and those who wanted to widen it with respect to the inherent conditions of the genre in question. The lack of any in-depth scientific theory debate with its accompanying definitions is, however, conspicuous.

10. Conclusion

As a prelude to a conclusion, Ellen Hazelkorn's quotation on the role and characteristics of academic institutions is worth reiterating:

“Academic environments are designed to enable broad, deep and long-term creative explorations, but how they embrace change...varies considerably. Some generate new programs and embrace new areas readily, while others find programmatic and structural change more difficult, given the challenges and/or inertia in leadership, institutional culture, and the allocation of resources. Approaches...vary, depending on the institution's relative emphasis on research or teaching, the seniority and size of its faculty, and the faculty members' willingness and ability to collaborate.” (Committee on Information Technology and Creativity, US National Academy of Sciences, 2003, p. 151)

In conclusion, and in light of what was discussed and presented, it is clear that most art schools today exist in a constant state of tension between the high demands and expectations being put on them by society, and their own structural and organisational problems.

Such a state need not be destructive, and it is, in any case, more promising than society's total indifference and their own complacency. Relations with the customers, tax payers and other interested parties in the society in which they function have been a *leitmotif*, as have the institutions' own demands for freedom and autonomy. And incidentally, these same demands are made by all other disciplines. One could say that the art school has undeservedly come under fire as a kind of academic scapegoat because it can be more provocative and conspicuous than most other educational institutions.

In actual fact art schools are highly integrated into society – it would be absurd to claim otherwise. But the internal problems cited can just as easily be looked at from the diametrically opposite perspective, as symptoms and manifestations of much more bitter conflicts between philosophies and ideologies that have developed in the surrounding society rather than in the schools or art forms themselves. True, not all disciplines exist in such a state of tension, which can be at once paralysing and creative; but it would be nice to see more disciplines in this exposed frontline, constantly prepared to strike out in new directions and to undergo critical self-examination.

Performance Management - The Danish Model

Line Arnmark, Head of section
The Danish Ministry of Culture

Introduction

I have been invited to make a short presentation on management of art schools from a public administration point of view.

First I would like to make a link back to what Ellen Hazelkorn said. In the recent performance contract negotiations, which I will elaborate on later, we have seen many of the conditions that Ellen pointed to reflected, especially in our contract goals. Examples are the demand for

- more commercial orientation in our artistic educations (learning how to sell oneself as an artist etc),
- more labour market orientation (internships to experience the labour market conditions),
- more international co-operation (implementation of the Bologna declaration in order to strengthen for example merit, more teacher and student exchanges etc.)
- more research (especially within architecture and design but also music), and
- more domestic co-operation (economy of scale).

Many of you are probably not familiar with the concept of performance management, so I will start by giving you a short historical outline.

Historical outline of the implementation of performance management in the Danish public sector.

- Up until the early 1980's, public agencies/institutions in Denmark were managed by way of rigid rules and regulations and a very detailed budgetary system.
- In the 1980's, a need for more political and financial flexibility and more efficiency lead to the implementation of a more decentralised management-model with framework budgeting and more delegation of competence and responsibility to lower administrative and professional levels. At the same time policy makers and other stakeholders demanded more productivity, visibility and accountability from the public institutions.
- In the beginning of the 1990's, this process resulted in the development of a new management model called contract management, which was inspired by management models in the private sector. The new contract model consisted of a performance contract between the public institution and the relevant Ministry for a period of four years based on a framework budget for the same period of time.

- Currently the Danish Ministry of Culture has nine years of experience with the performance management model and is in the forefront with regards to developing and fine-tuning it.

The performance management model

Core values and ideas behind the model

The performance management model is based on a set of core values, which are:

- The idea of management through genuine dialogue and negotiation instead of rules and constraints
- The delegation of competence and responsibility to lower professional levels
- The enhancement of local commitment (students, employees, management etc) to the vision, strategy and concrete activities via a genuine process of negotiation.
- The provision of a framework for long-term planning of activities and finances
- The provision of a useful tool for the internal planning and implementation of changes and improvements within the art schools
- The combination of central control of contract goal-fulfilment with the delegation of competence and responsibility with regard to the means used to reach the contract goals
- The contract is not legally binding, but based on trust, reciprocal commitment and of course a strong financial incentive

Core objectives of the performance contract:

The core objectives are:

- To establish measurable goals within all aspects of the art schools “life”, e.g., activities, economy, productivity, quality, human resources etc.
- To obtain more efficient schools
- To present and document the art school’s *raison d’être* and vision for its activities and achievements

Core objectives of the annual review

The core objectives of the annual review are:

- To give a systematic review on the fulfilment of contract goals
- To give information about the general activities and the financial performance of the school
- To ensure more visibility and accountability vis-à-vis policy-makers, the general public, other stakeholders etc.

Contract components

The key components of the ideal contract are:

- mission
- vision
- strategy
- strategic focal points and matching contract goals
- the contract economy
- background papers

The case: negotiating 16 new contracts in ½ year

This was a short outline of the general objectives behind performance management.

I will now move on to a concrete example, namely our (the Ministry of Culture) recent negotiation of performance contracts with 16 art schools.

The standard negotiation process consists of different phases and processes aiming at defining the contract and setting the goals. In the beginning a lot of effort is put into the analysis of the surrounding world. The result of this analysis is then reflected in the vision and the strategies for each institution.

The process of negotiation

In our case the negotiations started with an introductory meeting between the art school, the controller unit and the educational section. At this meeting the contract framework was discussed and the timeframe established.

Ideally, after the first meeting, the art schools should have gone home to work with their internal stakeholders on establishing their view on their mission, vision, overall strategy and strategic focal points

But just before initiating the contract negotiations Parliament made an agreement on the future conditions for our 16 art schools. This gave the art schools less room for negotiation of the mission, vision and strategy. A lot of it was, thus, already given beforehand.

The main given conditions were:

a) A political agreement between all parties in Parliament, which established the future educational focal points for our 16 art schools. It is the first time that parliament has made such agreement within our area, which reflects the increasing attention on artistic education today. Focal points were

- To implement the Bologna declaration and strengthen the international involvement
- To strengthen research within the arts

- To improve the educational quality via institutional co-operation and specialisation.
- To strengthen the focus on the commercial potential within the arts

b) The Minister's own political focal points, which were:

- Culture and trade
- The Internet
- Quality at international level
- Children and culture

c) Conceptual and financial requirements from the controller-unit and the educational section

d) The budgetary framework

e) General rules and regulations

Since this system was conceived, there have been follow-up meetings to discuss how to make the mission, vision and strategy more concrete via hands-on activities, how to measure the goals and objectives, and how to allocate the public funding.

Between meetings the contract text was passed back and forth between the Ministry and the art school.

Eventually the Ministry had the last round of editing, before the contract was signed by the minister and the rector of each institution.

Main positive experiences with contract management

One of the most positive experiences with using the model has been

1. All parties in the process have reached more clarity on the main strengths, challenges and future priorities of the art schools.
2. The dialogue between us and the art schools has become more holistic and all-round in comparison with the traditional ad hoc dialogue which typically focuses on day-to-day operations.

Main challenges

From an administrative point of view the biggest challenges in the process of negotiation were:

1. To make a coherent contract set-up for all 16 institutions. One of our own goals were to make the contracts as similar as possible in order to make it easier to understand and measure the goals and thereby improve transparency
2. To find the right balance between a genuine dialogue with the schools about their wishes for the future and the very top-down political conditions and demands.

Shaping the Institution – Collaboration and Integration

Stuart Bartholomew, Principal
The Arts Institute at Bournemouth, United Kingdom

Earlier speakers have identified a number of threats and opportunities for arts institutions. This paper focuses upon the specialist, and frequently small, arts institutions. In this context I ask '*what is the most conducive and supportive environment for the Art School?*' I am interested in the shape/architecture of institutional organisations and the ways in which collaboration can add new dimensions to academic strategy and operational effectiveness. I offer a case study of the collaboration process based on eight arts institutions ranged across southern England. As practitioners we are particularly sensitive to the pressures attendant upon the growth in higher education, the overall lowering of the unit cost of the HE experience, and the diluting effect of this upon specialist teaching and learning. The Art School is challenged by the economics of scale, accountability in an increasingly competitive environment for students who are demanding high thresholds of quality, the problems of scarce resources where public funding for higher education and the arts is contracting, rather than expanding, and in terms of pedagogy and curriculum where we are responding to changes in what should be taught, and how it should be taught.

The outcomes of such pressures have seen a significant reduction in the number of Art Schools in the UK. In 1987, the year prior to the incorporation of the HE sector, and the freeing of institutions from local controls, there were 56 independent schools of art and design in England, Scotland and Wales. In 2003, there were 16. Working in such an institution as I do is often likened to working with an endangered species. Collectively these schools receive £59 million of public funding, which represents less than 0.1% of the £6 billion allocated nationally. In such a setting of significance, or rather, material insignificance, why do we attach importance to the Art School?

- It offers a teaching and learning environment with sustained engagement with the subject selected by the students.
- It has dedicated resources for the subjects offered.
- There is an on-going value placed on the role of the studio in the student experience.
- The connections with professional practice and the creative industries, to which students aspire, are well established.
- There are influential alumni groups of previous students
- There are high levels of progression and achievement.
- They contribute to the diversity of the sector, and to the overall opportunities for advanced study.

- They recruit nationally/internationally
- They aspire to be academically led, rather than managerially pushed organisations. They can be *agile* institutions without formal bureaucratic structures

I have had experience of art and design education as offered in multi-subject university settings, and in distance learning. I believe, however, in the distinctiveness of the art school as an independent HE provider and of the high standards which may be secured by its students.

It is in defence of this type of specialist education that some of my work as Principal of The Arts Institute has focused. How does collaboration help to preserve, indeed, enhance the art school, and how does it shape its operations?

Collaboration has now entered the lexicon of our sector. It is a signifier of a strategy in which association leads to the mutual benefit of the partners. The elimination of competition and development of specialization provides students with enhanced centres of excellence for their studies. The genealogy of the term, however, is less positive about such outcomes. Major Vidkun Quisling and Marshall Pétain are seldom exalted for good practice by Norwegian or French nationalists! Somehow collaboration as a process is better than being an individual collaborator. The term '*collaborator*' tends to imply compliance, or coercion. The challenge is to turn this to positive territory in which mutuality is the driver.

It was with the positive notion of mutual interest that CADISE was founded. It brought together initially four, but has now grown to eight institutions engaged in specialist education who wished to share good practice, secure economies, pool resources and to maximize the thrust of autonomous, albeit small institutions.

The incentive to collaborative association amongst CADISE members was based upon a genuine sense of mutuality. Institutions had more in common than that which separated them. The agenda of specialist institutions is such that they share, to varying degrees, a manifesto which privileges such things as:

- The opportunity for specialist study and to win confidence and competence in a subject and its application/s.
- The complementarity of the overall subject offer.
- The intimate scale in the learning, teaching and research environment.
- The commitment to excellence and professional currency.

What initially fuelled this collaboration in a formative stage, were the prizes of resource winning and saving. It felt as if we were involved in a variable sum game, in which we all could progress with projects largely funded by the Higher Education Funding Council for England and without yielding the autonomy of distinctive institutions. Notwithstanding this sense of progression,

It soon became evident that collaboration, however attractive the schedule of benefits, demanded a change of style in which one learns to work with others co-operatively, rather than competitively. 'Win win' asked for 'change change'.

Encouragement for such change was and continues to be invited from the staff of our respective institutions. From the outset, CADISE established links between staff based on common interests. These encompass Finance, Registry, Estates, subject areas, etc. Whilst these vary in the intensity of contact and achievement, they have delivered bottom-up pressure to Principals and Directors to define and, in some cases, enhance our mutual endeavour.

What we also learned from colleges in Wisconsin during a visit to the University is that the formative stage of collaborative working is longer than expected – for them it was over ten years. The formative stage is a period that builds trust, confidence and the ability to co-operate. It is only from such a base that progression to other models of collaboration will emerge.

Our initial focus on resource winning and saving has proved more challenging than I personally anticipated. The change in operating style that it demands is arguably less exposed in a variable sum game environment. As collaboration moves to a development stage in which such matters as academic planning and standards are considered, or the sharing of learning and resources, then we shift to a zero sum game in which there is at least the possibility that a gain for one member of the consortium may be a moderation in the position of another. Mutuality becomes a longer-term phenomenon in which enhancement and progression accrue to the consortium as much as to the individual member institutions.

Experience thus far informs me that the formative stage has worked well. There is a genuine empathy within the membership which, in turn, has stimulated bilateral/multilateral projects outside specific funding initiatives. The prototype work undertaken on Foundation degrees, however, has also marked something of a watershed and entry to a development stage where collaboration addresses such matters as curriculum models and design, the enhancement to teaching, learning and professional progression and the strategic positioning of awards within our overall offer.

CADISE may move in due course to a structural stage in which we devise a supporting framework for collaboration which can manage and exploit the opportunities arising from our complementarity, overlapping academic provision and to potentially include a harmonization of academic planning and policy-making. These matters, rather than discrete project bids, begin to touch upon the sensitivity of constituent institutions to their autonomy.

Discussion over these matters is lively. There is strong argument for collaboration as a strategy which enhances autonomy, as there is one for closer operating relationship invariably leading to the dilution or loss of independence.

Experience of working together is beginning to inform the potential of variable participation, wherein individual members are able to step outside certain aspects of the overall CADISE development. There can be different areas of focus and a different intensity of focus, such that more discrete research issues for some might rank high, whereas academic joint development could achieve a greater priority with others.

There is, in the current association, a little of what the late Max Gluckman described as Custom and Conflict. We are united in one set of relations. There is fusion based upon the customary experience of working together, our shared values and the gains of mutuality. We are also curiously held together by his concept of fission, where unity derives from the consortium as a network of interests seeking to resolve conflict amongst its members and for its greater benefit.

Collaboration is a sophisticated phenomenon frequently conducted through non-incorporated mechanisms. CADISE is currently stateless.

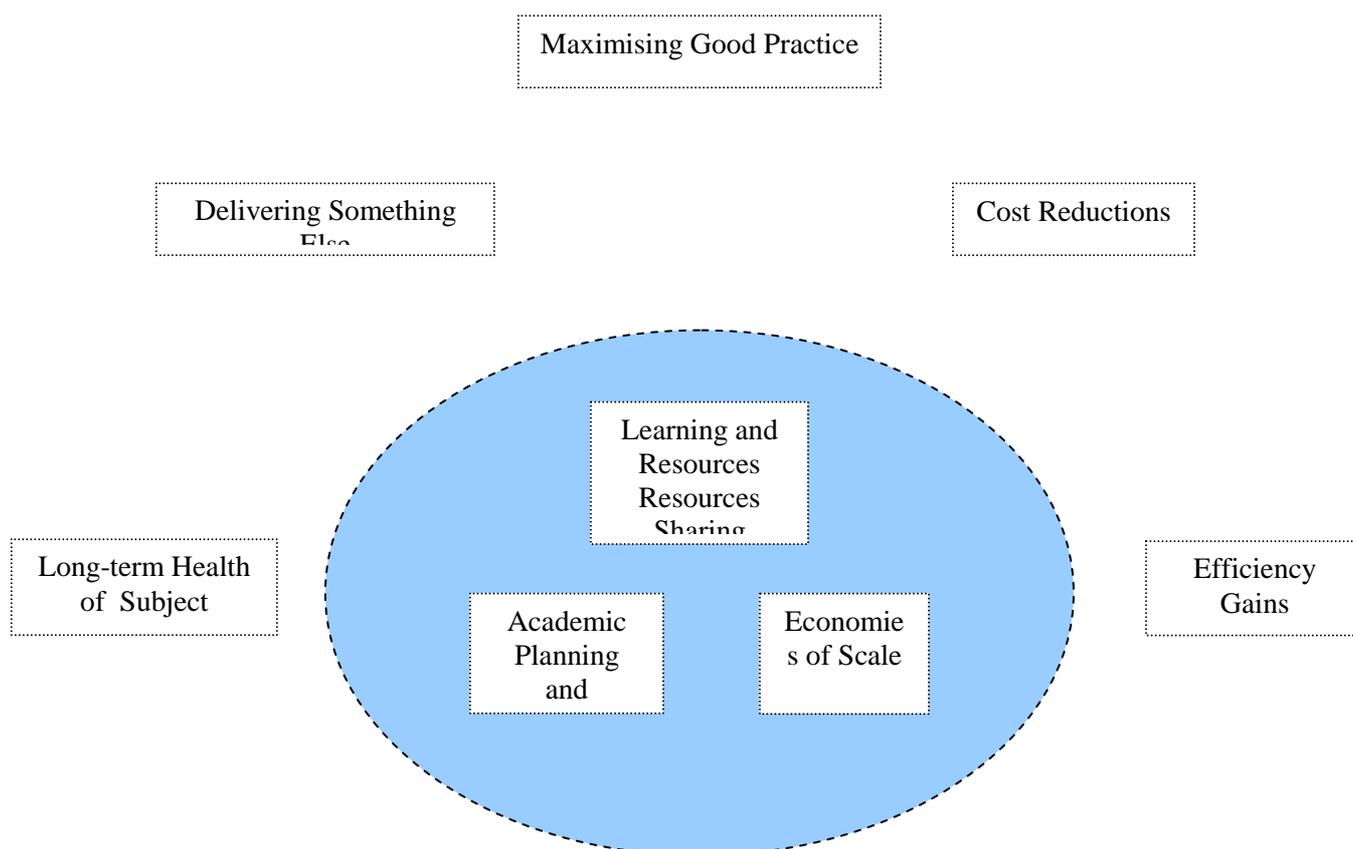
It was Gluckman’s search for a dynamic of unity in an informal society that led to his interest in custom and conflict as drivers to collaboration, particularly in times of change. An analysis of context, process and shared goals will be important in progress towards structural integration.

CADISE operates in a rapidly changing HE environment. It has developed a successful model for progress. The HEFCE Good Management Practice initiative has provided us with an invaluable support to examine, reflect upon and assess the complexity of institutional relationships and to chart individual courses from thinking autonomously to thinking collaboratively.

We have reached a stage with CADISE where the challenge of stronger academic collaboration impacts. To progress we may need more than a strategic alliance. External pressures of funding and institutional merger will expose further the small, specialist institution. The likely way forward will be in the form of federation. Individual schools will retain autonomy, but will have supra academic relationship which are cemented by shared/collective powers to award degrees. We have also been assisted in our endeavours by the development of a broadband video conferencing and data exchange network. Pilot work is in train in building shared virtual learning environments, and staff/student interfaces. In many ways CADISE members have made the first steps towards becoming network institutions.

The UK shares with many countries worldwide the challenges of being small in an environment of large institutions. We should not rely on fables in which David slays Goliath. To maintain the autonomous art school will require careful strategic thought over the shape, the positioning and operational arrangements of specialist education.

Strategic Logic of CADISE



Effective Arts Outreach: A Non-prescriptive Model for Community Engagement

Dr. Glen Carruthers, Dean
Brandon University School of Music, Manitoba, Canada

It has long been recognized that the traditional training most music students receive has an air of artificiality about it. The world of music within the music school and the world of music outside of it often have little in common.

In Canada, it is usual for musically talented individuals to take private lessons, while participating in a band or choral program at public school, and then to enter university at age eighteen to study music. Upon completion of a four-year undergraduate degree, students may continue on to graduate school, to receive a master's degree and perhaps eventually a doctorate.

Traditional post-secondary music programs are designed to disassemble music, creating discrete silos of – to list only the most obvious examples – music history, theory, composition and performance. It is left largely to the student to discern commonalties between these convenient sub-disciplines of musical study. While this method accommodates the professoriate, in that each professor is usually an authority in a single field, it dramatically sells short the subject matter while ignoring most students' needs. The exception is the student who goes on to graduate school, who is apt to be well prepared by standard undergraduate curricula.

There is a self-perpetuating aspect to much post-secondary music education that is disconcerting if examined too closely. As noted, a strong undergraduate education prepares a student for graduate school. Study at the master's level prepares a student for doctoral work, the point of which, in part, is to give birth to a new generation of professors to instruct undergraduates. I have streamlined the process considerably by leaving out the whole matter of research, but here, too, there is something unsettling about what really goes on. Most musicians who delve into scholarly writings on music theory, for example, are other music theorists or students aspiring to be music theorists. It's rare (there are exceptions, of course) that even conscientious performers remain current in music theory.

But what of students who do not pursue graduate work or do not devote themselves to a single career performing, composing or teaching? The vast majority of students go on to become, in the best sense, community musicians, providing an array of remunerated and volunteer musical services to the community in which they reside. It is these musicians who require a more comprehensive and contextual knowledge of their discipline than most post-secondary music programs provide.

That this disjuncture persists between what is learned and what must later be lived is not surprising, since the academy where students learn and the community in which the academy is situated have historically functioned in isolation from one another. At most universities in Canada, the creative and performing arts remain cloistered, both within the university and certainly outside of it. Points of intersection, in university curricula, between fine and performing arts on the one hand and humanities and social sciences on the other are tenuous at best. Authentic interdisciplinary study involving the fine and performing arts, despite many gallant attempts and rather fewer successes, is still rare. This is necessarily so, given the intensity and single mindedness with which students, in order to succeed at university, must pursue their major discipline.

It is not only within the university that the arts remain isolated. All too often the connection between university arts programs and the community outside the university is strikingly remote. Music students, as part of their course of study, are seldom called upon to venture into the community.¹ Yet most music students (no matter what their major might be) devote countless hours to extra-curricular musical endeavours, often to support their formal studies, for which they receive little or no credit, formal or otherwise, within the academy. A broad spectrum of activities is involved, from providing music for church services to performing in bars, from teaching in commercial music stores to playing at weddings. These activities are considered at best extraneous and at worst anathema, even detrimental to success in studies prescribed by the academy. Surely this is not as it should be.

The university, which has evinced its adaptability by moving towards what Grainger called a “common-sense view of all music,” that is, to assimilate musics outside the western canon, must now refocus itself to embrace the community and the musical opportunities it provides. The community, as a rich and variegated learning environment, has been an under-valued partner in the music education continuum. Eric Midwinter, in his thought-provoking study, *Education and the Community*, notes “few institutions, so the historical record would suggest, can long remain in functional order if they are out of sorts with their social setting, and community education is eager to gear the school more fluently to its community context.”² If the university is to follow suit, and I believe it must, it has to recognize that content and context are inseparable.

Wayne Bowman, a colleague of mine at Brandon University, writes:

Just as we have come to recognize the plurality of music . . . we need to acknowledge and strategize a plurality of musical educations: a broader, more inclusive purview that recognizes the validity and value of a variety of educational settings and roles, and provides numerous points of access to musical education – not just for children and young adults, but across the entire span of human life. We need, in other words, to create and capitalize upon alternative sites and strategies for educating musically.³

Fortunately, for several decades now, music education has elbowed its way past recalcitrant music educators to stake its claim in the community. In the process, music education has been redefined more broadly and inclusively. As Everett Helm observed back in 1981:

One of the most striking trends in music education over the last few years reflects the extension of the concept of education in all directions: in time, to include the earlier years of children and post-institutional years of adults; in place, to include study and learning processes carried on outside of and independent of “normal” educational institutions; in depth, to include vast sections of the population which hitherto have had very limited opportunities and in substance, to include subjects and activities which only recently have been recognized as “educational”. There seems little doubt that this trend will continue to shape the future.⁴

¹ Music education students are exceptions in this regard, in that field experience is an important element of the curriculum.

² Eric Midwinter, *Education and the Community* (New York: John Wiley and Sons, 1975), 97.

³ Wayne Bowman, “Music Education and Postsecondary Music Studies in Canada,” *Canadian University Music Review*, XXI/1 (*Music Studies in the New Millennium: Perspectives From Canada*), 79.

⁴ Everett Helm, *Music and Tomorrow's Public: An Intercultural Survey* (New York: Heinrichshofen Edition, 1981), 81.

Community music has indeed become a focal point of discussion, debate and action worldwide. The Ninth Biennial Meeting of the Commission for Community Music Activity⁵ of the International Society for Music Education engendered a concluding statement calling for “collaboration and cross-over between music educators in the school systems and community musicians.”⁶ The need to align university- with community-based musicians is no less pressing. In fact,

Studies within ethnomusicology, anthropology, and sociology have in many ways challenged traditional forms of music education . . . (at) different institutions. Music teaching and learning in outreach settings of a variety of communities has been emphasized as an alternative to music education in schools and universities.⁷

In preparation for the next meeting of the Commission for Community Music Activity,⁸ the International Society for Music Education poses several questions: “When is community music specifically an ‘out of school activity’? When is it linked with schools, universities, museums, hospitals, daycare centres, prisons, and other institutions and agencies? When is it seemingly ‘unlinked’?”⁹ In the case of schools and universities, I have no hesitation in responding “all too often” despite notable pockets of progress.

More than twenty years after Helm penned his optimistic assessment of burgeoning trends in music education it remains true that there are splendid musicians in most communities that never set foot inside a school of music. By the same token, at the university there are first-rate soloists and ensembles, teachers and clinicians that only collaborate with and perform for one another. It is not uncommon for students to play undergraduate or graduate recitals to audiences comprising only music students, professors, and a smattering of devoted family members and friends. After years of study, students leave this rarefied environment, where music has been dissected and performed in an insular setting, to re-enter a world where music is an integral aspect of everyday life, in the streets, at home, in school and at church. Graduates, even if ill prepared to do so, must reposition themselves within this world.

To repair this rift between academy and community, music students, as part of their curriculum, must participate on an ongoing basis in the musical life of the community. I am not proposing a conventional internship or work placement that is, for the most part, a means to an end. I envision the means becoming the end, although a collateral benefit to the student would, indeed, be experience working in the world. More could also be done to encourage musicians in the community to engage in the life of the academy. In short, much remains to be accomplished so that music in the university and music in the community cease to be separate realities. It is here that arts outreach and community engagement come into play. Figuratively and literally, in the first instance the school is drawn into the community and in the second instance the community is drawn into the school.

⁵ Toronto, Canada, July 9-16, 2000.

⁶ Concluding Statement, Ninth Biennial Meeting of the ISME Community Music Activity Commission, <http://isme.org/article/articleview/17/1/6/>.

⁷ Kari Veblen and Bengt Olsson, “Community Music: Toward an International Overview,” in Richard Colwell and Carol Richardson, eds., *The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference* (Oxford: Oxford University Press, 2002), 733.

⁸ Tenerife, The Canary Islands, July 9-11, 2004.

⁹ 2004 ISME Community Music Commission Call for Papers, <http://isme.org/article/articleview/168/1/6/>.

Brandon University is typical in some regards and atypical in others. Certain of the School of Music's activities are, by their very nature, dependant on community support for success. Our concert series could not remain viable were it not for single tickets and subscriptions sold to the public. This kind of community outreach is prescriptive in that boundaries are fixed and outcomes are predictable. The community pays for a service that the School provides and the relationship that ensues is contractual. The community is engaged, as opposed to merely represented, only insofar as it responds to the stimuli the concert affords.

There is, however, a didactic purpose at play that requires more engagement than passive listening provides. Invigorating the community musically can take many forms and extension courses and other lifelong learning programs are only the most obvious curricular means to increase the breadth and depth of a community's musical awareness.

It is a great luxury at some universities, and Brandon is among them, that the concert series need not break even at the box office. Operating funds and government grants support the series to an extent that programming is not primarily driven by consumer demand. In order to stay solvent, a symphony orchestra may have no choice but to cater to the current tastes of its audience and the short sightedness of this paradigm is immediately self-evident. We at the university can program whatever we like. This is not to imply that the audience's tastes are consciously ignored, but they are more a point of departure than arrival. Accordingly, many of our concerts feature music unknown to the public, including a sizeable portion of new Canadian repertoire. The community's musical horizons have thus been expanded appreciably over time.

When the School moves activities off-campus, taking performing groups into rural communities, for example, the objectives are the same as when these events are held on campus. In both circumstances, the needs of a specific clientele may be addressed, as when ensembles give concerts or workshops to school students. Overt and covert objectives go hand in hand and student recruitment shares the stage with pedagogical aims.

A corollary of these activities, of the successes of students and faculty in the community, is that the School's reputation is touted beyond the confines of the campus itself, in quarters where it might otherwise have little profile or relevance. There is an unplanned and welcome consequence to this development. Once the school's reputation is secure in the community, and the school has shown itself to be open and welcoming, points of intersection between school and community occur naturally and frequently without the school's direct intervention. The community creates performing and other opportunities for students and faculty, and the musical fabric of the community becomes seamlessly interwoven with that of the school and vice-versa. The Chamber of Commerce hires a string quartet to perform at a luncheon; the Art Gallery engages a jazz trio to entertain at an art opening; a ballet class opts for live music over recordings. In each of these instances the community is engaging the school rather than the other way around. The process is spontaneous and non-prescriptive. That is, the school has not actively solicited, nor determined the sum and substance of these engagements for its students. It may, however, create infrastructure to supply the demand for student performers.

At Brandon University, an enterprising former student has established a referral service to field requests from the community. All the School does is provide a telephone and computer. A couple looking for music for their wedding contacts the referral service, which maintains a database, updated annually, of student musicians. The co-ordinator matches the event with an appropriate ensemble, negotiates a fee, writes up a contract, and takes 10% off the top for his efforts. Everyone benefits. The couple is provided with high-quality wedding music, a student group receives a paying engagement, and the contractor pockets a few dollars. Most importantly, the school and community, almost without knowing it, have taken a leap forward in articulating the needs of one with the other.

Because of Brandon's size – the population is about 40,000 – the longstanding presence of the School of Music within the community – the city was incorporated in 1882 and the music program at Brandon College was founded in 1906 – and the comparative isolation of Brandon from other urban centres – Brandon is two and a half hours from the provincial capital, Winnipeg – the School of Music's responsibilities and influence with respect to the community cannot be overstated. While specially designed programs and services create opportunities for interaction that are planned and prescriptive – for example, the music conservatory has an enrolment of over 500 students, the Brandon Suzuki Summer Institute attracts participants from across North America, and courses in the Kodaly Concept of music education are available annually to school teachers – a symbiotic relationship between community and school allows for cooperation that lies outside a narrowly defined educational mandate.

One of the first events my wife and I attended when we arrived in Brandon in 1998 was the annual Brandon Folk, Music and Art Festival. Two days of concerts and workshops in an outdoor setting are planned and co-ordinated by scores of volunteers. From the moment I walked onto the festival site, I was struck by the presence of the School of Music, even though the School has no official part to play in this community-based initiative. True, the School of Music advertises in the festival program and contributes financially as a corporate sponsor. This is not the kind of participation I mean. Rather, music students and alumni are involved in everything from volunteering at the gate to performing on stage. In larger centres – Winnipeg or Edmonton, for example, that sustain major folk-music festivals – the local university school of music has no discernible presence. That is not to say it is not there, but that it is not crucial to the festival's success. In Brandon the situation is different and the university's presence is palpable and pervasive. Although folk and popular music are not key components of the school's curriculum (this has more to do with our size than anything else) students are at the core of the local folk, alternative and roots music scenes, contributing on their own time to the rich musical life of our community.

Three other examples of the School's central presence in Brandon come readily to mind. The first, by its nature, involves more faculty than students. The Eckhardt-Gramatté National Music Competition for the Performance of Canadian Music has been held annually in Brandon for a quarter-century. The Competition is for piano one year, strings the next, voice after that and then the cycle begins anew. A preliminary jury listens to recordings and selects semi-finalists, who come to Brandon the first weekend in May to compete on campus. Finalists are chosen from this group who vie for first, second and third prizes. The first prize, besides a cash award and residency at the Banff Centre for the Arts, involves a coast-to-coast national tour. An administrative officer, who reports to a volunteer board, organizes the competition from start to finish.

On paper, the competition has no formal tie to the School of Music. In practice, the connections are numerous and varied. A current board member and past-president of the competition, is a faculty member. A former Dean of Music serves as the Artistic Director and I am *ex-officio* Vice-President. The jury chair is a faculty member and his wife, who teaches in our conservatory, has recently been appointed administrative officer. Last year, a faculty member served on the preliminary jury, and the year before that, one of our composition professors was commissioned to write the imposed work. The School provides office space and the venue for the competition without charge. This year, the relationship between the competition and school became even closer, when the winner was hired to teach violin.

Similar to the administrative structure of the Eckhardt-Gramatté Competition, is that of the Brandon Chamber Players. This thirteen-member string orchestra performs a subscription series in Brandon and does occasional concerts in rural communities. A paid executive director reports to a volunteer board. The university's violin instructor is concertmaster, the director of the Suzuki program

and other conservatory instructors are members of the ensemble, and the Dean or designate sits on the board. This coming season, one of the soloists is a faculty member in the School of Music, another teaches in the conservatory, and a third is a laureate of the Eckhardt-Gramatté Competition. The School donates its concert hall for all rehearsals and performances.

The Brandon Jazz Festival is another ostensibly arms-length operation with its own board of directors. I won't detail the many ways in which the University is involved in this three-day event, held each March, except to note that the School of Music suspends classes for the duration of the festival and provides its facilities *gratis*.

These four examples, the Brandon Folk, Music and Art Festival, Eckhardt-Gramatté National Music Competition, Brandon Chamber Players and Brandon Jazz Festival, the first off-site and the others on-site, underscore the extent to which the school and community are bound to one another in mutually beneficial ways.

The School of Music's challenge is to design and implement curricula that incorporate or wholly comprise community engagement. But we must do this with caution, since such efforts are self-defeating if the relationship between school and community is *a priori*, or becomes over time hierarchical. A successful outreach agenda cannot be prescribed unilaterally.

The aims of community music education cannot be imposed from outside and members of communities must themselves take a lead in making decisions about community needs relating to interests, knowledge, skills and aspirations . . . for the educational, recreational and social development of the community.¹⁰

This presupposes a community keen to explore its musical identity. It assumes, too, that there is no community whose members are not fundamentally musical. As Frederic Rzewski explains:

We are all 'musicians'. We are all 'creators'. Music is a creative process in which we can all share, and the closer we can come to each other in this process, abandoning esoteric categories and professional elitism, the closer we can all come to the ancient ideal of music as a universal language.¹¹

Rzewski's view accords with Grainger's, whose polemics concerning ethnomusicology, music education, and the relationship between the two, are gaining new currency today. John Blacking summarizes Grainger's appraisal of "who does what" in the world of music as follows:

Role distinctions between creator, performer and listener, variations in musical styles and contrasts in the apparent musical ability of composers and performers, are consequences not of different genetic endowment, but of the division of labour in society, of the functional interrelationship of groups and of the commitment of individuals to music-making as a social activity. Distinctions between music as 'folk', 'art', or 'popular' reflect a concern with musical products, rather than with the dynamic processes of music-making.¹²

¹⁰ Brian Brocklehurst, "Community Music Education," in Anthony Kemp, ed., *Research in Music Education: A Festschrift for Arnold Bentley* (London: International Society for Music Education, 1988?), 100.

¹¹ Quoted in Michael Nyman, *experimental music – cage and beyond* (New York: Schirmer Books, 1974), 111.

¹² John Blacking, *A Commonsense View of All Music: Percy Grainger's contribution to ethnomusicology and music education* (Cambridge: Cambridge University Press, 1987), 21.

We have come full circle to assail the distinctions between disciplines and sub-disciplines, the cloistering of music and the western art music bias that for so long characterized post-secondary study. Real co-operation between academy and community belies the notion that performers, musicologists, music educators and others work in the community. They *are* the community. To serve this constituency well, music schools must graduate musically and technologically literate, highly versatile musicians who relish making music in rural and urban settings, with partners ranging from young children to the elderly, with community members of all levels of training and advancement, in genres that lie outside the western tradition. Perhaps it is time to teach even the so-called core disciplines of music history, theory and performance from the perspective of “building community through music.” Ideally, the music school will evolve into a community resource, a home for research and an agent of change, amenable to people of all backgrounds and experiences, including those who never thought of themselves as musicians before.

I have digressed from where we find ourselves now at Brandon University. But, given the evolving relationship between academy and community, it is imperative that we speculate on possible new directions. It would be irresponsible to do otherwise. I say speculate and not plan, since informed and intelligent speculation prepares us to respond to change over time. It does not, like planning, dictate where we are going.

Here lies the key to what I have called a non-prescriptive model for community engagement. It is non-prescriptive because there is no blueprint for others to follow. In a sense, the model that Brandon provides is success in a reactive, not proactive environment. I admit this runs contrary to the convention that universities lead the way and communities should be happy to follow along. I’m advocating an alliance of academy and community so reciprocal that distinguishing one from the other has nothing to do with purpose or meaning, but solely with administrative and physical structure. Then, and only then can arts outreach and community engagement claim true efficacy.

Tradition and Change – Conflict and Opportunity

Joe Deal, Provost
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The title of this seminar implies change: changes within academia and changes in the larger community, whether our local communities or a more global one.

A colleague and friend of mine once said, “All change is for the worse.” I didn’t actually hear him say that. Knowing him as I did, I wasn’t surprised, really, by the sentiment, but I was surprised to find it in bold type in the student newspaper at the university where we both taught. Richard was an art historian, or, more precisely, an architectural historian, and he loved the past. For example, he only owned classic automobiles. His favorite, which was brought out only on special occasions, was a 1938 Packard Touring Car that had belonged, if I’m not mistaken, to one of his maiden aunts. Richard’s main interests in architecture were buildings that recalled, even gloried in, an earlier and, perhaps, better time. He was the author of a book on Egyptian Revival architecture and at the time of his death was preparing a manuscript on the Trianon, Marie Antoinette’s pastoral village built as a summer retreat on the grounds of Versailles. I also knew Richard to be a modernist, however. Not only because he drove a Packard, but he gave one of the best lectures on modern architecture I’ve ever heard on LeCorbusier’s Villa Savoie. I was a fairly young assistant professor in the art department while he was a senior professor in art history, and, for me, Richard represented two strains of the academic world by being someone who sought to preserve traditional ways of knowing and the highest standards of a liberal arts education, while also being an inquisitive researcher dedicated to the creation of knowledge and a perceptive critic. Although I did not agree at the time that all change was for the worse, I have come to understand why he said it, and, I must admit, there are times now that I am tempted to agree with him. *Tempted, I said.*

The frustrating thing about reformers, or futurists, is that they tend to think only about how their favorite new thing will forever improve civilization without thinking about the consequences of their actions on existing things. I’ve been guilty of that. In fact, Richard might have partly had me in mind when he said “all change is for the worse.”

Social conservatives, on the other hand, tend to think things are ok the way they are, *or were*, at least in their corner of the universe (although, beware if they don’t approve of what’s going on in yours). In fact, they argue, there’s a lot more that’s good about the way things are than there is bad, and we’ve learned how to make the best of the kind of bad we already have. So don’t try to change things that will damage the good and make more bad. The problem is, and this is what is so maddening about conservatives, *stuff happens all the time*. Bodies are set in motion, molecules collide, and, before you know it, you have a \$3,000 computer on your lap capable of doing things you never dreamed possible and no clue how to operate it. So, if you don’t want to spend your life being a victim of change, you need to be prepared to take hold of things and make some change of your own.

One of the frustrations of managing an art school, or any other college or university, is that we seem to encounter a myriad of different, seemingly unrelated problems one at a time, as they arise. A

problem that arose last week might have been handled very differently if it had come up this week. That's why we like to develop plans and priorities: to help us organize our time around those issues that we have identified as being of greatest importance and to avoid unproductively spending time on the things that matter less. However, most plans are designed to keep the institution moving more or less in the same direction, improving things here and there and weaving new initiatives into the fabric in a way that does not overstress other parts.

Colleges and universities need to have a little of both the progressive and the conservative in how they approach change. Plans that seek to change the very nature of the institution are rare, for good reason. Colleges evolve gradually and, because they are in it for the long haul – not for immediate return, they do not make sudden or radical course changes.

The arts and many of the careers our students enter upon graduation, however, don't operate in quite the same way. And in today's global environment, change can occur in unexpected ways or more rapidly than anyone predicted. Although we'd like to think that we're always on the cutting edges of our disciplines, art schools can also become entrenched in their ways or reluctant to give up the old in favor of the new. In fact, it is interesting to note that one of the most famous examples of curricular entrenchment in the arts occurred right from the beginning, more than 400 years ago in Italy, when Giorgio Vasari, who has been credited with inventing the art academy, took the position that art had reached a state of perfection in the work of Michelangelo that could not be surpassed and decided it should be the job of the art academy of the future to train young artists in the application of the rules and standards of the late Italian Renaissance. We can only imagine how well or how long that plan succeeded. (Actually, I think I might know a faculty member or two who could have been colleagues of Vasari).

The culture simply does not remain static, as good as things may seem at any given time. Something always comes along that profoundly affects us, occasionally even by defying all the existing rules and standards. And, however far-sighted or light on our feet we try to be, we are often weighted down by practicalities at the least, if not, like Vasari, being held back by our own plans and strongly held opinions about what is important as well.

So, what are some of the issues that we confront?

About ten years ago, I wrote a strategic plan for the school I was then working for, the School of Art at Washington University. As part of my research, I asked for and received copies of academic plans from several other institutions. I wasn't too surprised to find out that the major planning issues identified in those plans were the very same ones with which I was struggling. The major challenges we faced then, other than the need for more space and more money (which should just be assumed as givens) were:

- new technologies,
- the need for greater opportunities for interdisciplinary teaching and learning,
- and the need to expand our international connections.

There were other issues, of course, that we struggled with, but these were the ones that cut across all disciplines. Ten years later, and working at a very different type of institution, they are still the big issues I'm concerned with as are most other schools of art, not to mention other colleges and universities with broader missions as well, although we're farther down the road now in our understanding of the size and general contours of the problems than we were then.

Given that fact, I don't think it's necessary to spend a lot of time on the particulars of each of these, but it might be interesting to quickly review each of them from a management perspective since each presents such different kinds of problems. Also, because all of these issues cut across most disciplines, their impact is felt on most of the other topics for discussion for this conference.

There is one more issue, however, that didn't make my list ten years ago that I think deserves greater attention, and that is the last topic of discussion on the list for this conference, arts education and community engagement. Like the other planning issues I mentioned, this is one that can also have an impact on each of the other topics for this conference because it really goes to the question of the mission of higher education in the arts. I'm going to save that topic for last.

We have now had a reasonable amount of time to catch ourselves up on the integration of new information and digital technologies into our programs, but, as we all know, changes in these technologies still outpace our ability to stay caught up. Computers have touched every field of study in the arts, and, for some, they have become indispensable. The introduction of new technologies should be a good demonstration of how slow on our feet we really are. Although we could see that the arts would be affected by these new technologies, the beginnings of the digital revolution occurred without us, since it was housed in schools and departments of electrical engineering with which most of us in the arts had little contact at the time. And then, before we fully understood what had happened, it had swept over us. Most of us were not prepared for the challenges or the opportunities these new technologies would create in the content of our disciplines, in our pedagogies, or for our budgets. And most of us are still struggling to find the best ways of integrating them into our existing disciplines much less to fully realize them for what they are as new disciplines of study.

What happened? Education in the arts has always relied upon specialized tools, shops, and facilities. In fact, in many disciplines, the tools are identical with the discipline. I'm not only thinking of disciplines like painting or photography, but in some of the performing arts as well in which the instrument produces the effect, if you will, or the music. The computer is different because it breaks through all the boundaries that traditional tools create for their discipline. With the right software, it can paint, it can make music, or it can design a building. This difference caused, as people were fond of saying ten years ago, a paradigm shift. But for people who rely so heavily on touch and feel these new technologies were unresponsive in any way that we had a level of comfort with. And then there was the fact that a lot of the early computer art that got trotted out looked and sounded like it was made by electrical engineers. There was also the fact that most of the software that was available was unfriendly and not necessarily designed to do the things we wanted to do. And then there was the training problem. At first, no one knew how to use the software programs, then, to our chagrin, the students were teaching the faculty. Finally, the cost of computers was also unlike anything art schools had faced with older technologies. And on top of that are the additional operating costs of maintenance and technical staff support. I have read estimates recently that institutions of higher education should double their current average spending on information technologies to 10 percent of their overall budget, or about \$2,000 per student, teacher, or staff member to catch up with the pace of technological innovation. No wonder people were reluctant to dive in.

But, despite the cost, the scales tipped in our reluctance to dive in when the possibilities became clearer and, in some disciplines, when it became apparent that our students would simply be unemployable if they were unfamiliar with how to use a computer and how to operate professional software programs. One discipline after another discovered the possibilities or the necessity of incorporating digital technology into their program, but that's when things really got complicated.

Because of our organizational model of a separate academic department for each discipline, we began to see the number of computer labs multiplying when there was really no good reason for them

to be duplicated, since, as tools, they were not discipline specific. The computer used by students in sculpture could just as well be used by students in architecture or industrial design. This same predicament extended to multi-purpose institutions, as well. The duplication of computer labs became an issue, but, on the other hand, you couldn't address the need by simply creating a new department of digital technology and putting them all in one place, either.

Digital technologies have forced collaboration on most campuses in ways that we might have thought impossible before. At RISD, we have done several things to break down the rigid departmental structure. First, of course, was to install a network. The network includes a number of software programs used by various departments. Laptop computers, which are required for six of our departments, have pretty much replaced computer labs, and wireless connectivity makes it possible for students to use their computers in any studio or classroom, or in the library, so they have portability across departmental borders. After two years of planning, we have just created a new graduate degree program in digital media that is research based and completely interdisciplinary. The head of the program has invented a new model for a department curriculum, one that is made up almost entirely of classes offered by faculty in other departments. So, instead of creating just one more isolated academic department, we have one that is cooperatively staffed and operated. The first group of students to sign up for this new program will arrive this fall. We are also in conversation with the electronic music and computer science programs at Brown University about extending the reach of this program to other disciplines that are not taught at RISD.

We have also developed a flexible approach to how to prioritize and fund technology. Given a diverse and dynamic environment and ever changing technologies, it is neither possible nor desirable for RISD to be at the cutting edge at all times. RISD's vision for digital technology, therefore, is strategic rather than end-driven. In other words, rather than to say that we aspire to achieve state-of-the-art status in our digital environment (something that is unattainable), we are organizing ourselves in a way that will permit us to selectively and deliberately take advantage of those changes in technology that will allow each of our departments to contribute to the accomplishment of RISD's overall mission more imaginatively and effectively with an appropriate level of support.

The need for more opportunities for interdisciplinary teaching and learning and the blurring of the boundaries of our disciplines are related to the changes that have been brought about by new technologies. I can't speak as well to how these changes have affected how the performing arts are taught, but in the visual arts and design we have some real issues. Most art schools in the United States still offer more or less specialized major courses of study after a one-year foundation program that all students are required to take and that has remained more or less unchanged since it was developed at the Bauhaus more than seventy years ago. The major courses of study fall into two basic categories, or divisions. "Fine Arts" is composed of majors that are defined mostly by materials or means of production (ceramics, painting, etc.); "design" is defined more by careers or end products (architecture, apparel design, etc.). As long as the foundation holds (and some schools are seriously reevaluating or changing their foundation courses) new majors can be added indefinitely.

Meanwhile, in the professional world, these categories are less and less meaningful. In design, team approaches and new technologies often blur distinctions between the roles of team members or specialists and make them more interdependent. In the fine arts, materials and means of production are often secondary to conceptual or contextual concerns, and artists move more freely from one medium to another. And there are new forms, new genres, such as installation art, that don't even fit into our existing categories. Where, for example, do you put performance art? Is it a visual art form at all or does it belong in theater departments?

However, at their cores, disciplines remain important. Each has its own history, conceptual and practical conditions, and point of departure, but, at their margins, many disciplines overlap to the degree that they almost become indistinguishable from one another. RISD adheres to the belief that there is more, educationally, to be gained by studying a single discipline as a major, whether a student is preparing for a specific career path or is pursuing a more independent course of learning. Although most other schools of art and design follow similar plans, some have partially or completely removed the partitions and permit students to, in effect, design their own course of study from a menu of class offerings.

Major courses of study are not only curricular units, though. They are also the basis on which most colleges are organized. The faculty is organized into academic departments. Budgets, space and equipment are also assigned to academic departments. Although this time-tested model of academic organization has served us well, it is not without its weaknesses that work directly against achieving the goal of interdisciplinarity. First, of course, is how impenetrable the walls of these departments can sometimes become even to the extent that the discipline itself becomes confused with the walls and furnishings, or the space the department occupies. I think everyone has experienced the territoriality often exhibited by academic departments.

Changes to the curriculum that are incremental and occur over time are not unusual and can be accommodated without threatening the organism as a whole. However, curricular changes that challenge the basic organizational model of the institution, such as interdisciplinary study, are as threatening as cancer. This is why Woodrow Wilson, a former president of the United States who also served for a while as president of Princeton University, said that it is easier to move a graveyard than to change a curriculum.

I have to confess that we have not been very successful at moving the cemetery at RISD. We have surveyed the faculty to learn more about how their own research and creative work might suggest potential areas of collaboration. If that is successful, we will sponsor a series of colloquia on those topics. We might also fund some new, team taught courses on those subjects with two faculty members from different disciplines co-teaching the same class. We are also discussing creating a kind of passport for students who would apply through their major department to be able to take classes in other disciplines in place of some of the required classes in their major. Other schools in the U.S. have taken more radical approaches. Many have created new interdisciplinary majors that permit students to study any number of disciplines they choose, with the help of an academic advisor. Other colleges, as I mentioned earlier, have completely dismantled academic departments as the organizational model, and major courses of study in specific disciplines along with them. At the University of Michigan, for example, their School of Art has created a totally new curriculum from top to bottom that replaced the older model of a foundation program with a new two-year course of study that includes introductory courses in many disciplines along with a two-year course in digital technology and a higher proportion of academic classes taken outside of the school of art in non-arts disciplines. This is followed by a second two-year program of advanced courses in which the student selects classes to suit his or her own particular interest, which can be defined as broadly or as narrowly in the fields of art and design as the student wishes.

I must say that the problem of creating interdisciplinary learning opportunities for students and encouraging greater collaboration between faculty members is one that I am unable to resolve in my own mind within the four year undergraduate educational model. I am a believer in the rigor of a discipline based approach to undergraduate education, yet I know that much of the most exciting work being done in our fields defies and challenges the old boundaries of disciplines. It is much easier for me to accept a completely interdisciplinary model at the post-graduate level, but there are real

problems with that too with our current organizational model. I am interested in learning how others are managing this issue.

I almost feel as though it is unnecessary to discuss the need for greater international collaboration in this setting, but it is an issue that has affected schools of the arts more significantly in the past few years than had been the case in prior years. Although the value of study abroad has long been recognized at most colleges and cultural exchange between countries has been practiced with some regularity as a matter of national policy in many countries, international collaboration between schools of art has been somewhat sporadic. Mostly, we're importers and exporters of students who attend schools in other countries for a semester or a year as visitors. Although that certainly benefits the traveler, you can't really call that collaboration.

One might have thought that at least in our fields we would have been farther along than many other disciplines in international exchange and cooperation. The languages of the arts: music, dance, painting, are international and seem made for collaboration and cross-fertilization. They are also intimately bound up in the culture from which they spring, so they provide real opportunities for improved cross-cultural understanding. However, if it is difficult for us to stimulate collaboration across the boundaries of academic departments on the same campus, it is bound to be even more difficult to make that happen across oceans and national boundaries.

We're all familiar with the obstacles. In some disciplines, it's perfectly reasonable to conduct collaborative research by email, but in the arts there is just no substitute for real human, face-to-face interaction. Once again, here come new communications technologies to our rescue. Video conferencing technology has become more and more sophisticated, enabling classes to be taught in more than one studio or classroom space in different parts of the world simultaneously. This seems to be another area in which change is for the better, but, as someone whose responsibilities require that I take a critical view of our investments in costly technologies, I might first want to ask, collaboration to do what? I'm reminded of a story about the first intercontinental telegraph wires being strung across the U.S. in the 19th century. When Henry David Thoreau, the American author, was told that a person in Texas could now communicate instantly with someone in Boston, his response was, "What if Texas has nothing to say?"

What is our agenda for international collaboration in the arts? Is it to advance the visual and performing arts disciplines themselves? Is it to improve the educational experience of our students, in which case you would expect to see something different in the art they produce as a product of this collaboration, or is it simply to broaden student understanding of the art, culture, and language of other parts of the world? Or, is it a political agenda, in which we are being enlisted to help achieve someone else's agenda for globalization? We really don't have a very good forum for holding this discussion. I think, at least in the United States, we have made certain assumptions about the benefits to be derived by foreign travel and education that are the basis on which we develop and support international exchange programs. At RISD, we have exchange agreements with over forty colleges in other countries on several continents, but those largely consist of student exchanges that for the most part occur only on an irregular basis. As valuable as student mobility is, we need to do more to encourage more discussions between faculty on the teaching objectives of these programs and on models for real collaboration.

This is an area that schools in countries that are European Union members have something to teach schools of art in the United States. Not only do you have the Socrates program, but you also have ELIA, the European League of Institutes of Arts, which, since 1990, has devoted itself to advancing cooperative programs between art schools in Europe. ELIA is just completing a project it calls "Learning Abroad in the Arts" that explores international student and staff mobility through

quantitative research and interviews. It is also sponsoring a Teachers' Academy, a series of workshops in visual arts, design, music, drama and dance for faculty that will focus on innovative teaching methods, and a Senior Managers' Symposium in cooperation with the International Council of Fine Arts Deans in Los Angeles this December. I believe it will take this kind of effort at all levels to truly develop meaningful programs that go beyond the export and import of students.

Finally, I would like to talk about community engagement. This is a big topic. Our relationships with our communities have changed as they have grown more complex. Although RISD is a private college, we, like other schools, are accredited by national accrediting associations. In the U.S., accrediting associations are independent. That is, they are not government agencies, although most of them are reviewed and approved by the federal government. Our accrediting agencies – and RISD has at least six different independent accrediting bodies that review our different degree programs – have high standards and changing areas of interest and concern that must, of course, become our interest and concern as well. These accrediting agencies represent the public interest in what we do and how we operate. Public and private funding sources also measure us up against their own standards and policies when we go to seek their support. RISD is in the middle of a capital campaign to raise \$85 million to support scholarships, research, and to help us build new buildings. The donors to the campaign are predominantly our own alumni and members of our local community with their own interests and expectations for how their money should be spent. We also receive a fair amount of support from federal and regional government sources. RISD students receive approximately \$1 million in direct scholarship aid and another half million in work study money from the federal government. We've also received \$3 million in the past two years from the federal government to help us renovate an empty building in downtown Providence to house our new technology programs. RISD is also tax exempt. We own 44 buildings in downtown Providence, and, as long as those buildings are used for educational purposes, we do not pay property taxes on them. There are other, larger colleges in Providence that don't pay taxes, either, and together we amount to a tremendous loss of potential tax revenue to the city. So, we are dependent on these individuals, organizations and our local, state, and federal government for our very existence, whether our dependence takes the form of permission to grant degrees or the form of financial support to cover student expenses or to build new facilities and not be taxed.

Why do I tell you this? Well, first, just to say that we are accountable to a lot of different people who hold real power over what we are able to do. But, more importantly, to point up the fact that there is a kind of unwritten contract that exists between higher education and the larger society that has been seen as a fair exchange for centuries. Colleges provide advanced or higher education to rising generations of students and conduct research that contributes to the general good of society. And, providing we are able to meet reasonable sets of standards that we ourselves have participated in setting through our accrediting bodies, we receive in return direct and indirect financial support and a certain degree of autonomy in setting our own mission and in the exercise of academic freedom which permits us to teach our subjects without undue interference from the government. In addition to providing an education and preparing students for professional careers, the contract also asks us to provide enlightenment to the public on the most vexing issues of the day, to provide cultural and educational experiences for the community through exhibitions, performances, and lectures, save the environment, design better clothes, new technologies, and safer, more beautiful cities... It's surprising, really, how well we've held up our end of the bargain.

However, there is a growing concern, both within and outside the educational community, that higher education may have become more of a private benefit than a public good -- a benefit to faculty who are free to follow their own narrow research agendas with little or no accountability, and a benefit to students that is measured in their earning power as a result of their education. The increasing cost of higher education, which, in the United States has grown at a rate far above the cost of living, has

brought a great deal more scrutiny to the value received. In the congress of the United States last month, the Education Committee of the United States House of Representatives declared that "uncontrolled" increases in cost were creating "a crisis in higher education," and there is talk in the Bush administration of national tests to measure student learning in college as a way of holding colleges more accountable.

State and local governments are also eyeing us with the same scrutiny. In fact, many states and municipalities faced with deficits and rising costs are viewing private colleges with large endowments as possible sources of revenue. This hit my school last winter when, after the election of a new mayor of the city of Providence and a new governor of the state of Rhode Island, the governor threatened to overturn tax exempt status for private colleges and universities in Rhode Island. The new mayor wrote to the presidents of private colleges in Providence to inform us what our new property taxes would be if we lost our tax exemption, which for RISD came to \$2 million we would have to pay annually, an amount we could not have managed without severe cuts in program and staff. Fortunately, the governor withdrew the threat. But the mayor persisted, and we were finally able to negotiate an agreement that will protect our tax exemption on existing property but requires us to pay taxes for 15 years on any new properties we remove from the tax rolls. The mayor's public cry throughout was "time for colleges to pay their fair share."

However, we also have people within the educational arena saying that colleges and universities need to pay greater attention to the public good and to become more engaged with the communities in which they are located. These internal critics feel that the faculty incentives, which reward faculty for the publication of their work in scholarly journals, discourage their engagement in social problems. Although we tend to think of the arts as playing a much more public role, the same charge could be applied to what many view as esoteric and often incomprehensible exhibitions and performances.

Ernest Boyer, who was president of the Carnegie Foundation for the Advancement of Teaching for many years and also served for a time as a college president, was probably the best known and highly respected of these critics in the United States. Boyer, who lectured and wrote on the subject of higher education's obligations to society, was the author of *Scholarship Reconsidered: Priorities of the Professoriate* in 1990, which sought to redefine our notion of research, or scholarship, to include new categories that would recognize what he called the scholarship of engagement, or the application of research to solving social problems. In his essay, *Creating the New American College*, published in 1996, Boyer defined the scholarship of engagement as connecting higher education's "rich resources to our most pressing social, civic, and ethical problems" and to create "a special climate in which the academic and civic cultures communicate more continuously and more creatively with each other."

Boyer also wrote, in *Scholarship Reconsidered*, "Other issues within the academy must be candidly confronted. For example, the administrative structure has grown more and more complex. The disciplines have become increasingly divided, and academic departments frequently are disconnected from one another. The curriculum is fragmented, and the educational experience of students frequently lacks coherence. Many are now asking: How can the work of the nation's colleges and universities become more intellectually coherent? Is it possible for scholarship to be defined in ways that give more recognition to interpretative and integrative work?"

This is why, at the beginning of my talk, I said that the issue of community involvement goes straight to our mission and cuts across so many of the other points for discussion at this conference. So much of the argument for greater community involvement asks for a rebalancing of our educational mission that would give greater weight to community service, would cause us to redefine what we mean by research, and, like the other issues I've discussed, would challenge our organizational model if we are really serious about making an impact on the problems our communities face. I don't think

we can look at community engagement as simply sending students out to do good works in the community anymore than we can think of international collaboration as merely an exchange of students between two institutions in two different countries.

The arts, just by the very nature of our disciplines, lend themselves to community engagement, just as much as they do to interdisciplinary work or to international collaboration. The arts seek public audiences; they create community. Will greater community involvement placate the public or governmental critics who are reevaluating their unwritten contract with higher education? Not entirely. The government's interest is in lowering cost and increasing learning outcomes. But, if we are successful in how we direct our community engagement, we might make the kind of difference in our communities that will benefit our students and the public. We should not forget, however, in our enthusiasm to embrace a more public role for higher education in the arts that our first obligation is to the students enrolled in our programs.

We need to think carefully about how we rebalance teaching, research, and college and community service as the three primary responsibilities of the faculty. And we should also consider our students' priorities. Every year there is a national survey of entering first-year college students conducted in the United States that asks them to rate the importance of a number of different objectives for their college education. Of the fourteen objectives listed for fall 2002, art students gave the lowest ratings to the following objectives: "Influence political structure," "participate in community" and "become a community leader." Their counterparts at other four year colleges and universities gave these three objective higher ratings. Less than half of the art students, for example rated "help others in difficulty" as very important compared with two thirds of the students at other four year institutions. What does that say about our students and their goals? It might help to know that they gave their highest ratings to: "create artistic work" (90%) – one wonders what the other 10% are thinking, "obtain recognition from colleagues" (58%), and "develop a philosophy of life" (55%) – interestingly, "develop a philosophy of life" was rated as very important by only 43% of the students attending other colleges. I think this indicates that our students are more inwardly driven and are less likely to be joiners, who like to see themselves as outsiders. Does this mean community engagement in the arts is not a worthy goal for art schools? No, but it should make us think carefully about what are the best opportunities for community engagement in our disciplines.

At RISD, we do not require community engagement, or service learning, of our students, but we do try to provide as many opportunities for participation as possible and encourage their involvement. We try to incorporate community engagement directly into our educational programs and we are involved with a number of community based activities that bring our students and faculty into contact with members of the local community in hospitals, libraries, and schools. In fact, we've adopted a local high school. We also operate an excellent museum that serves as the public art museum for our region. These are perfectly within our mission.

What are some of the conclusions that can begin to be drawn from how we respond to and manage these very different issues? The first, I think, is that we need to rethink our organizational models. If the division of educational programs into departments and schools inhibits collaboration, whether it is in the area of digital technologies, interdisciplinary or international study, what other models will work to facilitate collaboration without undermining the core disciplines we teach? Second, I think we need to look at what research in our disciplines means. Boyer suggested four categories of research or scholarship that included what he termed "the scholarship of discovery," or basic research as we know it in the sciences and humanities. What is the basic research equivalent in the arts? Second, Boyer suggested a category he called the "scholarship of integration," which would be more expansive or interdisciplinary to counter the direction of scholarship that becomes more and more specialized. Third, he suggested "scholarship of engagement" that would apply knowledge to

consequential problems, and he asks, “Can social problems themselves define an agenda for scholarly investigation?” Finally, he suggests an area of research that he terms “the scholarship of teaching” that would be an investigation of teaching itself. Should research in the arts also be defined more broadly in these ways, and what are the incentives for faculty to engage in a broader research agenda? Finally, I think we need to listen to our students. Because they take classes across a broad spectrum of disciplines, they are usually more interdisciplinary than the specialists who teach them, or, dare I suggest, those who manage art schools. Their relationship to technologies is very different from our own, and it is they who, in essence, become our ambassadors when they go out into local communities to involve themselves in our outreach program or travel to participate in mobility programs with other schools. We need to understand their experience better if we are to create a better learning environment for them.

Digital technologies, interdisciplinary teaching and learning, international collaboration, and community engagement. These areas offer many opportunities. They also challenge some basic assumptions about our mission and priorities. They also have a lot of force behind them – we cannot just turn our heads. I sometimes ask, when confronted with new imperatives like these, what my former colleague who declared all change to be for the worse would think. I think he would simply look to see how these things would help him to do the work he felt was important. At least, that is how I try to approach them myself. Thank you, I look forward to hearing more on these topics today and tomorrow.

Models of Art School Organization: Towards a Sustainable Future¹

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Academic environments are designed to enable broad, deep and long-term creative explorations, but how they embrace change varies considerably. Some generate new programs and embrace new areas readily, while others find programmatic and structural change more difficult, given the challenges and/or inertia in leadership, institutional culture, and the allocation of resources. Approaches vary, depending on the institution's relative emphasis on research or teaching, the seniority and size of its faculty, and the faculty members' willingness and ability to collaborate...²

Across the OECD, governments, policy makers and university and college managers are examining the future of higher education and higher educational institutions. These discussions are taking place against the backdrop that more is demanded of higher education in the belief that it can contribute significantly to the economy and the prestige and standing of nations. Students, seen variously as 'citizens', 'consumers' or 'clients', are also asking questions and making demands in the belief that their future career and lifestyle depends very strongly on the quality of their education. Likewise, society – including the public and private sectors – are requesting that universities and colleges serve the community in which they are located, acting as catalysts and facilitators for knowledge and technology transfer and social, cultural and intellectual activities. Accordingly, universities and colleges are required to balance the needs and expectations of students, government and wider community.

Art Schools are not immune from either these developments or challenges. While many have their origin (and remain) small, independent, publicly (or privately) funded schools, others are entering into formal (and informal) collaborative arrangements sometimes resulting in merger with universities, while others are building upon their enduring 'membership' of an interdisciplinary university. Nevertheless, they all share the need to respond to a common set of characteristics and emerging trends of our age, inter alia globalization and internationalization; changing demographics and enrolment patterns; technological revolution; stricter regulatory environment; new educational sites and formats; changing nature of the workplace. As HEIs are reorganizing and restructuring themselves to meet new economic, political and fiscal priorities, the academy has also come under pressure. The content of academic work, the role of faculty, the balance between teaching, research/practice and service responsibilities, has, arguably, been restructured, reconfigured and redefined.

¹ This paper is based on the presentation given to the IMHE conference, 'Managing Art Schools Today,' OECD, Paris, August 2003. I welcome additional comments and suggestions from Kieran Corcoran and Tom Evans albeit all errors and omissions are mine.

² Committee on Information Technology and Creativity, US National Academy of Sciences, 2003, p151.

This paper presents an overview of some issues impacting on art schools today and asks how they are responding and shaping the ‘many forces that play upon them.’³ It will focus on four issues: part i is a mapping exercise, suggesting a topology of art schools to help us understand their range and diversity; part ii looks briefly at the changing landscape in which art schools are now operating; part iii considers the issue of research which is particularly challenging for the arts; while part iv looks at the implications of current debates about higher education and some strategic choices for art schools.

Topology of Art Schools

Organizationally, art schools today can be categorized in at least eight different ways according to status, governance, funding, and discipline; some of these characteristics operate simultaneously within and across national boundaries.

1. *Independent, collaborative arrangements, integrated in university.* Many art schools and conservatories were initially established as independent or private ‘institutes’ or ‘schools’ sometimes founded around the reputation of an individual or group of artists/musicians. Some owed their foundation to Royal patronage and were attached to Academies of painting or sculpture. In the eighteenth and nineteenth centuries, there was a trend for provincial cities to fund local art schools (and sometimes academies) to prove their culture and wealth. Today institutional arrangements are more complex and diverse. Across Europe, the independent art school or conservatoire, often as municipal or regional schools and with relatively small student numbers, remains common but elsewhere, especially in the United States⁴, Australia and the UK there has been a tendency to merge art schools/conservatoires with/into universities sometimes under the designation of ‘school for the arts’ to bring together a variety of art forms. Under pressure from costs, changing accreditation and qualification regimes, and other societal/student demands, independent art institutions are entering into other collaborative relationships, often to ensure their independence is secured and perhaps as a first step towards merger. Status may also have implications on institutional authority to award qualifications; some art schools retain a semi-autonomous relationship to their respective university; managing their own day-to-day affairs but without degree awarding powers (see number 7 below).
2. *National, regional or community.* Art schools, as other HEIs, often distinguish themselves in terms of their mission and strategic focus. Some seek to establish a national remit, attracting students and staff from across the country or indeed internationally, while others have a regional or community focus.
3. *Public or private funding.* The issue of funding can be a critical and defining one, impacting on other aspects of this topology. In some countries, art schools are funded primarily from public funds – often a combination of state (Ministry), region or town – while others depend more heavily on private funding. Whichever is the dominant form, even publicly funded institutions are required to source additional funds from external sources – benefactors/philanthropy, competitive grants, student fees, commercial activities, intellectual property, etc.

³ Burton Clark, ‘The Entrepreneurial University: New Foundations for Collegiality, Autonomy, and Achievement,’ *Higher Education Management*, 13, 2:9.

⁴ For-profit Art Institutes exist in many US cities, some of which are attached to well-established art museums/galleries.

4. *Fee-paying or no tuition fees:* The issue of whether students are required to pay tuition fees differs from country to country. Today governments and, as a consequence, institutions are introducing tuition fees, often underpinned by a student loan scheme, to help fund higher education. Art schools are no different.
5. *Ministry of Culture or Ministry of Education:* The governance structure for art schools varies considerably across countries. Some operate within the remit of the Ministry of Culture (assuming there is one) while others treat art schools as part of higher education broadly via the Ministry of Education. Falling under one ministry or another may have significant implications for art institutions, and the way in which the government and/or the institution perceive a special 'status' for such schools. Accordingly, some people believe there is more 'security' and 'resonance' within a Ministry of Culture.
6. *Range and combination of disciplines:* Art schools vary considerably in the disciplines that they include, which may also influence the title or name of the school, e.g. school of art and design, school of film, conservatoire, school of speech and drama. As to the completeness of the range of art forms included, there does not appear to be any rule; the one slight exception is classical music and dance (e.g. ballet), which are usually treated and housed separately although with the trend towards interdisciplinarity these boundaries are disappearing. Discipline specificity can also be reflected in the qualification; for example, a degree in painting rather than a degree in fine art or a degree in music performance rather than a degree in music. Sometimes the range or combination of disciplines and related activities is a factor of size and resources. Moreover, the emphasis on the craft of art or music making can sometimes be seen to be at odds with research. Art schools and artists/musicians tend to distinguish their activities from other HEIs and courses on the basis that 'creativity' is a unique educational mission; this can cause tension within and across art schools between what is perceived as the vocational or practical and the academic.
7. *Diplomas, Degrees and Qualifications:* Historically, art schools gave local diplomas, but in the second half of the twentieth century they began to move more under centralized national control to give nationally awarded diplomas controlled by central bodies. Today, the trend is toward degrees, via a local university or self-accreditation with degree awarding rights (for the larger or integrated institutions). Though some countries maintain separate national diplomas (and some schools their own local one albeit recognized by a larger unit, there has been a significant shift from independent craft based diplomas to state recognized (and possibly internationally harmonized post-Bologna) academic qualifications. This is an uneven process, and there are still vocational qualifications (certificates, diplomas, BTEC etc) as well as a growing superstructure of postgraduate diplomas, MA, MFA, DFA, PhD, etc.
8. *Elected managers and boards, appointed managers and boards:* The internal governance structure for art schools varies as a result of the institution's relationship to the ministry, and whether it is public or private. Public institutions usually have a strong legislative requirement for boards with public representation, often appointed by the ministry, while private institutions are freer to choose their own board usually with an eye to appointing individuals with political, corporate and cultural links. Likewise, the position of rector, president, director or dean differs; some are appointed to a fixed term contract by the board, while some are permanent, and others are elected by the staff. Across Europe, there is growing trend for government to insist upon institutional managerial structures and contracts – which establish an agreed set of objectives and metrics that form the basis for institutional funding. US university presidents may find this 'formal' government contract strange, but, in

reality, they are personally accountable to a board of governors that may dismiss him/her for failing to reach agreed outcomes. Effectively, only terminology distinguishes these two models. Hence, while the level of executive independence varies, demands on senior executives internationally are increasingly onerous and subject to increasing scrutiny.

In addition, this topology is further complicated by developments within and between art disciplines that are actively redefining the discipline. Traditionally, great distinctions were made between each art form, albeit in practice artists often crossed boundaries in their work. Today, not only is boundary crossing increasingly the norm but new disciplines are emerging. Hence, the various sub-disciplines or fields within fine art and design (such as painting, sculpture, printmaking, installation, fabric, illustration, graphics, performance art, etc.) are being combined intellectually and programmatically under the umbrella of visual arts. Film, television and photography are often described as the study of the still and moving image or increasingly as media arts. Classical music and dance (especially ballet) continue to remain somewhat apart from these ‘mergers’, albeit the term performing arts often groups music, drama/theatre, dance and mime. Architecture is sometimes included within art and design.

Developments in new technology have given birth to the new fields of multimedia, digital media, electronic arts and electronic music/computer music that in turn have significantly impacted on and transformed traditional boundaries between art disciplines. These new innovative fields are underpinned by novel alliances between hitherto discipline ‘enemies’, such as computing, electronic and mechanical engineering and the arts. Side-by-side with these developments, visual culture has emerged as a new field of study which attempts to theorize the visual as part of a general theory of communication that applies across disciplines and social circumstances rather than just a specialized form of expression or activity. Finally, changes in the labour market and the growth of the cultural industries have opened up new opportunities for arts graduates and also required arts graduates to be much more flexible and interdisciplinary. In response art schools and conservatoires are introducing new interdisciplinary programmes, which enable students to combine different art and musical forms and cross hitherto foreign boundaries.

Secondly, our understanding about the specificity or inter-relatedness of art forms has implications for physical organization. There are plenty of examples of individual art forms being housed in physically distinct and distant buildings within the same city, but there is also a growing tendency for different art forms to share facilities, even if within the same building they occupy different and distinct spaces. Economic factors and increasing appreciation of interdisciplinarity have encouraged collaboration across programmes, curriculum and facilities: within and across the arts, with other disciplines, and across regions and between countries. The realization that the arts/cultural products and services can be economically significant has fundamentally changed the way in which both art schools and industry interact with each other; across the globe, cultural districts are an increasingly important part of city and regional economic development strategies, providing shared/collaborative space for art schools, SMEs, incubator units or start up facilities, and cultural organizations.⁵

⁵ Ellen Hazelkorn and Colm Murphy, ‘The Cultural Economy of Dublin’, *Sociological Chronicles*, v3, ed. Mary Corcoran and Michel Peillon, Dublin, IPA, 2002. Some Ministries of Culture still cling to the model of the Academy of Fine Art as a cultural ivory tower, to be kept pure and separate from industry, commerce or indeed money. This has been a very strong French theme, which has also influenced German thinking (Germany having based its art school system on the Beaux-Arts de Paris of the Franco-Prussian war period) [I am grateful to Tom Evans for this point].

Thirdly, art schools are often distinguished according to the objectives of the curriculum. Traditionally, the emphasis was on training specialist artists and musicians, people who would earn their living by and through the art form – usually perceived as a solo career. Alongside this objective however was the harsh reality that earning a living can and is very difficult; for this reason, religious or state patronage of the arts goes back centuries. This financial precariousness has challenged traditional assumptions, encouraging and demanding arts graduates and the academy to take a broader view of employment opportunities. While arts graduates have always supplemented earning-a-living-by-their-art with teaching, today many are employed as commercial and/or professional workers either within their discipline or within the wider cultural or creative industries. Many others, as per other disciplines, find work in other unrelated fields. It is not surprising to find art schools today advertising the fact that the arts provide a good foundation for whatever career path one eventually chooses. Some offer courses or modules in professional practice, looking at how to survive economically, deal with funding bodies, get grants, manage studios, be self-employed or run a small business etc.

Changing landscape of higher education

Without doubt, the emergence of a global knowledge or information society has had a tremendous impact on primary, secondary and tertiary education. Governments and institutional managers are responding to a new set of challenges (inter alia): institutional and systems structures and financing; globalization and internationalisation; demographics and enrolment patterns; technological revolution; stricter regulatory environment; new educational sites and formats; knowledge production and research management; and the changing nature of the workplace and academic work.

The forces at play suggest a sweeping shift in orientation toward even higher levels of participation at tertiary level, driven strongly by demands reflecting the diverse interests of clients rather than the supply-led, institution-directed expansion witnessed previously.⁶

The response to these new forces and circumstances has had profound impact on and has implications for higher education. Art schools are operating within this changed environment, and as such, need to recognize both the significance and extent of these changes and challenges, and how they are likely to impact.

As public funding fails to keep pace with demand or need, there has been an increasing emphasis on market conditions, value for money and accountability. In response, HEIs have become more entrepreneurial and ‘corporatized’ and see their students as discerning customers or clients competing for funds and students. New providers, including for-profit institutions, have emerged. At the same time, governments have cast themselves into the role of purchasers rather than providers of service. The global knowledge economy and thirst for knowledge has elevated the role and importance of research and development, and led to demands by individuals and enterprises for advanced qualifications; higher education is now perceived as compulsory education with greater emphasis on an internationally quality assured product. The European Bologna Agreement is a quality assurance-type system but is also a mechanism to facilitate student and staff mobility and collaboration. As the distinction between teaching and research grows, straining the nexus between the two activities, institutional funding is becoming increasingly tied to measurable outcomes (performance indicators) – numbers of students graduating, research outputs, etc. Faculty are under increasing pressure, most

⁶ OECD, *Redefining Tertiary Education*, Paris, 1998, p3.

notably to conduct research, but also to teach larger numbers of students in larger classrooms. These developments are arguably leading to the restructuring of higher educational systems.

In response, higher educational institutions are organizationally adopting various accoutrements traditionally associated with the business world in order to operate and survive in this more competitive and harsher climate. For some, the objective is strength through size (research output and student numbers) while for others the emphasis is strength through niche or mission. Strategic alliances – sharing physical resources, common administrative and IT platforms, and academic programmes – are no longer uncommon; indeed, governments and supranational organizations (e.g. EU) are openly encouraging such partnerships through funding and other policy instruments. More robust HEIs have taken on the role of suitor, acquiring less well-endowed institutions or competitors. Institutions are finding that co-habitation in some form is an essential criteria of survival. Through increased use of new technology, it is increasingly likely that the concept of higher education in one state will be displaced by global institutions operating as multi- and trans-national corporations.

These developments are also forcing changes within institutions. Increasing pressure for research outputs as a measurement of institutional success and as a source of external funding is driving a wedge between the twin activities of the academy – between teaching and research. The new binary, between and within institutions, is also creating tension within the traditional academic career, leading to the establishment of separate and parallel research and teaching promotional structures and centres of activity such as self-funding or income-generating units. At the same time, the typical student today is likely to be older and come from a more diverse socio-economic background; combining study with work has forced changes in pedagogy which in turn has been fuelled by the information revolution. Ubiquitous technology ensures that learning can occur over distance and in line with an individual's own time and life commitments.

Traditional sharp institutional boundaries – elite vs. mass; vocational vs. academic; technological vs. traditional academic; undergraduate vs. postgraduate – which marked the growth of higher education systems in the late 19th century are fading. To some extent, there was been a convergence between these different 'extremes', with institutions adopting characteristics of the other. For example, traditional academic universities have developed strong professional schools, with an emphasis on useful or employable skills, and many institutions now offer postgraduate qualifications as a normal progression route.

For art schools, the traditional organization structure is also changing. Many independent art schools have merged with larger universities, while others have formed alliances with other institutions or between themselves in order to share resources or facilities. Internationalization, a compatriot of globalization, is encouraging art schools to forge academic partnerships, to encourage student and staff mobility, to develop research activities and to share experiences. These partnerships are opening up new opportunities; European and Australian art schools are recognizing that 'creativity' is a very marketable educational commodity especially for Asian students. In this regard, art schools are being aided by their international organizations, e.g. ELIA (European League of Institutes of the Arts) and ICFAD (International Council of Fine Art Deans).⁷ At the beginning of the 21st century, art schools have realised that the once benign higher education system has been transformed into a competitive market place, in which there are winners but also losers.

⁷ ELIA and ICFAD, for example, jointly sponsored a Senior Managers Forum in December 2003 to share experiences and learn about new challenges facing higher arts education.

Research

In recent years, research has become one of the defining characteristics of higher educational institutions. Governments and institutional managers have placed great emphasis on measuring the quality and quantity of research outcomes and potential for knowledge and technology transfer. Great debates have arisen in countries around the world about the appropriate evaluation criteria, funding mechanisms and the relationship between research and teaching. To a large extent, art schools have been absent from this debate – due in part to assumptions by all concerned that the issues were inappropriate. Today, debate about the role and definition of research within art schools is beginning to take centre stage. Drawing upon the responses of two art schools which participated in an international study for the OECD's Programme on Institutional Management of Higher Education on growing research in new HEIs,⁸ this section explores some of the research issues for art schools.

The participating art schools each said research was essential to ensuring that they remained at the forefront of their field. Initially, art schools said this meant concentrating on skills, however, since the emergence of the knowledge economy, concentrating on skills had become inextricably linked to growing research capacity:

...to be at the forefront of learning, creativity and practice in the arts, communication and design...to achieve its mission...: to foster a lively and innovative community in which professional practice, research and scholarship underpin teaching and learning.

...social and technological developments are [happening] so fast today that a research based knowledge is necessary if the profession and education shall keep up with the developments – much less be abreast of developments. Maintenance and strengthening of the professional profile and the necessity of integration between teaching and research [are critical].

Moreover, research activity/priorities were strongly linked to their competitive position. Research reputation and what flows from that is now so important that the art schools have each provided funds often contrary to government approval. Their aim was to transform their institution from 'academy type' to a 'research institution', and to 'reorganise from vocational-based to education underpinned by research and innovation.'

The large OECD study pointed to historic and organisational differentials between older or well-established HEIs and new and emerging institutions. These discrepancies are equally true for art schools; art disciplines do not have a recognized research tradition, and academic research has often been seen as alien, appropriate to the sciences but not the creative arts. In addition, academic staff were usually practicing artists or musicians, hired principally because of their creative and professional reputation (e.g. via exhibition, performance, design or architectural activity) which in turn was not usually audited as it was perceived as part of their personal (commercial) activity rather than part of their academic or research portfolio. As a consequence, arts institutions, which have relied on a high proportion of part-time and visiting faculty, have traditionally been under-resourced while academic staff have not had the appropriate research prerequisites such as a research postgraduate qualification.

⁸ Ellen Hazelkorn, 'Growing Research – Challenges for Late-developers and Newcomers', *Higher Education Management and Policy*, Journal of the Programme on Institutional Management in Higher Education, OECD, 2004:16:1.

Given art schools' focus on creative practice, defining research has often caused considerable tension within the discipline(s), within the academy, and between the academy and national evaluation schemes. Asked how they defined research, one institution distinguished between a 'definition of research for official purpose' and a 'pragmatic definition of research', while another distinguished between 'simple maintenance of practice and research':

...the current research notions of OECD but adjusted according to the character of research...[in] the ministry of cultural affairs:

- Applied research
- Development work – including artistic development work
- Reflected data gathering

...original investigation undertaken in order to gain knowledge and understanding:

- Invention of ideas, images, performances and artefacts where these lead to new or substantially improved insights or produce new or substantially improved materials, devices, products, etc.
- Work of direct relevance to industry, commerce and the public sector.

In the process of trying to carve out a definition of research most appropriate to the arts, many academics are asking if arts research should follow the traditional research paradigm or is there an art specific paradigm? In this regard, some have embraced practice-based methodologies to develop a genuine interactive link between the creative (activity or performance) and the academic (textual or critical) processes. The UK RAE has sought to formally recognise creative activity as research when it meets certain conditions – when it genuinely contributes to new knowledge. A key question however is the extent to which practice-based research is a new research paradigm particular to the creative arts or just another research methodology, on a par with quantitative or qualitative methodologies? In this regard, the arts can learn much from the experience of more 'established' disciplines, including science and engineering. Research for the latter incorporates the production of prototypes while the former has a well-developed and accepted model of inquiry. Rather than perceiving the creative process vs. scientific inquiry, it might be helpful to understand the creative process as scientific inquiry. Similarly, the arts can learn from other disciplines about the role of research students within the research or scholarly environment. Finally, asked to rank the key factors influencing their research priority setting, the views of art schools closely matched those of other new HEIs: 1) availability of competence and competitive advantage, including niche strengths, 2) compliance with national priorities, 3) external evaluation processes, and 4) funding opportunities.

Growing research is not without its difficulties or costs. Given increasing pressure to conduct research and measure research output, academic staff are suddenly confronted by a 'new set of expectations...'⁹ These include ensuring that both management and staff recognize the 'research potential within art and design'. Art schools have responded by insisting that 'individual, college and

⁹ Gar Jones and Nikki Lengkeek, 'Research Development: The Experience of the New University' in *Research and the New Tomorrow*, UNITEC Institute of Technology Auckland, New Zealand, 1997:228-229.

wider institute objectives and aspirations' match, that all new appointments are expected to be research active, and that research/professional practice is accepted as the basis of appraisal and promotional criteria. Such re-conceptualization of creative practice may raise issues with respect to the ownership and management of intellectual property arising from such activity. One institution, however, felt it was realistically 'facing a generational change among the academic staff...'

In these circumstances, what actions are art schools taking to help grow research? There is strong emphasis on developing policies which enhance the nexus between research and teaching and developing support and mentoring systems. Similar to 'good practice' models across higher education, art schools are trying to bring otherwise disparate individuals together to form subject/thematic groups via interdisciplinary projects and intra- and inter- institutional networks. There is also an emphasis on collaborative projects with industry, galleries and museums as represented by various urban cultural districts initiatives. Institutional support is provided via teaching remission, targeted funding, academic awards/rewards, facilities, technical support, seminars/workshops, etc. Better organised, art schools are turning their attention to positioning themselves to compete for external funding – from research councils, from the public and private sector, and from independent foundations.

Implications for art schools today

It may be easy to dismiss the relevance of many changes occurring in the global higher education system for art schools because of their specialised niche and pedagogy. This view may be further advanced because student demand for such programmes remains buoyant. In contrast, this section puts forward an alternative sustainable strategy for art schools based on three propositions.

- Art Schools are not immune from either the developments or challenges impacting on HE globally,
- Art Schools need to deepen their traditional expertise while learning to co-generate knowledge and innovation,
- Art Schools need to respond to demands of knowledge economy and labour market by mobilising capabilities in different ways.¹⁰

The changes and challenges affecting higher education are so profound and global that traditional safety nets are gone and no institution has a pre-ordained future. While art schools may have been slower to have been affected, or perhaps more truthfully to recognise their impact, the changes are nonetheless significant. Art schools need to respond by building upon their traditional role – which is sustained by a greater specialisation in the global HE marketplace – while developing newer and wider linkages to the community: acting as a community resource and as a research/teaching environment within the broad cultural/creative industry sector and region. This role is critical as it is now widely recognised that HEIs are no longer sole providers for either teaching or research; there are many new competitor-providers available as students, government and others use quality and value-for-money as criteria. In recognising its wider remit, arts schools need to prepare students for a wider range of career opportunities and respond to changing demands by students. What role can or will art schools play in the future?

¹⁰ I have adapted these concepts from the Inaugural Address given by Professor Ruth Dunkin, Vice Chancellor of RMIT, Melbourne Australia, 30 October 2000; www.rmit.edu.au/departments/chancellery/vc/speeches/001030.htm.

In the past decade, two concepts have greatly influenced the choices being made by HEIs and policy-makers: the entrepreneurial university and Mode 2 knowledge creation. For Burton Clark, the 'entrepreneurial response' is both an essential managerial and organizational response by HEIs to the changed financial and governance environment, and a 'critical necessity for those universities/institutions that want to be a viable, competitive part of the rapidly emerging international world of learning.'¹¹ He identified five components¹² which created the institutional and organizational framework for a dynamic innovative HEI based on empowering individual academics, departments and units to develop strategically but in partnership. Also in the 1990s, Michael Gibbons et al provoked an international debate about the relationship between research and society, and the role of HEIs when they argued that universities are not the sole site for learning and research. 'Socially robust knowledge' is knowledge created within the context of being useful; accordingly, it was no longer solely disciplined-based (Mode 1) or confined to the university but rather is interdisciplinary and conducted/provided in active engagement and collaboration with society – the wider community, civil society, industry, and the region..

The growth of the 'knowledge' industries has not only led to an increase in 'knowledge' workers and a proliferation of sites of 'knowledge' production, but has also tended to erode the demarcation between traditional 'knowledge' institutions such as universities and research institutes and other kinds of organization.¹³

As society demands more and more from art schools, their agenda needs to move from a desire to simply increase the general education level of the population to a greater concern to harness their education and research outputs to specific economic and social objectives.¹⁴ Art schools need to find ways to overcome their strong defence of individual art disciplines and all that that represents in terms of their academic programmes, management and organization.

1. *What becomes of an MFA?* Until recently, the curriculum of art schools focused predominantly on educating (or training) future artists by what can euphemistically be referred to as the 'atelier' model – the gifted student studying with the established artist/musician. To some extent, within this configuration, the role of the art school as a higher educational institution was displaced by emphasis on the acknowledged expertise of the individual artist-teacher, who was (is) often supplementing their professional career by teaching. Unlike

¹¹ *Creating Entrepreneurial Universities: Organizational Pathways of Transformation*, 1998, p11.

¹²(i) Diversified funding base – given reductions in public expenditure and need for discretionary funds, diversification of the funding base becomes critical to any institution's survival and strategic plan. (ii) Strengthened steering core – as the complexity and challenges increase, there is heightened demand to develop more organized ways for universities and art schools to manage and organize themselves. (iii) Extended developmental periphery – boundary-crossing or outreach units (e.g. research centres, companies, etc.) open up new opportunities while providing a means to generate additional income. (iv) Stimulated academic heartland – empower academic departments and staff to become 'entrepreneurial' and each promotes alliances and third-stream income. (v) Integrated Entrepreneurial Culture – promote an institutional work culture that embraces change.

¹³ Helga Nowotny, Peter Scott and Michael Gibbons, *Re-thinking Science. Knowledge and the Public in an Age of Uncertainty*. Polity Press, 2002, p15, 95.

¹⁴ OECD, *The Response of Higher Education Institutions to Regional Needs*, Paris, 1999.

Professional and trade schools [which] are judged on their ability to turn out qualified workers who will achieve some level of success in their field...Art schools...don't promote themselves on how successful their graduates are becoming...: the numbers would be embarrassingly low. Instead they define their goals more modestly.¹⁵

As students and governments have begun to demand more from education, the academy has been asked and is asking questions about both the content and relevance of the arts curriculum and the extent to which it prepares students adequately for what is widely acknowledged as a precarious career. Questions of employability of art students¹⁶ have taken on greater significance in light of the economic significance of the arts, new opportunities for the arts (creativity) when linked to digital technologies, and the employment potential of the 'cultural industries'. In response, there appear to be two broad approaches:

...is a comprehensive arts college where students, faculty, professionals, and audiences from diverse cultural communities come together to develop a high degree of professional competence, explore connections, develop new modes of communication, and engage in the process of making art...[the] multi-disciplinary program prepares students for careers in the arts, and gives students the tools to enter a diverse number of other careers.

...offers professional courses in the arts to talented students who want to make a career in the visual arts, film, theatre, dance, architecture, music or museology, as a performing or creating artist, as an arts teacher, or in a creative profession behind the scenes.¹⁷

This artist vs. cultural worker dichotomy has direct implications for the curriculum. While some art schools state that '...within 5 years, [a] graduate should be functioning as a fully professional artist or arts worker', others are building-in work experience, internships, professional practice and other similar opportunities within the curriculum to help students gain awareness of current industry conditions, and value and develop 'entrepreneurial' qualities and skills with regard to establishing own businesses in the future.

2. *(re)Defining metaphors of disciplinary practice – implications for curriculum?* Over the past decade, the trend towards interdisciplinarity has been occurring steadily with a growing recognition and facilitation of boundary crossing and cross-fertilization. Interplay between perspectives is providing greater depth, breadth and synthesis, enabling greater coherence within each discipline and connections with/between other disciplines and the world beyond the academy. As a result, many art schools have developed options in interdisciplinary studies, albeit it is important to acknowledge that interdisciplinarity depends upon disciplinary practice. Perhaps some of the most exciting boundary crossing initiatives has emerged through links between the arts, science and technology. Information technology and

¹⁵ D. Grant, 'What becomes of an MFA?', *Chronicle of Higher Education*, 26 February 1999

¹⁶ Various studies have been conducted: cf. ELIA, *Employability in the Arts* with funding from EU DG Employment, 2000 and Ellen Hazelkorn, 'Making a Living from the Arts,' presentation to the *Employability in the Arts* conference., Dublin, November 2000.

¹⁷ Respectively, U of Massachusetts at Dartmouth: www.umassd.edu/cvpa/mission.html; Amsterdam School of the Arts (AHK): <http://www.ahk.nl/info.html>.

creative practice have spawned new disciplines, such as electronic arts, digital media and electronic literacy, preparing students for new professional and career opportunities. The emphasis is on new programmes and theories with respect to creative practice rather than simply using information technology as a new tool set. Accordingly, there have been implications for pedagogy and institutional organization: experimental and research studios-laboratories, workshops, new media art and design organizations, virtual teaching and learning spaces.

3. *New models of art school organization? To respond positively to the new higher education environment, art schools are beginning to exploit the organizational boundaries between disciplines and external organizations. By actively fostering a culture of intra- and inter-institutional collaboration – with other (arts) institutions and/or within larger universities – and community engagement – with arts organizations (e.g. museums and galleries) and/or as part of a ‘cultural industry precinct’ – new opportunities are identified. Organisationally, art schools, like other HEIs, are developing a management practice which encourages innovation and facilitates staff involvement via interdisciplinary units, technology/design companies, commercialisation and incubator units, experimental performances, festivals, training initiatives, self-funding courses, etc. All these initiatives offer third stream funding sources.*

In conclusion, art school managers face several strategic choices. This polar approach aims to convey a continuum delimited by two poles rather than simply two stark choices. Art school managers need to decide where their institution sits along this strategic spectrum – in other words what is the appropriate balance for their institution – in order to respond successfully to the new international competitive environment.

- *Independence vs. integration?* To what extent should or can the art school remain an independent institution or should it seek to develop alliances with other similar institutions or with another, perhaps complementary, institution?
- *Specialisation vs. interdisciplinarity?* To what extent should institutional mission and the curriculum focus on individual discipline specialisation or should there be additional or new focus placed on interdisciplinarity, linking various art forms or the arts with other disciplines, such as technology?
- *Educate for creativity vs. educate for employment?* To what extent should an arts curriculum include business or employment-related subjects or prepare students beyond the bounds of particular disciplines and professions.¹⁸
- *Internally focused vs. community engagement?* To what extent should the art institution interact with society?
- *Professional/creative practice vs. research? Scholarship vs. research?* To what extent should the art school promote professional or creative practice and/or research or scholarship? What is the appropriate balance between these different activities?

¹⁸ OECD, *Redefining Tertiary Education*, 1998, pp37-38

- *Reliance on government vs. diversified funding base?* What is the appropriate balance between public (government) and private (grants, philanthropy, commercial activities, etc) funding?

Some of these choices are more difficult than others albeit each institution needs to make strategic choices in the context of its external realities. It is nevertheless clear that higher education is operating in a highly competitive international world of learning. Universities and colleges can no longer maintain their existence on the basis of past achievements or historical circumstance. Today, society is asking questions of all higher educational institutions, including art schools. To ensure a sustainable future, art schools need to develop the appropriate response.

Research Training in Swedish Arts Education *Handshake, hug, pat or kiss?*

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The subtitle of this study refers to a popular children's game in which one player has to decide on the degree of physical contact he is to have with a second, unseen player in another room. The relationship between art and science is often described as exactly this kind of tentative attempt at contact, with allusions to proposals of marriage, or to marriage itself. One particular point of view, which says that both disciplines are so dissimilar that they should be kept apart to develop in mutual isolation, was put succinctly by art critic Ingela Lind thus: "A love affair, fine, but keep your clothes on!"

The backdrop to this is the attention that was focused on the overlap between art and science in Sweden last year, which received strong support in the government research bill (2000/01) and considerable funding for development on its own terms over the coming years.

Introduction

The purpose of the study is to review, explain and analyse the arguments for and against artistic research training in Sweden. The area is proposed as a conceivable new research field and a meeting place for art, the humanities, the natural sciences and technology. On the meta-plane, the area is seen as a manifestation of a more general tendency, that of the erosion of the ground separating traditional disciplines and the creation of alternative training programmes and research schools.

A schematic model can clarify this: the fields or institutions of "Art" and "Science" are converging on the question of how artistic research training should be carried out, practically and in terms of content. Where can this contact zone exist – *within* each field or as a new field *between* them? "The State" – inasmuch as it has main responsibility for and finances all tertiary education and training – and "The Market" represent two different interests.

In Sweden today, there are 21 artistic colleges in all areas of art. 14 of them belong to a university, while the seven in Stockholm are independent under the aegis of the Ministry of Education and Science. Only in Gothenburg have the colleges formed their own faculty within the university.

This study has been made independently and with no affiliation to the state, the universities or the market. It can best be called a problem-orientated research paper, and is based on written sources and interviews with some 50 key individuals in the field, carried out in Sweden, Finland, Britain and Denmark during 2001. The semi-structured in-depth interviews were not recorded, which makes it impossible to cite any direct quotes. However, the advantage of this procedure is that the interviewees were open about their opinions, often giving valuable information over and above what was required in the questionnaire. The purpose of the interviews was not to attach certain ideas to particular individuals but to highlight trends and the general directions of different ideas.

Artistic and scientific paradigms

This chapter is a condensed discussion of the methodological issues relevant to the field. Its point of departure is a discussion on whether there should be a genuine “artistic method” (which is dismissed). Frequent reference is made to the discussions on the “PhD Design” agenda that have been, and are being, conducted abroad, mainly in Britain (at the University of Hertfordshire conferences) and France (Le Clusaz in 2000), as well as in essays by Ken Friedman, Darren Newbury, Christopher Frayling and others, which draw from philosophy of science handbooks and methodology books such as Norman K Denzin & Yvonna Lincoln’s *Handbook of Qualitative Research* (2000). A separate section deals with the concept of “reflectivity”, which is frequently used as a synonym for research or completely replaces traditional scientific methodology. The section “Design research and choice of method” looks in more detail at a variety of methods and practical options that have come under intensive international discussion, mainly in the field of design.

The international perspective

A short résumé of artistic and practice-based research in other countries makes primary reference to Finland, where postgraduate training was introduced as early as the 1980s at the Sibelius Academy and the University of Art and Design in Helsinki (UIAH), and then at the Theatre Academy and the Academy of Fine Arts. Similar investigations and discussions to those in Sweden are being held in Norway, the difference being that the latest Norwegian proposal refers not to a formal doctorate but to what it calls “artistic competence development”, which in its make-up and length is equivalent, in principle, to a doctorate. The discussion in Norway, like that on occasion in Finland and Britain, addresses the question of whether an artistic/practical piece of work (an artefact) should be submittable as a “thesis”, with or without accompanying text. In Finland, 50 or so theses have been presented to date, in Norway only one (2000). Similar discussions were also begun recently in Denmark, inspired by developments in its neighbouring countries.

A great many comparisons can be made with the UK Council for Graduate Education’s report entitled “Research Training in the Creative & Performing Arts & Design” (2001). I had the benefit of interviewing four of the members of the working group responsible for drawing up this report, albeit at a late stage in my own work when I had largely finished compiling my material. It was a very valuable experience to be able to discuss hypotheses and proposals on a more abstract level, in the same way as on my two study visits to the artistic universities in Helsinki.

The doctor’s cap

Central to the discussion is the nature of the final thesis and its designation: a PhD (Doctor of Philosophy), a *research-based* PhD (PhD by project) or a *professional doctorate* (Dr of Engineering, Dr of Music etc.)? The Nordic theses that have been delivered are grouped on a sliding scale from traditional texts that satisfy all the requirements of scientific standards (“the safe way”) with greater or lesser elements of artistic production, via experimentation with formats (e.g. CD ROM), to artefacts as the main piece of work accompanied by short texts in the form of “documentation”, “comments”, or “reflections”. To date, Sweden has approved no theses presented solely in the form of performance, concert or portfolio (while a defence in Tampere, Finland, of a drama performance failed). The research training syllabus at the Malmö Art Academy and the Malmö Academy of Music is given meticulous analysis (Excursus III) since it lacks clarity in this respect. The demand for scientific text or documentation has shifted to what are called “reflectivity components”, while the degree thesis has been replaced by “development work”. At the core of all this is the idea that “the artefact is both object and method”.

Working from Ken Friedman's 8 categories of doctoral thesis, the Nordic theses are classified and discussed from an international perspective, in light of the fact that new degrees and new degree syllabi must be related to the reputation that doctorates have throughout the world. Theses and degrees that are solely practice or project-based threaten to undermine the generally good international reputation that Swedish doctorates enjoy.

Excursus I

As a "case study" to immerse the reader directly *in media res*, I refer to the mixed fortunes of a highly-publicised doctoral thesis by Finnish fine artist Riita Nelimarkka (2000). In addition to three exhibitions, her thesis included a written (scientific) paper entitled *Self Portrait* that was approved for printing and finally accepted after an appeal and re-evaluation on failing its initial defence. The object of the criticism was not the artefact as such but the literary-fictional nature of her text. Her thesis was itself presented as a work of art, which, although completely consistent with an aesthetic-artistic perspective, was considered dubious as a scientific report of the creative process. *Self Portrait* sparked off a heated debate about the concept of the artistic doctoral thesis in Finland.

Excursus II

Gives a potted account of Norwegian fine artist Grete Refsum's struggle with tutors and methods to have her thesis accepted (studies of the crucifix in relation to the church year). Her artistic report was not allowed to be included in her thesis and was relegated to an appendix. It was never evaluated.

A new research field in Sweden?

A concrete background to the demand for artistic research training in Sweden are the university reforms of 1977, when all tertiary education, both artistic and vocational, was placed under the control of the university system, where it was expected to rest on "scientific or artistic foundations". To provide a counterweight to the concept of "research", the term "artistic development" was coined for the artistic universities. Considerable sums have been earmarked for this field (SKr 20.3 million in 2001) without any real demands on accounting for how the money is used. The government gave priority to eight research fields in last year's research bill, including artistic ones, thereafter assigning separate funds to the Swedish Research Council for the establishment of "research networks" over the coming three years (SKr 35 million) and grants for two conferences (SKr 4 million). As can be seen, the artistic research field has been in receipt of considerable resources in order to promote development.

Players and arguments

The main players in Sweden are the representatives of the artistic high schools (vice-chancellors, presidents and teachers), primarily in the fields of music and the Fine Arts. What we find is that artistic research training is supply-driven, not demand-driven – the interest expressed by the students themselves and all interested parties outside the universities forms no central argument and has been given only cursory attention. The arguments can be grouped as follows:

2. Structural and economic
 - Fairness of the education system
 - Financial resources, access to research funds
 - The creation of jobs and new professions

- A guarantee of the independence of the school and of the arts
3. Quality
 - Status of the school, the teaching profession and the individual
 - Quality development within the school
 - Better artists/practitioners
 - Teacher capacity maintained and developed
 4. Extra-collegial
 - Increased creativity and benefit to other scientific fields
 - Improved global competitiveness
 - The needs and demands of the market
 - The “Experience Industry”
 5. Scientific
 - Art = Research
 - Artistic method
 - Research on its own terms
 - Cross-disciplinary projects
 - The growing complexity of the field of art

The different arguments (as expressed in conversation, in papers, at conferences etc.) are analysed thoroughly, with comparisons chiefly made to the situation in Britain and Finland. To redress the balance, I present a number of counter-arguments, mainly from the humanities (the art and music sciences) but also from individual artists. The critical objections are not as clear and frequent, probably owing to academic territorial clashes, and are typically as follows:

- Artistic production can not be compared to research
- No “real” artists engage in research or writing
- Artistic research will only produce second-rate artists and researchers
- Artistic research training does not qualify as research training
- It’s just a matter of status and money
- Can you really research using yourself as object?
- Artistic creativity can be inhibited by research work
- The freedom and independence of the arts will be compromised by the academic system

A fundamental problem that is not discussed at any great length is that the arts operate along the lines of different paradigms. The fine arts (liberal arts) currently employ a non-aesthetic paradigm (conceptual art and “idea art”) that has abandoned the concept of “artwork” for “art project”, a position which stands in sharp contrast to the traditional aesthetic paradigm. Modern (fine) art has been compared to a hungry cannibal that sees science as a “large prey into which it can sink its teeth”

(Professor Lars Vilks, Bergen). Another problem is the mutual tension that traditionally exists between academic culture and the bohemian liberal arts.

It is easy to see the convergence of art and science as something of a paradox. One possible explanation is the artist's – and art's – diminished role in society, which can, to a certain extent, be compensated for by the status an academic (research) title bestows.

Finally, I give a brief account of a number of hypotheses on the meta and macro-planes as possible explanations for this new research field:

- The process of scientification and the generally high prestige enjoyed by the sciences in the information society.
- The relationships between art and science are important as a consequence of large-scale macro-economic processes: new competitive conditions, new forms of media, a global entertainment industry and a growing need for content and design.
- Commercial policy considerations and expectations of competitive advantages, export revenue and the image Sweden projects overseas as a pioneering country in film, design, IT, architecture and fashion.
- A continual struggle between disciplines and sciences about what is a “genuine science”, and the fight for a monopoly on training resources and research grants.
- A challenge to the centralisation and control that is a characteristic feature of Swedish tertiary education. We are possibly heading towards a similar relaxing of the system as is found in England, with a range of different variants and quality levels. However, artistic research also challenges and possibly censures the humanities, which have not handled art forms in a way that is either comprehensible or useful to the practitioners.

Departing from the introductory model, my proposal is therefore to create *two separate degree types* instead of incorporating an artistic doctorate under either Art (on art's own terms) or Science (as a traditional discipline).

Conclusions

This chapter takes a scenario in which artistic research training – in some form or other – is established in Sweden within the next 4-5 years. Its relationship to the universities and the public education system is a key issue that has to be dealt with judiciously if the universities are to welcome it into their warm embrace rather than strap it onto a Procrustean bed (both approaches exist). To this extent, the new research field is also a challenge for Academia. Its incorporation into formal academic degrees will undoubtedly require a certain adaptation if conflicts are to be avoided. An alternative solution is naturally to unshackle the universities from the educational system that has prevailed since back in 1977 and to make them independent and free to design their own degrees and research policies beyond the constraints of the academic world in general.

One should be a purely artistic degree, which the universities themselves decide over and in which practical elements such as performances, artefacts – like texts – can be included depending on the nature of the subject. Terms like “practice-based”, “project-based” and “artistic” can be abandoned since the degree should be seen as a whole, regardless of whether there is a practical/artistic element or not. In return, there are no external demands on research competence and the degree should be designated “Doctor of Music” (Theatre, Photography, Liberal Arts etc.) rather than a PhD.

The other degree is based on research training corresponding to a traditional PhD, and is designated as such. Ideally, it would be instituted jointly by all colleges etc. in a particular university town or, even better, through a national research institute concept with a centralised student intake. The degree should be orientated towards developing cross-disciplinary issues related to the creative, formative and interpretive processes of art, departing from the student's own artistic background. Artefacts or practical elements are not to form part of the thesis.

My own conviction is that artistic research training and degrees should be instituted, for it is what the universities want and have long been making preparations for – because a research level is essential to the quality development of the schools and colleges in a global perspective, and because there is an important unresearched field in the overlap between artists and the established research fields, not least as a necessary challenge to the humanities.

However, a number of important issues must be dealt with first, now, in order to properly prepare the ground. Rather than building up the system gradually, a large number of postgraduates should be taken on simultaneously from the start in order to establish a minimum critical mass in the universities as soon as possible. In this context, an infrastructure must also be established (library, network, teaching forms, acceptance and assessment procedures, seminar programmes etc.) to give the postgraduates competent, adequate support from day one. A master's degree, based on an English of Finnish model, as preparation for the research level, should also be tested.

Access to a tutor is a critical point, as it still is in Britain and Finland (cf. UKCGE 2001). As for Sweden, it is obvious that a strategic plan is needed for internal competence development, preferably on a national level, since we can not rely on international expertise for tutoring and assessment for ever. The need for metatexts, handbooks and anthologies is also urgent.

The “collegial funds” now being allocated by the Swedish Research Council (SKr 35 million over 3 years) should be kept under continual evaluation, and a system of assessment for courses combining theory and practice must also be created, preferably with the co-operation of the other Nordic countries, since the countries of the region are experiencing similar problems at the same time. Apart from examining the quality of the courses, studies should be carried out to answer the following questions: do the courses result in better artists and/or researchers, in new professions and career possibilities, in better quality of teaching and in new research projects for the schools and colleges? Is there a shift in the norm from practice to theory (as has been the case for other practitioner courses at universities in Sweden)? Do the artistic results change direction in any way? Does the subject develop theoretically? etc. Put briefly, does this kind of research training attain its intended goals? As far as is known, no similar surveys have been carried out yet, in Finland or Britain, and there is no reliable information on the labour market's interest in the new doctors.

It is important that every player in the field in Sweden thinks from the start in terms of building national, Nordic and international co-operation as early on in the process as possible through, for example, NorFA (the co-ordinating institution for research in the Nordic region), the European League of Institutes of the Arts, and other cross-disciplinary co-operation, which is constantly being sought (cf. UKCGE 2001). The emphasis so often placed on cross-disciplinary exchange by the relevant authorities and committees is not only to do with scale benefits and rationalisation, but is also a reflection of a genuine interest from education politicians and the rest of the field. As the different fields of art become increasingly merged with technology and media in artistic products and in the entertainment industry, so the old boundaries between different disciplines become more difficult to maintain and impossible to use as a basis for contemporary creativity. There is also an inherent obstacle on the psychological plane, in the ingrained attitudes of “us” and “them” cultivated by those

specialising in the fine arts, the humanities and the sciences, and which are very much responsible for the objections raised to artistic research.

A Response to Joe Deal's Presentation

Seona Reid, Director
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I was struck by Joe Deal's introduction to his architectural historian friend Richard quoting him that "All change is for the worse" Maybe it is a characteristic of historians of all kinds. I remember standing next to the eminent historian Sir Steven Runciman at an interval during a Scottish Opera performance to overhear him saying to a group of his friends "I rather regret the passing of the Ottoman Empire" Alas we were ushered back into the theatre before I could hear why!

In his presentation, Joe Deal elegantly illustrates the dilemmas of change by looking at three areas which have been issues for all of us over the last decade – digital technologies, inter-disciplinarity, international connections. He adds a fourth more recent one - community engagement. But he starts by making two assertions which I think are important:

- change is out there. If we don't embrace it we get left behind and become irrelevant
- secondly, art schools by their very nature are slow to change. Woodrow Wilson's telling remark – that it is easier to move a graveyard than to change a curriculum

In many forums there is gloomy talk about the tension between the changes in the world around us – the professional sectors into which our graduates move, the research partners with which we work, the communities in which we are based – and the apparent resistance to change within institutions. This talk is not just within art school circles; it spills into employers' forums, trade circles, professional associations. Employers, particularly in design disciplines, seem to be arguing for "oven ready" graduates. They complain if the graduate is not up to speed with the latest software package that they are using or the most recent rapid prototyping technology. Our response is to feel guilty and feel that we are letting our students down. But if you get behind the rather short sighted view of that employer, the picture of what employers really need, when they think deeply about it, is somewhat different.

Let me quote two commentators on the modern economy

Charles Leadbeater in his Book "Living on Thin Air" talks about the now familiar shift to the new knowledge economy and asserts "The real assets of the modern economy come out of our heads, not out of the ground: imagination, knowledge, talent and creativity"

And Alvin Toffler, author and futurist, talks about the changing nature of education "The illiterate of the 21st century will not be those who cannot read and write but those who cannot learn, unlearn and relearn"

Put those two together and we really do begin to look at an education process which needs to be less about graduate with "oven ready" skills and much more about graduates who are prepared for a

life of constant change, are creative, adaptable and capable of learning, unlearning and relearning – we call that “**durable learning**”

A recent paper by Linda Ball, a researcher with the Learning and Teaching Support Network in Art, Design and Communication, demonstrates that well. In her research, she finds that employers are looking for creative individuals who can bring new thinking to their businesses. They want risk takers, lateral thinkers and creative problem solvers. The qualities they most value are communication, teamwork, research, critical awareness, commercial awareness and self-development. Fine Art graduates, although not moving in to employment in most cases, also identify a similar range of needs.

So I think we should worry less about whether we have the latest piece of equipment or the latest software and worry more about whether we are nurturing those qualities of creativity, risk taking, lateral thinking, problem solving, the ability to work in a team, critical and commercial awareness. Software becomes obsolete within months. These qualities are durable. They are future proof and surely that is what creative education must be about. If we believe that we are already doing this – as I believe we are – we should be wary of throwing the baby out with the bathwater of the latest technical development, the latest educational fashion.

I know that Catherine Crouan is facilitating a session on this very subject and I am looking forward to it.

Can I briefly respond to a couple of specific about inter - disciplinarity before concluding on the point Joe raises about community engagement.

Joe talks about the increasing blurring of boundaries between disciplines. In the fine arts the materials used and means of production are often secondary to conceptual or contextual concerns and artists move freely from one medium to another. In design, specialisms tend to be more robust because they tend to be more defined by careers or end products – architecture, textile design – but even so inter disciplinarity is apparently becoming the name of the game. As a result there are a growing number of examples of colleges in the US and UK providing courses in which students can define their own programmes across a wide range of disciplines within, and even beyond, art and design subjects.

Without doubt the fashion in the UK is towards dismantling the disciplines, particularly in the fine arts, but I am with Joe in believing that there is much value to be found in the rigors of a discipline based approach to fine art education at undergraduate level. This does not mean that students cannot use the staff and technical resources of a different discipline in developing a piece of work nor does it exclude working in teams across fine art and design departments. Enshrined in our student handbooks for the first time this year, we now offer negotiated access for students to any school or department if they can convince their tutor that their intent is serious and part of a coherent work plan. The student drives the inter disciplinarity. We will see how well it works.

And what about design? If you begin to interrogate what the professional sector means by interdisciplinary working what they usually mean is the ability of specialists to work effectively together and to know enough about each others discipline to make team working a productive and creative process. The blurring of disciplinary boundaries may be more apparent than real and so at undergraduate level at Glasgow School of Art we are sticking with the specialisms but incorporating a lot of team working within the curriculum. And in academic year 2004-5 we plan to introduce a pilot whereby all senior students will be required to do one project within the curriculum in which they work within an inter disciplinary team - comprising students from other schools and disciplines.

Like Joe, it is the postgraduate programmes where I think interdisciplinarity has its strongest possibilities – the interdisciplinary MFA, our M.Phil in 2D/3D Digital Imaging and Motion Graphics which draws students from the life sciences, medicine, engineering as well as art and design; our new Masters in Textiles as Fashion .

Joe's big topic was community engagement. It is indeed a big topic and it is disturbing to hear that the compact, which has existed between education and society in the USA, is being questioned. It is certainly true in the UK that Governments are increasingly viewing Universities in terms of their economic role. A narrow functional definition of a university/art school education which is directly linked to jobs, which in turn is directly linked to the immediate needs of the economy, is now the norm. The role of universities and colleges in developing well rounded, well educated, responsible citizens; in providing access to heritage buildings, art and science collections, magnificent libraries; in developing new knowledge and scholarship; in providing all the many cultural and social benefits we bring – this is no longer valued in this increasingly utilitarian view of education.

But, in recent years, the notion of knowledge transfer has crept into the debate. Originally interpreted in narrow economic terms as the commercialisation of inventions and designs developed in higher education through spin out companies and the like, knowledge transfer, in Scotland at least, is actually now being defined more broadly. It is the means by which knowledge generated within higher education can transfer into and benefit the wider community. It covers consultancy work, the provision of continuing professional development, partnerships with business or community groups, involvement with Schools as well as the more traditional education/industry research partnerships and spin outs.

At GSA for example, as well as having four public galleries, we also run an artists and designers in education scheme as an assessable part of student curriculum, run creativity workshops for schoolteachers, provide CPD in creative process for engineers and civil servants and have a business development office which works with staff and student to commercialise designs. HE institutions are being funded, increasingly generously, by the Government to undertake this work. Knowledge transfer funding is becoming known as the third strand of funding from Government to higher education – teaching, research and now knowledge transfer. So we are all being encouraged to face outwards and engage with community and the economy in a way which can only be positive.

Arts Schools should not be apologetic about their role but we may have to find new and compelling arguments to convince governments of just how important we are to society and to the economy. And we have a major ally in one Richard Florida, Professor of Economic Development at Carnegie Mellon University in the United States. His book *The Rise of the Creative Class*¹ presents a new theory of economic development which, in the UK, is taking hold in the minds of those who shape the economy. It is a paradigm shift which places creative people at the centre of economic prosperity. It is a tightly argued case and I will do it a disservice in paraphrasing it but here goes. The Creative Class are those people who use their imaginations in their work (artists are known in his definition as the Super Creatives. The Creative Class in the US now represent over 30% of the workforce and is responsible for generating 50% of the national income. The Creative Class is now larger than the working class. Any nation or region, which wants to have economic prosperity and growth, must nurture, attract and retain the creative Class. The Creative Class has certain characteristics – it is highly mobile; it makes clear lifestyle choices and is attracted to cities which are culturally, ethnically and socially diverse and tolerant of difference; it is attracted to cities where other creative people are gathered and where there is a wide range of informal cultural and social networks

¹ *The Rise and Fall of the Creative Class – Richard Florida. 2002. Basic Books ISBN 0-465-02476-9*

and leisure facilities. No longer do people move to the companies. Now the companies relocate to be near the people they need. The people they need are creative people.

We produce the creative people. Our graduates settle and create culturally dynamic cities which attract other creative people. Those, according to Richard Florida, are the pre conditions to economic growth. Armed with these arguments, the importance of arts schools becomes self-evident. Not simply because we fuel the economy with our graduates but also because as artists, theatre practitioners, rock bands we create the kinds of social and cultural environments which other creative people want to inhabit. Of course, we arts people knew this all along but now it is enshrined in a respected and increasingly high profile economic theory.

Shaping the Institution: Collaboration and Integration

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Background

This workshop focuses on external quality assessment and the evaluation of both course provision and advanced research in higher education, but with particular emphasis on the philosophical and human resource issues surrounding such audit.

Since the ten to fifteen minutes allocated for the workshop introductions is really insufficient to cover in exhaustive detail the extensive range of quality assurance and audit processes that UK Higher Education has been subject to, which can in any event be found on the relevant Quality Assurance Agency (QAA) and the Higher Education Funding Council (HEFCE) websites, a little information on my personal background may be helpful at this point.

I have been an assessor and, as Head of Department, an assessee, on numerous course reviews and validations under the Council for National Academic Awards (CNAA) Quality Assurance system. Following the removal of the binary divide in 1992 and subsequent demise of the CNNA, I was a member of the Scottish Higher Education Funding Council (SHEFC) Quality Assessment Team that assessed the Scottish Colleges of Art & Design in 1994/5 and have been involved in reviews conducted under more recent English Quality Assessment systems and in University Institutional Review, which evaluates both course provision and research.

I have also been significantly involved in the assessment of research, as a member of the Humanities Research Board (HRB) Postgraduate Awards Panel, the Arts & Humanities Research Board (AHRB) Research Panel and the Advisory Board of the European League of Institutes of the Arts (ELIA), which deals with EU funding for the arts. During the UK Research Assessment Exercise (RAE) conducted by the UK Funding Councils in 1996, I was a member of the Panel for Art and Design and Chair of the Assessment Panel for Art and Design in RAE 2001. I have also advised a number of institutions and other bodies on research matters, in the UK and abroad.

This experience has led me to four main conclusions on quality assurance, which I would like to share with you today. I am also hoping that together, we may find some possible solutions to these, and to other issues arising from external audit.

Generic issues

What, why, how?

The first of these conclusions is that all external audits, both of research and of the quality of our courses, ask essentially the same questions, namely what is it we do, why do we do it, and why do we do it in the way that we do? And these questions elicit a degree of self-reflection that we may well be

unaccustomed to. There is no doubt that external audit creates anxiety amongst academic staff and staff do need help in identifying the answers to these questions. Neither institution nor individual department nor staff can evaluate the answers to these questions in isolation.

A large part, therefore, of the success of any institutional response to such audit is the time spent with staff on the ground, informing and helping them to identify and articulate the answers to these questions. In higher education in the arts, academic staff are often too modest about the extent of their teaching contribution and its impact on students and ultimately, graduate employment and the socio-economic well-being of the nation. Academics therefore generally benefit from inclusive encouragement and mentoring, particularly if this is without normal appraisal or promotional routes.

Academic collegiality and ownership

Moreover, academics often place the interests of the student above their own need to conduct research, practice and scholarship within our discipline. Consequently, if they are to fulfil their wider academic remit in terms of engagement in research, practice and scholarship alongside national/international peers, some staff may have to be encouraged away from an over-involvement in the classroom, or what has become a 'displacement activity' for some, manifested in intensive 'over-teaching' in order to ensure competitive success for 'their' students. Given that some academics relate that they were told on appointment that they "were here to teach, not research", this is perhaps understandable.

A successful response to quality assurance and audit requires an ethos of collegiality, whereby staff are assured of parity of esteem. Collaboration and a sharing of experience and best practice are crucial, both within the institution and with peers beyond those confines, if knowledge is to be adequately managed beyond current faculty purposes. It is therefore essential that working groups be established well in advance of any audit, to focus debate, ensure coherence and to instil confidence and a sense of ownership amongst staff. A sense of ownership is critical. All staff need to be integral to the audit process, and have their efforts appropriately acknowledged.

In this context however, Institutions of Higher Education in art and design are often perceived to be more hierarchical, more 'management-driven' than the traditional university model. There would appear to be a higher level of mobility between one assessment period and the next amongst senior management in art and design, with generally less evidence of the individual research profile or academic standing that is expected of senior staff within the university model. This may be due, at least in part, to the fact that since these institutions or disciplines were not generally eligible for research funding until the removal of the binary divide in 1992, a strong research or academic profile has not yet become an important criterion in career progression.

As a consequence however, knowledge management and indeed, academic and strategic leadership of research, may well be problematic in these emergent institutions and disciplines. It is perhaps indicative that staff often complain of not having access to relevant information on assessment criteria, or perceive themselves to have neither acknowledgement nor benefit from the fruits of their own labour and intellect, despite the significance of such contribution in terms of outcomes. It has also been noted that senior management often take to themselves any credit and benefits arising from a successful external audit, while failing to invest in the infrastructural support and staffing that might sustain these activities. Ultimately, this leads to a loss of motivation and a sense of alienation amongst staff and certainly compromises performance in future audits.

It is particularly difficult to establish a sustainable research culture within such structures wherein research may, at best, be regarded simply as a means of income generation for the institution and, at

worst, as a threat to pre-existing, and well-established management hierarchies. These institutions differ significantly from the university model, wherein overall responsibility for research is vested in a high level academic post, normally at Deputy Vice-Chancellor level, thus facilitating appropriate knowledge management and hopefully, visionary strategising of research. Moreover, the management of departments is usually delegated to rotational Deans, these being post holders elected by colleagues, thus ensuring a climate of collegiality and 'common good'.

The fourth and final point is that everything is subject to change: whatever we do, however competent we become in coping with one particular audit system, another will be brought in to replace it and just as we become practiced at jumping each hurdle, the hurdle is raised or altered. While I am tempted here to paraphrase the Van Morrison song, 'Singing every prayer that the masters had instilled', the changes that might take place in the UK as a result of the government's recent White Paper, 'The Future of Higher Education' and the 'Review of research assessment' conducted by Sir Gareth Roberts, are much too serious for that, in their implications for the recreation of a binary divide and a two-tier system in UK higher education.

Parameters of quality assessment and evaluation

The main purposes of any external audit or assessment are to improve the quality of education, share good practice and remedy shortcomings, to provide public information through published reports and engender public confidence, and to enable judgement to inform funding and secure value from public investment. To this end, there is a proper expectation that any system of quality assurance will be as efficient as possible, and that it is transparent and equitable. Normally therefore, such audits are evidence-based and conducted by a process of peer review. Crucially, this enables judgement to be made by those who understand the subject or area under scrutiny and the process is therefore likely to be credible to both those reviewed and the external stakeholders.

There are two such audit cycles currently operating in the UK, namely the Research Assessment Exercise (RAE) and Academic Review (QA), both being implemented every 5/6 years. Essentially, the RAE assesses and funds the research undertaken by staff, while the QA assesses, but does not directly fund, course provision. However, while these imperatives have ensured the success of our courses and graduates in the UK, cumulatively they may appear to have an adverse impact on staff workload. As mentioned earlier, they may be perceived to be mutually exclusive, whereby compliance with one may be in conflict with the other. In this context, the UK Government's recent white paper, which promotes the separation of teaching and research mission amongst institutions within a diversified higher education system, has generated huge debate on the role of the university. In advance of these proposals however, some institutions have initiated differential contracts for research and teaching oriented staff. Naturally, this begs the question of how emergent institutions can defend themselves against the re-establishment of the binary divide, when they are effectively implementing that stratagem internally.

Features of the Research Assessment Exercise (OVHs)

The criteria for the assessment of research are produced in consultation with the sector and published well in advance of the audit. For the purposes of the Research Assessment Exercise 2001, research was broadly defined as "*original investigation undertaken in order to gain knowledge and understanding. It includes work of direct relevance to the needs of commerce and industry, as well as to the public and voluntary sectors; scholarship; the invention and generation of ideas, images, performances and artefacts including design, where these lead to new or substantially improved insights...*"

Briefly, the RAE required all academic staff to identify up to four items of research published over the previous seven years. These items are then collated as form RA2 in the relevant disciplinary-based Institutional Submission Document Assessment, together with forms RA0, 1, 3 and 4 which provide data on research related staff and postgraduate students, research degrees and studentships awarded and external research income, and forms RA5 and RA6, which provide a textual account of the institutions research activities and strategies within that particular area or discipline. The institution then issues a Submission Document to each relevant Unit of Assessment (UoA).

During RAE 2001 there were 69 such discipline based UoAs, ranging from Clinical Laboratory Sciences (UoA 1) to Sports Related Subjects (UoA 69). Art and Design comprised one such UoA. Peers and professional, advisory and representative bodies nominated members of the Assessment Panels for each of these UoAs, while the Chair was also nominated by the previous, outgoing RAE Panel. To facilitate greater consistency of treatment across UoAs, nine Umbrella Panels were established, comprising panel Chairs of cognate groupings of UoAs, and external and international advisors were also appointed.

Each institutional submission was scrutinised in depth before being allocated a grade within a seven point scale (5* being the highest grade), based on the aggregate profile of research outputs and the research environment indicated in forms RA0, 1, 2, 3, 4, 5, 6. Subsequently, institutions are allocated quality times volume related research funding (QR) by the UK Funding Councils, i.e. in accord with the grade achieved, multiplied by the volume of FTE staff submitted.

The Research Assessment Panels each produced an Overview Report of the areas within their particular Unit of Assessment. These indicated general features, strengths and weaknesses and were subsequently published electronically by the Funding Councils. The Overview Report for Art & Design indicates a general improvement in research management and much research of international quality, and this is reflected in a 100% increase in the number of the highest grades awarded within art and design for the period 1996-2001. However, the report also cites a general lack of infrastructural support for research within the discipline.

Disappointingly, the funding accruing to research has become increasingly selective however, and following RAE 2001, only the highest grades of 4, 5 and 5* received any QR funds. This led many within higher education to conflate the outcome of the RAE itself with the subsequent selective funding, despite clear improvements across the higher education sector. Ultimately, this led to the review of research assessment and the commissioning by HEFCE of the Roberts Report. However, many of the recommendations made in the Roberts Report in fact suggested an even greater administrative burden for institutions of higher education and were rejected as impracticable during the subsequent consultation process. Only two recommendations won general acceptance, namely that the grading structure be amended and the role of the overarching Umbrella Panels be strengthened.

The change in grade structure will allow a qualitative research profile, with a continuous grading system that will identify the relative volumes of national and international research within individual departments, rather than simply allocating a mean or average overall grade. This profile will be funded accordingly and, by ensuring that research excellence will be supported wherever it is found, even within otherwise average departments, this change will also facilitate greater fairness and less financial turbulence for higher education. Similarly, the strengthened role of the Umbrella Panels, now Main Panels, will facilitate greater consistency and parity across cognate groupings.

Features of Academic Review

The Academic Review scrutinises the quality of educational provision and other than an allocation of additional student numbers, no direct funding is attached to a successful outcome. While Scotland pioneered the first quality assessment in 1994, the main elements were closely aligned to the initial English system that followed several years later.

The Scottish QA had particular features however, for example the grading system was descriptive in terms of unsatisfactory, satisfactory, highly satisfactory or excellent, unlike the English system that featured a specific numerical scale, each aspect being graded with a maximum total score of 24. The Scottish QA also differed significantly from the later English QA in that there were only two QA assessment teams, one for fine art and one for design. The fact that the same team assessed all Scottish colleges ensured a much greater level of consistency than was achievable in England, where the constituency of teams varied between institutions. This, together with the focus on finite numerical grades, was perceived to be major flaws in the English system.

I will now briefly indicate the most salient features of the QA system under which most UK institutions have now been assessed, and how that system operated.

The structure: The QA subject review was conducted in six year cycles and based very much on scrutiny at subject level. A qualifications framework provided reference points used in assessment. There are two such frameworks, one for England, Wales, Northern Ireland and another for Scotland, with some common features or points of alignment. Common features include the elements of scrutiny, namely the curriculum; environment & resources; teaching & assessment; student guidance & support; outcomes & quality control, each of these with several aspects.

The liaison stage: The QAA entered a dialogue with the institution, arranging meetings to determine the scope of the review over a three year period. Main features included the *scope and preference survey*, which institutions completed before the start of assessment period, outlining preferences for parameters such as the subjects to be assessed, estimated numbers of students, timing of the assessment process, etc. The QAA also compiled an initial profile based on historical evidence. The self-evaluation document was prepared by the institution one month before the assessment period. This was central to the assessment process and fulfilled two main functions; crucially, it provided an opportunity for self-reflection amongst staff and encouraged objective evaluation of strengths/weaknesses of course provision, learning standards and student opportunities. This was used by the QA Review Team as a framework for the conduct of the review itself.

The review stage: During initial meetings, the QA Review Team considered logistical matters and any emergent issues:

- self-evaluation and any other available documentation, e.g., internal committee minutes, external reports from validating bodies, examiners, etc.
- scope and nature of provision
- range of student work to be made available for scrutiny
- main matters for review and judgement, and allocation of responsibilities amongst the team
- programme activities required for the review, on/off site

- pattern and timing of visits to the course providers, staff and students

In reviewing the documentary evidence, the QA Team addressed the following aspects:

- subject provision and aims
- learning outcomes
- curricula and assessment
- quality of learning opportunities
- student achievement
- maintenance and enhancement of quality and standards

Following subsequent visits to undertake meetings with various groups of staff and students, *in-situ* observation of teaching practices, examination of student work, the QA Review Team considered to what extent the provision confirmed the self-evaluation report and met benchmark statements and expectations on standards and performance within the particular subject area. The Team then finalised the grade to be allocated, together with a summative report, which was subsequently published.

These audit processes were perceived to be extremely resource intensive. Indeed, such was the logistical and administrative burden created by QA in particular, that it was seen to jeopardise the very attributes it sought to assess. As a consequence of this, the government and QAA have been subject to extensive lobbying by higher education, and the audit system has recently been replaced by the 'lighter-touch' institutional review currently in the process of implementation. Similarly, and in line with the UK Government's stated preference for a more selective funding of research akin to the Chinese Government's proposal to fund only ten research institutions in China, the assessment and funding of research is also being reconfigured. As indicated in the Roberts Report, while this may reduce government costs and administrative burden, it may also effectively recreate the binary divide in UK higher education and prejudice the research base within the regions. This is bound to be resisted by all but the few 'golden triangle' institutions that hope to benefit from such selectivity.

References:

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Arts Schools – What is so Special?

Kari Sylwan, Rector
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“Art is wanted, artists are not.” Arts are sectors of society, which need their own framework of development, within their own prerequisites, just like religion, politics and science.

What do we mean when we talk about managing arts schools? After having served for seven years as rector of one, I have more questions to ask than answers to give.

1. The necessity of art

We claim that art is necessary but how does that combine with the respect for legitimate demands to account for the money that taxpayers have provides us with? Should talking about art be restricted to professional artists? Or should people without expert knowledge about artistic creative work also have a say on what artistic development activities are or should be. Such activities are the equivalence to the research of other academics.

2. Artists and/or academics?

Is it an advantage or a disadvantage that within the arts it is not possible to establish a system of merits that is the same as the one existing in most areas of academic research?

Artists have to face the public. Collegial peer evaluation can never be sufficient. In many countries, few artists regard examinations and degrees as important. Many do not have much regard for the possibility of taking a PhD in arts. Where is the artist who would prefer an academic career to a public success as an artist?

Is it an advantage to be appointed or elected head of an institution or become employed as a professor without ever having set one's foot in a Higher Education Institution? What happens to persons who embark on such a career? They are not unaffected by the fact that rules and regulations for higher education suit academic studies and research at traditional Higher Education Institutions better than they suit institutions in the arts. Arts schools whose programmes include training of arts teachers tend to have more internal and hierarchical problems, whereas schools that primarily teach artists tend to regard external regulations as quite problematic straight-jackets.

As for academic career possibilities in arts education, should we work for our own versions of doctor's degrees? Should we do this even if artists themselves claim to be uninterested in such degrees, or even despise them?

3. Is it possible to manage arts schools using the methods of an artist?

Artists are able to use preconscious and unconscious impulses in their creative work. Is it possible to use that ability in the management of a higher education institution, which is also an authority with a specified mission and under requirement to be run so that certain results are fulfilled?

Is it possible to be an artist with a preserved integrity of your own and at the same time to be a leader of an institution?

To be head of an institution is to play a role. Can the leader of an arts school play his or her role in the same way an actor plays a role?

The director has manuscript and actors, the singer has scores and the musician has an instrument.

The choreographer has the dancer and the scene.

The artist him/herself makes the choice of which framework is suitable for each new work!

But as rector of an institution, what framework do I have? I have the people and a system of rules and regulations. The question is, however, whether they provide each other with the kind of support that can further the development of both of them.

Is it when dealing with such issues that we start taking both envious and despising looks at the rules and regulations that give solidity and legitimacy to scientific research?

Can leadership of a so complicated organisation as a specialised higher education institution be shaped by ever so great talents of an artist, who might concentrate focus and efforts on individual artistic achievement? Such a leadership may lead to a situation where democracy, pluralism, students' rights and employability are taken less seriously. This might not be the worst kind of situation, since it may be favourable to bringing about artistic creative work.

Can values and ideals such as democracy, pluralism, lifelong learning and employability come to be regarded as irrelevant, maybe ridiculous and boring elements in arts schools, since they do not contribute to the creation of art?

Can students and staff find support in the management of a school if the leaders of it are not artists themselves? Is it at all possible to carry out functions as leader or is something else required in periods of crises?

Do we see a tendency today to appoint or elect as rectors persons who have worked for a long time within the institution and who well know the laws and rules that regulate the world of higher education? Or is this development a breach of trend, which points to the fact that more knowledge is needed about what a specialised institution is, rather than about what an independent artistic ingenuity is? Has this anything to do with increased decentralisation within Higher Education?

Human Resources in Arts Education – a Scandinavian Perspective

Rune Vaage, Director of Personnel
Kunsthøgskolen i Bergen, Norway

In this paper I will address some interesting aspects of managing human resources in arts education, and connect to some examples from my own institution, Kunsthøgskolen i Bergen.

Human resources are a crucial element in arts education. Highly qualified and motivated academic staff is a condition for recruiting the best students, and being able to educate students to be capable of survival as artists after finishing their studies. To facilitate this, it is also vital that the administrative staff is capable of handling the necessary supporting functions.

Appointment strategy

Artistic excellence, as professor, associate professor or lecturer, is assessed by an external committee of experts. Both sexes have to be represented in the committee, at least one international member, and one member with a theoretical background. The Institution has provided a specific protocol for such assessments. Short listed applicants may be invited to an interview with the internal selection committee, and to hold a trial lecture for staff and students. This committee is responsible for a recommendation of candidates, and ultimately the Board appoint.

This protocol is established to ensure that our academic staff has high artistic competence, and a 'social intelligence' which makes them suitable for teaching students. We strongly emphasize the importance of appointing academic staff with teaching skills, leader skills, involvement, and an ability to cooperate. There is an emphasis on building teams in each department, but we are also actively encouraging and stimulating cross departmental cooperation.

The teacher portfolio of the institution is an important asset in the strong competition for students. However, in some cases it may be a conflict between appointing the candidate with the strongest artistic qualifications, compared to a candidate with a more suitable personal profile and attitude, or in other words 'social intelligence'.

Working conditions for academic staff

Academic staff appointed on lifetime contracts is common at most higher education organisations. However, at our institution there was a strategic change in this policy some years ago. The Board then decided that academic staff in art or design should be appointed for a term of 6 years, with the possibility for another term of 6 years in competition with other applicants.

Academic staff will be formally evaluated on results, both their teaching and how they contribute to research and development. This is new demands which emphasize the need for academic staff to perform in order to maintain a high quality of studies at the institution.

Research based teaching

A strong emphasis is put on artistic development and research to strengthen the artistic potential of the institution. The allocation of working hours to teaching and research is regulated for each position, including demands on presence of each staff member at campus. All academic staff has dedicated time for research, although lecturers have more emphasis on teaching than research. The specification of how the working hours are allocated is set up in an individual work plan. The work plan is assessed in co-operation with the dean, who is responsible for the coordination of the total study programme at the department.

Leadership with a human perspective

Leadership traditionally had mostly a ceremonial function in arts education, where the focus was on representation of specific interests. Each subject often had the character of a self-governing cell, with a strong focus on each staff member's individual artistic profile.

Transforming arts organisations into dynamic cultural institutions with a contemporary voice is a major challenge to leadership. This can be achieved through communication throughout the institution and through partnerships in the surrounding world. A condition for this is that leadership should be practiced at all levels within an organisation.

As an example, deans have traditionally been elected amongst the staff at each department. However, at our institution as in other higher education organisations in Norway, deans are now appointed for a term of 4 years. We search for applicants from a broader environment than our own institution, to make sure that there will be a focus on leadership, change and innovation.

It is dangerous for higher arts educations to hide behind hierarchical management structures that may fail to respond on change and innovation. It is important to create a trusting environment in which shared leadership and authority are encouraged throughout an institution.

Relational leadership

In higher arts education institutions, leading might well be compared with parenting. It is there to release human possibilities, to inspire people to believe that they matter and that they have something of value to say. This 'relational' form of leadership should be given every opportunity to flourish, as it helps to provide a supporting climate for facilitating dialogue between senior management, academic staff and students.

The cost of the relational form of leadership is that it focuses on processes, which puts high demands on time and attention from the staff and leadership, as well. In some discussions it may also seem unclear who has the authority to make a decision. There is a need for distinguishing between matters of importance which have to be discussed broadly, and matters that need a quick and concise decision.

Organisational change

Perhaps the ultimate challenge to leadership is how best to enable an institution to adapt effectively to change - how to confront change and uncertainty with a shared vision of the future. Basically, cultural change cannot be forced on people. Conditions have to be created which will enable new structures, new practices and new styles of management to evolve organically within new priorities.

As an example, Kunsthøgskolen i Bergen was established as a merge of two institutions in 1996. There were a strong opposition to the merge from both sides, and the process was initially full of emotions. But, a trusting environment has been fostered that positively enable an institutional conversation to take place. Focusing initially on certain key areas, like a Futures Strategy, a dialogue have been facilitated throughout the institution. In order to build up a measure of collective ownership, all staff, students, senior management and the governing body have been given every opportunity to engage in this conversation – sometimes at departmental level, but whenever possible, cross-departmentally.

Cultural change?

A humanistic perspective on management emphasize that cultural change within an organisation will only occur when our deeply held beliefs and assumptions change through experience. As our individual and collective stories evolve, we begin to see and experience the world in different ways. And we will grow in confidence as we find ourselves involved in a professional organisation that respects “integrity, openness, commitment and collective intelligence – when contrasted to traditional organizational cultures based on fragmentation, compromise, defensiveness, and fear.” (Senge 1994)

It is partly through this kind of sustained dialogue that cultural change evolves in an institution. Through respecting and listening to different points of view, people should gradually let go of cherished assumptions and begin to see themselves and their world in a different way. They might begin to tell a different story. For this process to work in practice, there has to be a sensitive awareness of the different levels of language used by groups when describing their experience and shaping their stories. Discussions must also have a clear reference to how people perceive themselves at the time. Committees perform a very different function from those informal processes that provide opportunities for more inclusive dialogue in an institution. The psychological climate in which these conversations take place is absolutely crucial to any likely shift in future action.

Open conversations

The key to ensuring that honest conversation takes place throughout any institution lies in adopting a style of leadership which is genuinely open and facilitatory. This involves a broad range of skills and attitudes, such as active listening, empathy, the ability to ask appropriate questions, the capacity to let go and most importantly, the ability to make connections. Such a collective approach inevitably invites an institution to reappraise its distribution of knowledge and power, shifting from mechanistic management structures to greater opportunities for shared leadership and shared responsibility. Effectively, it makes the processes and procedures in any institution more accountable and transparent, and it enables all staff and students to have a voice in shaping their own future. This can only be healthy for the life and work of an institution. (Renshaw 2003)

Leadership or management?

One way of promoting a more sympathetic attitude towards the development of necessary skills might be by shifting the emphasis from ‘management’ to ‘leadership’. What does ‘leadership’ really mean? In some senses, leadership is simply that which works. Leadership qualities can be distinguished from managerial competencies; while all managers have to lead, leaders do not always have to manage. What they do have to do is apply their leadership skills and qualities according to shifting contexts.

As social conditions change, the demands on leaders change. More attention should be paid to ‘relational’ leadership, where the leader works as an enabler and as a nurturer of other people’s talent,

and is someone who can produce stability as well as necessary change. That does not mean a loss of vision, however. Many leaders seem to lack the most commonly desired characteristic of leadership: inspiration. If a leader is to inspire, then she or he must embody certain values (CLORE 2002).

Among these values we can include creativity and dynamism. Creative people are, in a sense, leaders: they are pushing at boundaries and exploring new territory ahead of the rest of us. Within an institution they need an organisational structure that allows their creativity to flourish. This means that leadership in arts schools has to be focused on the leadership of creative people. It also means that new models of leadership and organisation are likely to emerge in the creative context of the arts. The organisational culture of the cultural sector will – and should – develop its own type of creative leaders.

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