

Innovative co-operation formats and thematic bridges: Building a roadmap towards European Universities in Arts and Music education

The 2 days in Potsdam brought together a diverse group of 120 delegates from the world of higher arts education across Europe. Rectors, deans, teachers, international relations officers, representatives of National Erasmus Agencies and the world of artistic work from 26 countries engaged in an intensive programme of encounter and exchange. The presentations and discussions triggered by the European Universities initiative focussed on the core aspects of the call for pilot European Universities: European values, the knowledge triangle, cross-boarder collaboration, interdisciplinarity, diversity and digitisation. Visionary keynote presentations were seconded by hands on information from a European Commission representative, a paradigm pioneer and the existing professional networks. The workshops on the second day offered an opportunity to discuss thematic bridges based on inspiring or challenging practice examples. The last day then invited the delegates into a facilitated open space, the outcomes of which are summarized below in bullet-point style. Generally, it became obvious that the European Universities initiative has many overlaps with innovative collaboration formats that are either practised by the sector or envisaged for the future. At the same time there is a great need to discuss and keep discussing challenging aspects like accreditation, integration of research learning and teaching, and bridging cultural as well as institutional differences whilst celebrating diversity as a core European value.

Open Space Outcomes

The University of the unknown

Importance of failure: From STEM to STEAM

- Forget the 19th century stereotypes of the autonomous artist
- Towards project based interdisciplinary working
- Connect world of work, society and learning
- Soft skills for employability acquired in and outside academia (creativity!)
- Use gaming to move from stem to steam
- Break boundaries
- „HEart from the start“
- bring all professions into the art education
- emotional skills are rare but central
- Methodologies:
 - collaborative, international, interdisciplinary projects
 - bidirectional communicative skills both in students as well as teachers body
- goal: future happiness in employability in the industries that our students will create

Challenges beyond Europe, new networks, who decides about the new programme

- Europa and the world?

- Competition or openness and inclusiveness?
- Flexibility is important: fit for purpose! (content-wise, method-wise, partner-wise)
- Pragmatic solutions
- Type of institutions could be a group from the arts or a mixed group involving tech or universities: possibilities are diverse
- Focus is Europe, although not a Europe-first ethos
- Where are we now? If we want to use the programme, let's not miss the second call. Work with the networks, use matchmaking platforms, get going
- Apply to become an expert to be evaluator of applications
- 2020 ELIA in Zurich may be an opportunity to talk further

artistic research

- Roadmap
- AR is content driven and the funding should be, too
- Funding must involve quality of the evaluation process
- Focus on process and outcomes
- Structure? Variety of PhD, BA and MA programmes focussing on AR
- Heterogeneity is important
- Inclusion of non-university stakeholders is important
- Institutional responsibility to provide for students and teachers what they need
- Challenging open space is needed
- European university: education or research driven? Arts and research driven education should be the goal
- What can the arts and AR add to the European universities: impact, resilience/residence
- Dark side of the moon
- Reflection on the notion of the essay: embodiment of reflection on new challenges
- Notion of transformation: core in the development of the notion of knowledge in the arts

European Universities and values

- Funding to maintain freedom and diversity
- Art as transformative and transgressive force
- Protect and defend freedom of the artist
- Defend autonomy of art
- Compulsory placements for civil society for art students
- Develop a funding system that allows for collaboration for civil society and the outside world
- Is the one European identity or is there a hierarchy of identities?
- How can we include the whole world in the art practices and reflections about it?
- Solidarity is a European value
- Allow for the differences of cultures
- To defend arts education against the pressures of other indicators
- Involve the artists in the thinking about the European universities
- It shouldn't be Erasmus on steroids

- Freedom of movement
- Foster relations with the world
- Not be a brand

Accreditation

- Discussion stopper??
- Use internationalisation in a strategic way:
- How can this development help improve our curricula?
- Where are the joint programmes in our discussion? Models for working together?!
- Strategic use of Erasmus mobility (recruitment tool)
- Quality: how do we discuss quality at international level? How do we know that we are so excellent,- international examiners e.a.
- Accreditation: how can we reach a European degree. We need international accreditation (but stuck in national systems)
- We have to do it by ourselves through collaborating with the sector specific agencies for the arts and music (EQ-Arts and Musique)