

4. Pedagogical methodological description of the work carried out at the workshops

EU4ART Alliance WP3

Methodological Renewal of Training Courses
Work Package



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EU4ART Alliance WP3 – Methodological Renewal of Training Courses Work Package

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IV. Pedagogical-Methodological Description

IV.1. Preliminary studies – The institutions’ contextual background and relationship to the issue of contemporary art

The question of what constitutes contemporary art has been over-mined. We can understand the institution of higher education of art as a zone of debate, where an array of opinions meet and merge. In this way, these institutions are locations where the discourse about contemporary art's definition is continued. The students, while witnessing this, actively form their ideas and artistic practices. While art from the past provides important ground to develop new modes of interpretation, canonised, historical art is not necessarily a model or a standard of contemporary practices.

With the institutions of the EU4ART Alliance, defining the notion of the contemporary is a collaborative effort between teacher and student. These institutions are zones where this experimental procedure can unfold with no external pressure: free from the unifying forces of the art market, the students can develop complex, autonomous projects and practices, reacting to the complete scope of experiences. Simultaneously, the teachers aid them in this process, giving them the necessary theoretical and practical background. In these polyphonic, personal-level transactions, the Alliance's institutions need to look beyond the contemporary and put into play a future-oriented mind-set that investigates contemporary art from a theoretical perspective and puts forward propositions to this question form of realised artworks.

The pluralistic, polyphonic character of art today defines our ideas about the diverse phenomena collected under the umbrella term of contemporary art. One of the most striking characteristics of the higher education of art directly results from this. Compared to other academic areas, the tuition of art does not boast a monolithic concept of the ideal student. Correspondingly, the Educational and Output Requirements are also defined along with more holistic measures. The four institutions of EU4ART are invested in the idea of helping young professionals of the field find their agenda and mission in the continually developing art scene. We also firmly agree that the self-reflective, creative thinking brought to the surface during the tuition benefits society's entire spectrum.

The institutions of higher education of art are contextualised within society with a clear goal: to research and reinterpret - the present and future tense - visual, cognitive and emotional spectrum of our existence through the experiences of an individual, a group or community. Art is always a discourse zone and thus lets new perspectives emerge in how a community understands itself. To put it into more graspable terms, the Alliance's institutions foster community engagement through contemporary art tuition and elicit new answers to old questions. The changes of the last few years make this undeniably important. With the development of a more conscious society - and the disintegration of previously steadfast political and economic structures -, art's role may become central soon.

The fundamental question is how to help the student become an active member in this debate in the brief period of 4-5 years? The first aspect to consider is the level of knowledge and the students' ingrained pedagogical patterns from the previous years of high school education. Usually, students at this stage are captivated by one art-related master narrative, and the curriculum has to find strategies to broaden the spectrum of first-year students. Thus, we should understand this as an underlying theme of the education taking place in the institutions of the EU4ART Alliance. In general, we can state that there are many different definitions within the Alliance's horizons, enabling a complex educational strategy to emerge due to our joint work.

Methodology

We based our following document on three distinct research processes, which were formulated initially as in-depth questionnaires. To analyse our institutions, we relied on the answers provided by the professors, workshop leaders and the students and alumni of our institutions. The institutions' methodological descriptions thus reflect on how our universities work not merely 'on paper' but also according to our staff and students' experiences and expertise. To translate the aforementioned questions into data and facts, a methodological research took place within the framework of the Alliance namely the *'Research on the Embeddedness of Traditional and Innovative Art Techniques in the Educational Context of the EU4ART Workshops'* and the document titled *'Mapping the Methodology of Art Education at the Hungarian University of Fine Arts in the Context of the Institutions of the EU4ART Project'*. The data required for the mapping of the Hungarian University of Fine Art's art education methodology were collected between July and August of 2020. The questionnaires were compiled and the responses were summarised by the staff of the EU4ART WP3 team, dr. habil. Valéria Sass DLA, professor, WP3 coordinator and Margit Koller doctoral student, WP3 assistant.

The methodological research aimed to map the current art education practices of the EU4ART Allianz universities at a regional level and filter out good practices based on the acquired knowledge, as well as to compare them on an international level. We also aimed to develop a methodology for art education at a European level, to optimize the educational conditions of students studying in the context of Allianz, and to ensure the long-term sustainability of the achieved results. The following chapters summarize the knowledge gathered from the responses to the questionnaires mapping the current methods of art education used by the lecturers of the above three departments, the students' comments on the methods, and the interactions between the lecturers and the students. Therefore, the results of the research-form base of the document, and are mentioned as reference, at the necessary parts.

IV. 1 The Tuition of Contemporary Art at the University

IV.1.a MKE

The Tuition of Contemporary Art at the Hungarian University of Fine Arts

The Hungarian University of Fine Arts was the first and continues to be the most prestigious art academy in Hungary. Its traditions date back 150 years. The institution represents and embodies a rich cultural heritage, which it manages prudently, providing a home where artists of the future can nurture their talents and learn to navigate the art world of the 21st century. One of our university's essential elements is the spirit of innovation, embodied by traditions, the diversity of which is captured in the programmes ranging “from pigment to pixel”. From the outset, our training profile has been determined by the fact that our university provides opportunities to study the classical branches of the fine arts: painting, sculpture, and graphics.

Traditionally, education at our University has been based on the study of the basics of the craft (techné), which presupposes in-depth knowledge of the technical procedures for creating objects as much as it does a rigorous grasp of the anatomical or spatial representation skills passed on from the Renaissance tradition of visual representation. We are continuously expanding on this to include knowledge of new technical and digital procedures, thus enabling our students to reflect on our globalised digital world in a new and innovative manner. Theoretical knowledge (idea) is founded on this knowledge of technical crafts. Our students study the historical, aesthetic, and philosophical interrelations among the fine arts.

Another distinctive feature of our profile stems from our Central European embeddedness. By virtue of our traditions, buildings, and the excellent artists and researchers teaching here, our University is an inextricable part of European tradition and Hungarian national art. It is essential, in our assessment, for our students to know thoroughly the cultural traditions and national traditions of which they will become a part because they will be called upon to ensure the continued survival and enrichment of the local art scene through their works. At the same time, we regard it as equally important to prepare them to enter the international art scene. We equip and prepare them to join the ongoing dialogues on international contemporary art and the art institutional system, thus creating an opportunity for Hungarian art to become known and recognised in the international arena.

The institutional structure (curriculum) of the Hungarian University of Fine Arts (HUFA) is harmonized with the Training and Output Requirements determined by the Higher Education Act. The educational system is based on the aligned teaching methods through the current course descriptions offered by sample study plans provided by eleven departments. The education focuses on the diverse development of the students' skills. The Painter, Sculpture, and Graphic department offers five years training program (cannot be separated into BA and MA), as well as the Conservation Department and Intermedia Department. The Scenography Department and the Art

Theory and Curatorial Studies Programs divided into BA and MA programs. The subject Artistic Anatomy and Projection provided by the Department of Artistic Anatomy and Geometry and Projection is a mandatory requirement for most of the programs (Intermedia and Art Theory excluded). Throughout their whole studies, art history is also compulsory for all fine arts students. Those students who also would like to graduate as a visual educator continue learning at the Visual Education Department two additional semesters. Parallel to the above-mentioned departments, the Foreign Language Office primarily develops the students' language skills.

Beyond the gradual training, the university has a Doctoral School (DS) offering a postgraduate program.

IV.1.b HfBK

The Dresden University of Fine Arts perceives its work as a contribution to the overall social development of artistic-creative practice as an essential component of cultural life. This means that its goal is not only to train students to become competent and expressive artistic personalities.

It is also important to the HfBK to offer its employees the opportunity for lifelong learning. In addition to professional development courses, e.g. through a continuing education portal of several Saxon universities, various language courses are offered. Training courses for dealing with digital possibilities for teaching and knowledge transfer have been increasingly developed since the beginning of the Covid crisis and are already in full use in some cases. The professor-led class system at art colleges also helps to strengthen social skills and the joint development of learning content and projects within groups.

The HfBK Dresden is one of two art colleges in Saxony; there are also design colleges in the Free State. The HfBK is the oldest art college in Saxony and even one of the oldest in Germany and has played an important role in German art history. Dresden was a leader for German Romanticism, and the same is true for Classical Modernism.

Centrally located in the state capital (with two other buildings slightly outside), the Academy of Fine Arts has a high visibility in cultural life and is well connected with cultural and scientific institutions locally and in the Free State, as well as nationally and internationally. There are multiple connections in the artistic teaching and cultural education of the region, beyond the concrete university teaching. There are also a large number of cooperation in the field of science.

Saxony is a federal state in which the discourse on the fundamental social value of artistic activity is intensively conducted, even if an art market for contemporary art exists only to a limited extent on a supraregional scale. Nevertheless, the visibility of contemporary art in the region is high, and contemporary trends are intensively discussed in university teaching as well as in the art scene.

The HfBK consists of two faculties located at three sites in Dresden. At the HfBK, the EU4ART alliance only concerns Faculty 1, Fine Arts, while Faculty 2 with various applied art forms (stage design, restoration, art therapy, costume design, etc.) is not included in the joint curriculum of the partner universities.

It is the aim of the HfBK to make the contemporary art discourse as accessible and usable for the students as the classical art history. In addition, the university also sees itself as an interface to the discourse on fine art in society and to the art market. This also includes the HfBK's awareness of its centuries of history.

Methodologically, teaching at the HfBK is broadly based: On the one hand, there is an excellently structured theoretical teaching in the subjects of art history, philosophy/aesthetics, architectural fundamentals, and anatomy (the latter two areas, of course, relate to artistic practice), which offer a wide thematic range. On the other hand, the artistic teaching is structured in great diversity. On the one hand, the artistic workshops should be mentioned here, which impart artistic-craft knowledge in courses; on the other hand, the artistic professors' classes are places of intensive creative exchange. The professors, who offer various specific teaching focuses in the areas of painting, graphics, sculpture/plastic and video/sound, have developed individual teaching methods over the years ranging from thematic group work and individual supervision to group discussions and excursions.

With its openness to contemporary artistic trends, the HfBK is one of the most important art universities in the new German states and is firmly anchored in artistic and educational discourse.

IV.1.c ABAROMA

The Rome Academy of Fine Art is one of the oldest and most important artistic Academies in Italy. It is one of the main centers of secondary vocational education, specialization and research in the arts. It offers different curricula (I° and II° Level) with both practical and theoretical courses and in which the student has the possibility to customize his/her curriculum by attending workshops and additional courses according to his/her interests. The aim of the Academy is to train young artists who are experts in visual and figurative art and cultural workers.

The current training structure of the Rome Academy of Fine Art is determined by the regulations of the Training and Outcome Requirements established by the Academy on the basis of the state Higher Education Act. Its operation is built on the harmonized system of art teaching methods included in the current course descriptions.

The participants of the international EU4ART university cooperation are the art teachers and students of the Graphics, Painting and Sculpture Departments.

IV.1.d LMA

The Art Academy of Latvia (AAL) is a top art school in the heart of Riga. It is a non-profit public higher education institution and research competence center in art, design, and art theory. It was established in 1919 by Vilhelms Purvītis, a fine art painter and director for the Riga City Museum of Art. Within a few years, a distinguished faculty of practicing art and design professionals helped formulate the school's philosophy – hire established professionals to teach future professionals. While being the country's leading higher art education institution for more than 101 years, it has become an important center of artistic creation and scientific research regionally and in the Baltic States.

The AAL is officially accredited and recognized by the Ministry of Education and Science of the Republic of Latvia. AAL offers academic programs leading to Bachelor of Arts (*bakalaura grāds*, four years), Master of Arts (*maģistra grāds*, two years) and Doctor of Arts/Professional Doctor of Arts (*doktora grāds*, three years) degrees. Currently, the Art Academy of Latvia offers studies in seventeen different departments divided into five faculties – Faculty of Visual Arts, Faculty of Visual Plastic Arts, Faculty of Art Science, Faculty of Design, and Faculty of Audio-Visual Media Art. Academic, research and creative activities take place in two cities of Latvia – the main building of the Academy is located in Riga, while undergraduate studies in painting, graphic art, sculpture, and restoration are also provided in the city of Rezekne (Latgale Branch of the AAL). Around 700 students study at the AAL every year.

The AAL utilizes a semester-based academic calendar. It ensures an individual approach to every student, allowing students to develop their talents, skills, and knowledge in the most appropriate direction and form. Students work hand in hand with the industry's leading experts daily and broaden their horizons by participating in diverse support programs and various study, training, internship, and creative activities.

IV.3. Craft & Concept – Charting and Describing the Processes of Art Education

IV.3.1 Admission requirements

IV.3.1.a MKE

Before enrolling at the university

The Hungarian University of Fine Arts's admission requirements build on the students' existing, high-level technical and theoretical knowledge. The most common secondary schools, where most of the students come from, are art secondary schools. They provide fine and applied art faculties with high-level practical and theoretical skills, with a degree at the end of the four or five-year-long training. Before the entrance exam, applicants attend drawing classes or other preparatory courses, and many take the University's own preparatory course. The possibility to take part in an open day organised by the University gave a positive impression to the respondents, strengthening their intention to apply.

Entrance examination process

The HUFA entrance examination consists of two stages. In the first stage, based on the applicants' folders and the assessment of their work in the university studio, the professors decide on the invitation to the second stage. The first stage of admission occurs at the end of March and the beginning of April each year. The applicants invited to the second stage are divided by departments. They paint or model portraits and nudes after life in the university's studios, solve creative tasks and take part in an about 10-minute conversation conducted by the given department's professors. The professors decide on the applicants' acceptance by evaluating the submitted folders and the work at the University's studio. The decision is made based on the following criteria: intellectual and technical preparedness, academic ability and attitude (the latter being a significant factor for the class community). The second admission phase occurs in the last week of June and the first week of July each year.

Enrolled students

Our EU4ART methodological research has shown that students' average age admitted to the University has decreased in recent years. Most applicants are accepted between the ages of 18 and 21, immediately after high school graduation. This poses new challenges to the professors compared to when the incoming students' average age was 22-24 because they entered University after several

attempts as more mature personalities. However, the students' responses indicate that they think they entered the University at an ideal age (i.e., not too early).

Students admitted to the Painting and Graphics Departments may be admitted to the particular classes based on the head of the class's decision. At the Sculptor Department, the admitted student can choose a leader of the class or a class.

The number of students enrolled in the 2020-21 academic year by departments: Painting Department: 189 people, Graphics Department: 175 people, Sculpture Department: 50 people.

For further information on the classes' operation and size, see Chapter 2, Section II.1 of this document.

IV.3.1.b HfBK

The legal requirements for enrolling at the HfBK Dresden is an A-level leaving certificate from secondary school ("Abitur") necessary for all higher education. The only exception is when the commission acknowledges a special artistic aptitude in an applicant with a lower degree. For foreign students a language certificate certifying a B2 level of German is necessary for admission.

The admission procedure starts with the submission of a workbook/ portfolio with 25 artistic original works. Whereas analogue Portfolios were compulsory before, due to Covid-19 the 2020 admission procedure was firstly digital. The commission (all professors + artistic assistants + 2 students) selects 90-100 candidates from applications to take the exam. After exams, a selection of 45-50 students is selected for enrolment.

The two-day entry exam takes place each year in April or May: 1. day from 10-16 o'clock an artistic work is created. 2. Day a 30-minute conversation takes place (the submitted portfolio and the artistic work from the day before is included in the conversation).

The evaluation criteria regarded by the commission in order of importance: Artistic-creative potential, authenticity, artistic skills, manual skills

The number of applicants varies between ca. 220- 250 people per year.

IV.3.1.c ABAROMA

Students have to attend an entrance exam, which consist in two phases: first, they have to demonstrate their capability through written exercises, and then they have an interview with some professor, which consist in a motivational conversation and show their works (portfolio). There are different kind of tests depending on the course: life-drawing examination with a model for the Painting and Sculpture courses, and a concept design for Graphic Arts.

The Examination consist in the evaluation of the practical test unite with the interview with the Head Professors of each Department

IV.3.1.d LMA

As the foundation of Latvian culture, arts education translates related values, norms, ethical and aesthetic ideals and contributes to the dynamic, multicultural world by achieving social and cultural well-being. The present-day Latvian arts education has a solid historical tradition. Since the end of the 1920s, the educational sector in Latvia was oriented towards professionalization, and arts education was proposed mainly for gifted children and youth. The established multilevel vocational education system in the arts was oriented towards discovering talented children, and their early professionalization developed since the 1930s and later was internationally acclaimed.

The strategic aim of the AAL is the provision of higher education in arts, design, and art history that is research and artistic activity-based, the transfer of technological and non-technological innovations and artistic practices that contribute to the advancement of cultural and creative industries. In Latvia, the multi-tier education system in individual arts is designed to enhance the practical aspects of professional training and promote the identification of artistically gifted children and youth as a necessary precondition for advancing the arts and cultural sector as a whole. For these reasons, the Academy is very selective in its admissions procedure, expecting a high level of artistic potential, technical skills, and motivation from both prospective undergraduate and graduate students alike. Moreover, the AAL offers tuition-free studies for all its programs and courses (tuition-free for students from EU/EEA countries and Switzerland; non-EU/EEA students who enroll in English-taught degrees are required to pay tuition fees). The AAL admits students of any race, color, age, religion, and national or ethnic origin to all rights, privileges, programs, and activities generally accorded or made available to its students. The Academy does not discriminate on the basis of race, color, age, sex, religion, physical or mental ability,

sexual orientation, or national or ethnic origin in its administration of educational policies, scholarships, and other administered programs.

Undergraduate Admissions

Bachelor of Arts

Bachelor programs are taught in Latvian and require that applicants meet the general entry requirements for higher education in Latvia. The applicant must have a Certificate of Secondary General Education (*atestāts*) or Diploma of Vocational Secondary Education (*diploms*) to continue studies at a higher education level. Furthermore, students have to successfully pass centralized national examinations in three subjects – Latvian, Mathematics, and Foreign Language (English, German or French; this examination requirement can be substituted with results from an internationally recognized language test). In case a secondary education Certificate or Diploma has been obtained abroad, then, in compliance with the Law on Higher Education Institutions, this document has to be submitted for academic recognition of foreign qualifications to the Academic Information Center (*Akadēmiskās informācijas centrs*).

A selection procedure applies to all study programs at the AAL. The selection process for studies in Painting, Graphic Art, and Sculpture consists of entrance examinations in three subjects – *Drawing*, *Painting* or *Modelling* (depending on the specialization), and *Composition*. Additionally, applicants are also asked to provide a portfolio and invited to participate in an interview.

The entrance examinations test applicant's technical, artistic, and creative thinking skills and the results play an essential role in the admissions process. The entrance examination in *Drawing* focuses on the applicant's academic figure drawing skills. Similarly, entrance examination in *Painting* (required in programs for entry in the Department of Graphic Art and the Department of Painting) evaluates an individual's ability to depict a still life (Graphic Art) or half of a human figure (Painting). On the other hand, the Department of Sculpture requires the applicant to take the entrance examination in *Modelling*, for which he or she has to model a plaster head. Finally, the entrance examination in *Composition* consists of two separate tasks. In *Composition 1*, the applicant has to create a black and white composition of associative topics (Graphic Art), a free painting composition (Painting), or a figural, three-dimensional composition (Sculpture). In *Composition 2*, the applicant is further evaluated in his or her artistic thinking skills by being required to create a letter composition supplemented with a drawing (Graphic Art), an associative composition based on a

particular topic (Painting), or an associative, three-dimensional composition based on a particular topic (Sculpture).

Graduate Admissions

Master of Arts

For admission to a Master's program, applicants must have completed a Bachelor's program in arts, humanities, or a related discipline. If a foreign institution has awarded the degree, the applicant must submit this document for academic recognition of foreign qualifications to the Academic Information Center.

The applicant must submit a CV and his or her Master's Thesis proposal to describe the scope of the planned project in terms of media, approach, and concept. If the applicant has not taken any courses related to art history and Latvian art history, he or she is invited to an interview. The interview enables the Admissions Committee to assess the applicant's knowledge and readiness for studies in the chosen specialty.

Professional Doctor's Degree in Arts

Admission to the professional doctoral study program in Visual Arts and Design requires a master's degree or the equivalent degree in arts or humanities. The strategic objective of the study program is to organize professional studies that meet the cultural, public, and societal needs for artistic creativity and science applied in artistic practice. As a result, the program encourages students to create highly valuable artworks based on scientific research and unique artistic ideas.

For these reasons, the applicant to the program must submit a CV, portfolio, a list illustrating participation in artistic projects, and a doctoral thesis proposal that highlights his or her potential and ability to excel as a creative professional. The applicant is invited to an interview in which argumentative skills, motivation, and familiarity with the field are evaluated.

IV.3.2 The role of studio- and workshop based work in the context of the practical and theoretical education of the institutions of the EU4ART Alliance

Please find diverse illustrative videos of the work in different artistic workshops and labs listed at the end of this part of the report.

IV.3.2.a MKE

Due to the linguistic diversity of the traditions, which create multiple ideas of the notions of a 'studio' and a 'workshop', a brief explanation of these terms is essential as a foreword (for a more detailed list of the terms in art education, please see below). The definitions of the three categories mentioned above delineate three modes of education and allude to the complex variations in the Education of art and how the tuition of art feeds into the current questions of artistic research. The institutions' students take part in a complex educational experience, where they are brought into the conversation on many different levels. Studios and workshops elicit practical answers and further investigations into craft, material and other graspable, hands-on activities. Simultaneously, the theoretical lesson provides a complex web of ideas and notions to let the students contextualise their work within a more extensive set of theoretical concerns.

Studio (the English term equivalent with atelier, see the difference in the definition): A unique space equipped for practising special techniques, use and implementation of a given technique, technology, where students work according to the schedule corresponding to their current work, such as the screen workshop in the graphics department, or the plaster casting studio in the sculpture department.

Atelier: Physical space where students of different grades but usually from the same class works. A permanent, personalised place for students.

Workshop / artistic lab: A brief, practice-oriented transfer of knowledge organised around a specific topic; interchangeable with the meaning of studio

Studio work: The work, what the student does during the time spent in an atelier. This is the practical part of the academic education, usually a master responsible for it.

Professor / master: At the HUFA we use rarely the expression 'professor' to address a teacher. We rather use 'master'. The term 'master' inherited from a traditional academic structure, any teacher can be addressed in this way, but usually the name of the instructors with a class.

Class / masterclass: A group of students belonging to a master, consisting of 1-5th year/grade members. He/she will take students from the first grade, usually a master is responsible for the student's studio work (HUFA has a master class in sculpture

from the 2nd year). Usually a group of students working together in a particular studio (or studios).

The most important part of the students' education is carried out in the studios and the workshops. All of the students are provided with a workspace in the atelier, and also depending on the workshop's capacity, facilities to carry out the works, which are to be realised with technical support. Even though each department's more nuanced differences are further elaborated below, it is possible to make general distinctions between these facilities' main characteristics.

The studios are suitable for planning, drafting, and realising some phase of the works. The studios open for the students to continue the processes related to their creative work. It is also based on practical but theoretical progress: a discussion among the students and regular consultation with the professors.

The workshops are responsible for the technical realisation of the works, with all the essential equipment, tools, mechanical support and materials, which usually demands supervision and an awareness of the proper utilisation. The workshops can be used under the supervision of the master teachers.

The students' training time is currently divided as follows: time spent in the studios between 8 and noon accounts for 50% of the training time. Among the theoretical lessons that start in the afternoon, from 12:30, several ones serve to convey partly theoretical and partly practical knowledge. These are the so-called mixed classification classes. These include, e.g. courses in workshops, courses in the drawing rooms of the Department of Anatomy, and the Interdisciplinary Audio-visual and Presentation Techniques, the Computer Sculpture, and the Introduction to 3D Animation courses. After the courses, the studios open for the students to continue the work-related to their creative work. The workshops can be used under the supervision of the master teachers.

The artistic labs

The list of the available artistic labs at the university in the context of the Allianz:

Anatomy Studios:

- Digital Laboratory of Form
- Analogue Laboratory of Form

Sculpture Department:

- Techniques of Digital 3D
- Studio for Stone-Processing Techniques
- Studio for Gypsum Foundry Workshop
- Studio for Bronze Foundry Workshop

- Studio for Metalworking Techniques

Painting Department:

- Studio for Mural Painting Techniques
- Studio for Paint Production Techniques
- Digital Studio

Graphic Department:

- Studio for Screen Printing
- Studio for Lithography
- Studio for Relief and Intaglio Printing
- Photo Lab
- Computer Workstations

The Painting Department's workshops/artistic labs introduce traditional and contemporary techniques used in painting. The Department's students get acquainted with the different ways of processing materials and their application possibilities during the creative process during compulsory, one-semester workshop courses. The workshops operated under the Painting Department's direction can also be used by students of other departments with prior arrangement. The mural workshop provides opportunities to learn about the conventional tools of traditional mural painting, their innovation and the possibility to apply traditional techniques in contemporary art. In the digital workshop, students learn the emerging digital techniques of contemporary painting.

The Graphics Department's activities include the genre's two specialisations: the Graphic Art and Graphic Design Specializations. The workshops run by the Department assist the education of students in both fields. The teaching of traditional techniques of graphics is ensured in the lithography, etching and screen-printing workshops. The acquisition of contemporary techniques of the genre happens in the digital workshop of the Department.

The plaster casting, bronze casting, stonemasonry, and welding workshops operated under the Sculpture Department's direction provide students with the necessary conditions to acquire the basic knowledge of traditional sculptural techniques. The workshops' area is complemented by an about 100-square-meter stone carving yard, which provides the opportunity for outdoor work and where large-sized stone and wood materials are stored. The Sculpture Department's students get acquainted with traditional sculpture materials' various working techniques and their application possibilities during the creative process during compulsory, one-semester workshop courses. The workshops operated under the direction of the Painting Department can also be used by students of other departments with prior arrangement. In the digital

workshop run by the Doctoral School, students of the Sculpture Department can learn to sculpt the virtual space and shapes, the contemporary substance of sculpture.

Rules for using the workshops

The workshop courses run by the Department provide students with the opportunity to acquire major-specific knowledge. Participation in the courses is compulsory for the students of the given Department for the period specified in the sample curriculum. For students from other Departments, participation in the courses is optional if the workshops' capacity allows.

Students may only use the workshops during the courses (with a few exceptions) and in the presence of a workshop instructor. (Details of the relevant regulations can be found in the Workshop Courses section.)

All students of the University can contact the instructor of the given workshop on appointment with their major-specific questions or ask to use the workshop, even if they have not taken the instructor's course. The student has to request the workshop's use from their head of class, the head of the host Department, and the instructor of the host workshop. After obtaining the permits, the student can use the workshops to carry out his creative work.

Evaluation of workshops according to the students' aspects

Our EU4ART methodological research has shown that the students, almost without exception, find the workshops available at the University useful, and most of them can implement their ideas there. Opinions are divided on the circumstances of the implementation, but three quarters of the respondents indicated a minimum average value, within which half of the respondents indicated a particularly good value. It can be said that modernization, infrastructural renewal and greater capacity in workshops are needed for students to be able to do their work in better quality. According to the respondents, the missing equipment was high-quality printers in the graphics department, ceramics technology, which is currently available in a very limited quantity and quality in the plaster-casting workshop of the Sculptor Department. The carpentry workshop is not currently available to students at the University. A well-equipped photo lab accessible to a wider range of students would also be needed.

Students' material costs

According to the students, they invest an average of 50-100,000 HUF in material costs per year. (This is about €120-300, about a quarter to third of the average monthly

salary in Hungary.) The materials cost makes the studies for a student more expensive at HUFA than at an average university.

Students' social background

The majority of professors stated that they were aware of the social background of the students in their class. In their view, most students occasionally, but in general many students need to work besides their studies. This circumstance adversely affects their studio work. Our EU4ART methodological research has shown that the majority of students say that a socially disadvantaged environment is a moderate problem at the University. They highlighted the most common problems: employment due to financial difficulties and/or family problems. Difficulties due to physical disability or having children are not considered typical at the University. Respondents rated their own situation on a fairly wide scale regarding the social factors influencing their studies. 45% of the responding students live at home with their parents, 30% in a rent with others, 10% in a dormitory, 10% in their own apartment, 5% in a rent, independently. Respondents identified the housing situation as a serious social problem, in addition to financial difficulties.

University's study social grant system

The University provides a Study Grant per semester to the student with the best academic performance. It is granted each semester by means of application and based on the decision of the Student Council. Depending on the social circumstances of the applicant, they may receive an average amount between HUF 10,000 and 30,000. None of the responding students considers the current social grant system of the University to be a significant help for disadvantaged students, but many consider it a relative help.

IV.3.2.b HfBK

The compared to the partner institutions large modules of the Fine Arts Degree Curriculum allow for a maximum of freedom and individually manufactured learning experience for the students. In the first and the second part of the study, the student has to successfully take part in two workshop courses. He can independently choose which graphic, sculptural or digital workshop class he wants to take regardless of his class and professor.

The spacious and well-equipped workshops (see V.4) range from traditional graphic techniques like etching, lithography or screen print to computer and video labs and 3-D Modelling.

Within the university buildings (painting / graphics on the Brühlsche Terrasse and sculpture on Pfothenauer Str.) workshops and studio rooms are located in close spatial association. The work of students in the artistic workshops does not require the permission of the professor, but only an introductory course by the workshop director. In the case of some workshops in the field of sculpture, an introductory course is not even necessary; instead, workshop leaders can be approached on a project-by-project basis. In this respect, there is no contradiction for students between studying in a special subject class and using any of the available workshops.

The professors' teaching is directed at the artistic works being created and also covers - to a certain extent in terms of craftsmanship - the artworks created in the workshops. Occasionally, consultations are held directly in the workshops.

In addition, the workshop directors connected with their colleagues at other German and international art academies, thereby constantly expanding their professional and technical knowledge background. Occasionally, excursions to other workshops are offered.

Currently, there is little that can be improved in terms of infrastructure, but the possibilities in terms of content through workshop offerings, which only some of the EU4ART partners offer, open up interesting perspectives.

The minimum of four basic workshop courses until the Diploma is the only requirement for the students; nonetheless, workshops are busy with accommodating independent projects from the students that are not part of any prescribed curriculum but stem from their own studio work. As soon as they have finished the basic courses, they can use the workshops after making an appointment according to their needs. The workshop leaders supervise them when working on their projects, give guidance and technical advice as real experts of their fields with years or decades of experience.

The position of the workshop leader is significant within the HfBK's infrastructure, where teaching is determined by a professor/class system. The workshop leader does not belong to a professor or class and thus accommodates all type of artistic projects in his workshop. He*she often is the first person the students turns to with urgent or process-related questions in preparation of an artwork, his diploma or an exhibition. For medium-based working students, the workshop leader can be as important as the professor of his class, who closely accompanies his*her artistic development.

The studio work on the other hand is the most important part of the curriculum. It makes up for the majority of credits and more or less all success of the studies depend on the student using his studio working time wisely. Before the diploma, a student has the right to share his studio with only one other student, allowing a maximum of concentration and independent working atmosphere.

The studios are accessible for the students all days including holidays except two weeks from Christmas to New Year's Eve. Between 8:00 and 23:30 (workdays, 10:00 – 18:00 on weekends/holidays) they can work whenever they want. This space and time of freedom is particularly valued by students arriving from other institutions; also, those who are working in paid jobs to finance their studies or those who have children benefit from this open schedule.

Within the studios, group and solo consultations with the professor of the students' class happen on a regular schedule. Apart from this, the student is free to ask all other staff of the academy for a consultation on his*her working process.

IV.3.2.c ABAROMA

In the Academy of Fine Arts in Rome, we do not have specific workshops as permanent structures for the teaching activity, but we can assume that our artistic and technical classes can be comparable to workshops in our partner Universities. Workshops are different year by year, depending on the course, frequency year and specific skills. Workshops are attended by students from bachelor and the master degree mixed. The basic training of the first year's classes (including basic techniques knowledge) and the teaching methodologies are different depending on the Graphic Arts, Sculpture and Painting departments. The practical work take place in laboratories, supported by technicians, expert in subjects and contributor with the Professor in teaching.

Despite the major importance of the theoretical side of the education in our Academy, the workshop-based work is very important for developing students' manual skills and improve their entrance in the job market. The practical courses are divided in 50% time in theoretical lecture explaining the most important techniques plus the other 50% working on materials.

Courses contents and methodologies are different for each type of subjects, basing the method on practical work, class discussions and interdisciplinary work. Along with this, is important to include Italian cultural and art heritage fundamentals.

The limits are above all in the definition of the subject and materials to be used, and the freedom in how to move within these requirements of the teacher.

IV.3.2.d LMA

The AAL campus incorporates a comprehensive range of extensively equipped and specialist workshops available for use by students and staff. In these ateliers, students learn how to become versatile makers with inventive solutions; they learn to develop their styles, blend talent, technical skills, creative aspirations, and professional knowledge. Our professionally equipped studios-workshops introduce students to the world of art and design through painting, drawing, printmaking, sculpture, digital arts, graphic design, textiles, screen printing, jewelry, photography, film and video production, fashion design, 3D printing, woodworking, pottery, ceramics, glass art, as well as metal design, plastic, cardboard, and CNC (computer numerical cutting) facilities. AAL digital labs are fully equipped with Mac computers and industry-standard

software. Each student explores a broad array of materials, techniques, and processes in these studio courses to realize content in inventive and innovative ways. The dedicated team of technicians is constantly present and available to offer assistance and support where required. Small course sizes allow for a high degree of individual attention. AAL faculty members bring many and varied types of expertise, backgrounds, and specialisms to help students carry out their work from an original concept all the way to a finished piece.

In art history courses at the AAL, students are required to do research, study and analyze works of contemporary and historical art from around the globe, and write research papers.

IV.3.3 The studios and the masterclasses

Please find a PDF file with photographic images from the studios of the EU4ART partners mentioned at the end of this part of the report.

IV.3.3.a MKE

The structure of the masterclasses

During the first and second semesters, the students of the Graphics Department and the Sculpture Department take part in basic training and acquire basic technical knowledge while working on tasks assigned by the lecturers.

Students of the Painting Department from the first semester, while students in the Graphics and Sculpture Department from the third semester onwards work in collaboration with an active artist (the head of class) and together with students from various years. This environment creates a creative and inspiring atmosphere for students. The „class” term refers to students from a different year, which work in the same studio and with the same professor.

Our EU4ART methodological research has shown that the cooperation within the class is greatly influenced by its size. (Teaching methods differ in a class of less than 10 people and in a class of more than 20 people.) This fact was also confirmed by the professors’ responses at our research: the answers show that the class size of more than 20 people is already considered too big; the ideal class size is at most 15 to 20 people.

Programme and methodology of the head of class

The professors develop their course descriptions and education concepts to meet with the framework of the curriculum. However, their teaching programmes of the artists teaching at the University are significantly different due to the diversity of their creative own artistic activities and views. According to their educational programme, the students and their professors have ongoing cooperation and conversation following the individualized educational concept during the ten semesters.

The head of classes' art education methodology

The professors' focus point during the work in the class is to help students interpret the practical and theoretical context of the creative work. This aspect prevails in the improvement of the creative process of projects assigned by the instructor as well as those initiated by the student. Thus, in addition to technical and manual corrections, an important element of the professors' methods is the interpretation of the theoretical aspects of the work, which helps students place their own creative activity in a broader context.

Professors consider it extremely important to share their knowledge of the art institutional system and to introduce alternative art activities to students outside the institutional system as well. Ambiguous responses were received in our research concerning the emphasis individual teachers place on classical drawing and modelling tasks and on the importance of group projects.

Our EU4ART methodological research has shown that the students give presentations from time to time and nearly half of them indicated that they have the opportunity to talk to invited artists in class. Participation in these programs is optional, but highly recommended. The majority of respondents consider these programs to be of high standard.

Incorporation of cultural traditions and contemporary art into the teaching program

Our EU4ART methodological research has shown that the professors consider the transfer of their knowledge on contemporary art and the development of the ability to reflect on contemporary phenomena, to be somewhat more important to include in their programme than teaching the cultural and art heritage and traditional art. At the same time, they pay special attention and introduce the results of both fields during their professional work with their students.

Below are listed the class head artists' most used good practices to incorporate cultural traditions and contemporary art knowledge into studio work, in order of frequency:

- recommendation of literature
- student reports
- giving lectures in class
- analysis of the documentation of art exhibitions and events
- lectures and discussions with guest artists
- visiting exhibitions together
- organising exhibitions with the class students
- organising exhibitions with the class students and other students from different classes or other institutions

Student evaluation of the professors' methodology

Students were interviewed which of the different teaching methods they consider important for their development. The most important ones are:

- the development of individual projects and concepts,
- the help in finding individual paths through creation,
- the providing of opportunities to participate in group student projects,
- To immerse in the practical and theoretical context of creative work.

The implementation of teaching methods that support these factors are considered necessary. Secondly, the importance of acquiring technical knowledge was indicated by most of the responding students. Their views are ambiguous regarding how much they are interested in alternative artistic activities outside the art institutional system (e.g., learning about the artists' social and societal role). Their opinions vary considerably on the importance of making traditional studies and learning about the operation of the art institutional system.

Professor-student cooperation

Our EU4ART methodological research has shown that professors marked the nature of optimal collaboration in the middle of the hierarchical-informal scale. No one

considers a decidedly hierarchical working relationship to be appropriate. 50% of the students also marked the middle field of the scale for the same question.

Proportion of projects defined by the professors and by the student

In the first academic year, professors consider it extremely important to carry out the tasks they have assigned under constant control. From the second or third year onwards, they combine independent work with weekly consultations. One third of the respondents expect fully independent work from the fourth academic year, 60% only in the final year of graduation.

The students' answers to the same question confirm the professors' concept that they have a similar expectation regarding the ratio of compulsory tasks and independent creative work from the first academic year to the end of the diploma year. Respondent students would appreciate a slightly freer creative attitude from the first year, in addition to which, however, they require professor consultation. The answers also show that most of them like to work independently and determine the directions of their work by themselves. They think a good teacher supports students in this and helps them search for their own path and develop their creative language with personalized instructions during the consultations. 15% of the responding students explicitly require the tasks to be defined by the instructor and to be supervised throughout the implementation. None of the responding students thought that complete autonomy and no consultation would be a productive approach.

Frequency and process of consultation

Most of the responding professors correct on a one-on-one basis and give consultation to students weekly, i.e. even several times during a workflow. Three-quarters of the respondents do not apply manual correction at all, and the rest correct only if the student explicitly requests it.

Most of the responding students are satisfied with the amount of time the head of class spends with them. Some students indicated that they would require further consultation opportunities.

According to the majority of respondents, during studio work, professors almost never apply manual correction. One-third of students say it is used occasionally and one response even stated that the professors were constantly correcting.

The majority of students are content with the quality of the consultations. According to most respondents, the head of class recognizes the value of the students' concepts and helps implement them. Half of the respondents confirmed that they are satisfied

with the professors' examples and suggestions and they are indeed inspiring. In addition, nearly half of the students feel that they are able to reflect on each other's viewpoints during the consultations.

Evaluation

The heads of classes evaluate the students' performance at the end of each semester. The grading system uses marks from 1 to 5: 1= weakest performance, 5= excellent performance. The professors conduct the semester assessments almost invariably with the involvement of the class community, which is complemented with an individual discussion in the case of nearly half of the instructors. The vast majority of them determine the grade based on the student's effort to improve performance and own abilities, so they measure students against their own development. It is less common for professors to give grades in comparison with the fellow students in the class.

The professors identified engagement as the most important aspect of the evaluation. Secondly, the art concept, the quality of technical implementation, and the demandingness of the presentation and installation of the work were considered equally important. At the same time, professors rated the diversity of implementation tools as only moderately important.

At the end of the summer semester, i.e. at the end of the academic year at HUFA, students organize an exhibition of their work during the academic year in their own studio, which is viewed and discussed by the professors. Thereafter, the exhibition is open to the public for two weeks.

IV.3.3 b HfBK

The fine arts education at the HfBK Dresden is centered around the classes ("Fachklassen") and their professors.

As professor of a class, any artist with an outstanding and acclaimed work can be appointed, when deemed appropriate by the commission of the faculty. Only his*her body of work is pivotal for evaluating aptitude for professorship; neither degrees nor academic titles or any other objective criteria are relevant.

The course of study is sectioned in the orientation phase ("Orientierungsphase") and the professors classes ("Fachklassen"). After diploma, the student may apply for the "master student" ("Meisterschüler") to stay in the class for four more semesters and assist his professor in teaching. This is a unique German type of post-graduate degree that allows students to use the facilities of the Academy after the diploma, although no studio space is reserved for them.

For the next semesters, the Faculty of Fine Arts of the HfBK Dresden has prepared an expansion of the range of courses in visual artistic expression. Five appointment procedures are currently underway, which will be completed by the end of the summer semester 2021. Then, for the first time, there will be a project professorship for moving images (W2) and a professorship for sound and space (W3) as well as new professors for the teaching areas of three-dimensional design (W3), painting (W3) and the orientation phase (W2). Through these new appointments, which will expand or redefine the teaching areas, the university aims to significantly increase the proportion of female professors in Faculty I. In addition to expanding the range of courses and enforcing the equal opportunities mandate, these developments also serve to develop student success.

Orientation phase

Professors: Barbara Wille/ Ingmar Bruhn

The one-year orientation phase introduced in 2014 was positively evaluated in 2017 and has been continuously developed since then. It is the prerequisite for the success of the complex orientation processes at the beginning of the art studies. The students familiarize themselves with the university, their immediate sphere of action. They get to know the different courses of study, locations, workshops, subject classes and teachers and begin to use their potential for themselves.

In the process, Dresden as a place of study is the extended field of action: the public space, architecture and history, the cultural institutions, museums and collections of Dresden become the subject of artistic debate and a stimulating place for artistic ideas.

In addition to courses on sculpture, space-related work, drawing and painting, a wide range of artistic-practical courses prepare students for their studies in the various subject classes. Workshops on sound and space, animation film, video, photography and performance are offered. Knowledge and experience with regard to the perception of form and proportion, body and space, surface and area, light, color, movement, sound and time are taught in a cross-media and transdisciplinary way.

Each work phase has its own quality and can become the subject of reflection. The focus is on the individual artistic creative process. Interests, motivations, feelings and ideas are actively transformed into artistic works. Trusting the momentum of this transformation process with openness and perceiving the unforeseen as potential is a challenge that is taken up right at the beginning of the course. Cooperation projects play an important role here, such as those already realized with the Custody of the TU Dresden and the Institute for Lightweight Construction. They broaden the field of artistic practice and are an important element of artistic teaching, especially in this part of the course.

The Professors (focus on sculpture/ painting) teach 35-50 students per year, the assistant Felix Lippmann supports them in different issues.

Professors' classes

The 8-semester program in the professorial classes is oriented towards an expanded concept of art, including installation, interdisciplinary and digital work, film / video, performativity, expansion of the traditional art space into urban space as well as cooperation with disciplines outside the art field, but also includes the equally classical fields. The studies end with the diploma examination.

Between 5-19 students study to degree level in each of the professorial classes. In addition, there are 3-7 supervised master students per professorial class. In addition, there are 1-3 Erasmus students per semester.

List of professors classes (05/2021):

- **Class Aladağ** / Comprehensive artistic work / sculpture in motion, perception of the periphery, questioning the given, material research
- **Class Brandmeier** /Special Class for Sculpture and Architecture-Related Media
- **Class Frolik** / Class for Three-Dimensional Design
- (substitute professorship)
- **Class Kerbach** / Subject class for painting and visual design / image research
- **Class Macketanz** / class for painting
- **Class Mundt** / Sculpture class
- **Class Neukamp** / Specialist class for painting
- **Class Nicolai** / Specialist class for art with a focus on digital and time-based media
- **Class Philipsz** / Specialist class for sculpture and spatial concepts
- **Class Scheffler** / Specialist class for image and space - drawing, graphics, painting
- **Class Sery** / Class for interdisciplinary painting and experimental painting
- **Class Wolff** / Sculpture class

Tutors/ Assistants

Each professor can appoint one student tutor per subject class; the student is paid for this activity. The tutors' tasks consist of communication mediation between professor and students, organization and administrative work. (10-25 hours per month)

There are no artistic assistants, except in the orientation phase. Artistic assistants are highly desired by the professors due to the high workload, but currently not available.

Teaching Methods and requirements in the professors' class

The diversity of contemporary society should be reflected in the education.

The students deal with the diversity of different formats creatively, performatively and discursively. Established art forms and modes of presentation are currently being broken up into a large, open, networked field of experimentation. This break-up makes it possible to renegotiate the understanding of space, time, identity, society, body and object.

Visual artists must be able to respond quickly and productively to concrete realities and places beyond conceptual elaboration. Temporal and architectural spaces create a collective discursive space.

Good practice / common teaching methods of the professors' class:

- Group consultations
- Solo consultations
- Literature/ research recommendation
- Field trips and excursions to (e.g. museums/exhibitions)
- Class exhibitions or projects according to their professors area of expertise
- Interdisciplinary collaborations with other classes/universities/institutes.

Basic requirements for the students are graphic basics, knowledge of art history and basic knowledge of contemporary art. Furthermore, diligence, passion, concentration and willingness to experiment are desired.

The role of the importance of traditional skills and abilities is assessed differently. The mean value of 50% is relevant among professors.

The balance between artisanship and theoretical reflection is 30-70% in the evaluation. Here, too, the handling in each professor class is to be evaluated subject-specifically.

All professors rate working with materials or dealing with materials that are still contemporary as 100% important. There are no compulsory tasks for working with material. Material decisions are made by each student in consultation with the professor and depend on the project or artistic work.

Experimentation is best practice in order to give students sufficient freedom, but also a framework. Gathering personal experience through free experimentation, which also includes wrong decisions as a learning process.

Freedom of Art in the course of study

The content and focus of the artistic teaching in the various professors' classes is on painting, sculpture and mixed media, whereby no specification by the students is necessary. There is complete freedom in the choice of means, materials and forms of expression. Students can change professors' classes each semester by arrangement and thus have the opportunity to experience different teaching methods.

The study is a time for artistic experimentation, research and sensitization to the spectrum of historical and contemporary modes of communication, narrative forms and worlds of living. The question of positioning cannot be thought without addressing the issues of the day such as racism, class, patriarchy and ecology.

Artistic skills in the digital world are crucial basic knowledge that is important for online presence, networking, communication and information. It is apparent that digital and virtual art is developing into an art form of its own.

The importance of the relationship to the current art market in teaching was answered by the professors with 50% yes and 50% no.

The ratio between compulsory tasks and free artistic work in the studio for the students should be 10% compulsory tasks to 90% freedom in the artistic working method. Here, however, personal development should always be taken into account in individual consultation with the students.

Any student can try anything in any of the professor's classes!

IV.3.3.c ABAROMA

ABAROMA does not offer any studio and masterclasses, so we have to refer to the artistic (or workshop) courses.

Below are listed the class good practices, according to the professors of artistic classes, to incorporate cultural traditions and contemporary art knowledge into studio work:

- Recommendation of literature
- Lectures in class also with guest artist
- Analysis of the documentation of art exhibitions and events
- visiting exhibitions and important historical monuments together
- organizing exhibitions with the class students

IV.3.3.d LMA

The AAL bases its curriculum on the notion that in-depth study in the student's chosen field can lead to an informed and unique artistic practice. Across the four main departments taking part in the EU4ART Alliance (Department of Drawing, Department of Painting, Department of Graphic Art, and Department of Sculpture), professors and lecturers seek to approach academic art education in an individualized and supportive manner.

At its core, the Academy offers its students the necessary knowledge and artistic skills to master their chosen specialty. At the Department of Drawing, students of all disciplines are taught to understand, analyze, and render complex forms, volumes, movements, and tonal relationships to represent the materiality of the visible world. Students at the Department of Sculpture are taught and exposed to different sculptural genres and traditions, technologies, and materials that encourage them to orient themselves in the field's current realm of technical and technological possibilities. Similarly, the Department of Graphic Art introduces students to various classical graphic art techniques (linocut, woodcut, lithography, screen-printing, etching, copper engraving, etc.) while at the same time motivating students to explore and develop their artistic languages. Furthermore, the Department of Painting encourages its students to carve out their artistic trajectories by offering courses that help develop different painting skills and techniques, individual style, visual language, and imaginative thinking. Students are encouraged to experiment in their creativity by attending classes organized by other Departments or exploring their interests by selecting lectures and workshops. Thus, through its academic and flexible approach, the AAL allows its students to develop their artistic expertise and language in a supportive study environment.

To foster the development of individual artistic thought, critical thinking, and the necessary skills, the Academy organizes its classes in small groups (5-12 students, however, some Departments have a slightly larger number of students in their workspaces). Undergraduate and graduate students do not usually attend the same classes. The only exceptions are workshops held by guest lecturers, attracting students from different academic years. Depending on the level of their study, students are required to possess a broad general knowledge of art history, fundamentals of artisanship (technical skills, color theory, understanding of tonal and linear perspective, etc.), interest in their chosen subject matter, and curiosity.

According to the year in which students are enrolled, professors and lecturers encourage in-depth study of techniques. Class discussions, individual consultations and discussions, guest lectures, interdisciplinary projects, and exhibition practice are all used to support the student on his or her journey. Compulsory assignments play an essential role at the beginning of studies but gradually decrease during the study.

For example, the Department of Painting organizes its undergraduate classes around specific assigned tasks that students are asked to work on individually. Weekly the professor attends the studios, evaluates student works, and engages in a group discussion with other students. A similar approach is used at the graduate level. Students are encouraged to establish their field of practice and define their creative tasks, thus further establishing their voice and independence as an artist.

Professors play a vital role in the education process of aspiring artists. At the AAL, they have to be practicing artists who can observe and motivate their students. Using his or her own experience and technical expertise, the professor can positively influence students' ideas and decisions, encouraging critical reflection and evaluation of their work. The main goal is to help students develop their skills in visual thinking (thinking through seeing), build their technical skills (artisanship), and provide a solid basis for students' artistic themes and fields of practice. The professor is seen as a helping hand, a navigator that offers support through effective communication, reflection, debate, and critique.

As the advent of digital technology has dramatically altered many processes, the Academy views digital technologies as valuable tools that can open new fields of inquiry. However, at its core, the four departments focus on developing traditional artistic techniques, competencies, and interests. While it is crucial for students to have basic skills in digital technology, as that can help in their creative expression and overall market competitiveness, the primary goal is to develop the core artistic skills that the use of digital technology can enhance.

IV.3.4. Theoretical courses

IV.3.4.a MKE

Theoretical education at the Hungarian University of Fine Arts

The Hungarian University of Fine Arts has traditionally emphasized a wide range of theoretical perspectives. The Department of Art History provides virtually all university students with a chronological interpretation of art history – during the entire period of studying. The lecturers of the Art Theory Department teach the subjects of Aesthetics and Art Theory, as well as Sociology and Psychology of Art – not only for the students who specialize in theory but also for the art students. In recent years, several of the previously predominantly compulsory theoretical subjects have become elective courses. Simultaneously, there has been an increasing urgency to rethink the system of theoretical education. The path leads in the direction that students can decide which theoretical fields are relevant to their artistic work and compile the teaching plan accordingly.

An essential step in the transformation is that the theoretical and practical education of students is increasingly intertwined: lecturers in the Department of Art History, for example, in recent years, have given joint lectures with masters of the Department of

Painting on modern and contemporary art. During the same period, the Art Theory Department students and faculty have organized several joint projects with art students based on current theories.

In addition to the chronological history of art and the history of architecture, aesthetics and art theory has played an essential role in the last decade, presenting aspects of contemporary art theory in 6 semesters dealing with the central notions of current art and art theoretical approaches. The theoretical lecture series also includes the presentation of co-fields that are decisive in contemporary art and theoretical approaches, such as cultural studies, cultural anthropology, postcolonial narratives, gender studies, sociology, political theory, media studies, institutional critique, curatorial theories, museum studies/exhibition history / curatorial positions. The course describes the most significant critical approaches and theoretical issues relevant to contemporary art, analyses the significance of the development of the museum and collections, the role and structure of the contemporary museum, its part in art historical canonization and cultural memory.

While art history remains a traditional foundation, the education of art theory increasingly provides space for critical reflection, debate, and research.

IV.3.4.b HfBK

The theory subjects offered at the HfBK enable students to acquire comprehensive knowledge of the scientific and theoretical context in which their artistic practice takes place.

Since the HfBK consists of two faculties and the theory subjects are accessible to students of both faculties, it is even possible for students of fine arts to attend lectures and seminars from the field of applied arts (restoration, stage and costume design, and art therapy) in addition to the offers in art history and aesthetics / philosophy by arrangement.

Due to the limited number of students at the HfBK Dresden, only two professors of art history and one professor of aesthetics / philosophy teach with a fixed teaching load at the HfBK. The offer is supplemented by changing lectures and seminars of the academic staff as well as invited guest lecturers.

The topics of the lectures and seminars vary from semester to semester, although basic art-historical and aesthetic-philosophical knowledge is offered regularly. Within a certain framework, each student can decide for him- or herself which theoretical fields are relevant to his or her artistic work at the relevant time, and compile his or her teaching plan accordingly. Naturally, however, there are specifications in the curriculum as to how many credit points are to be completed in the theory subjects as part of the basic and main studies. While lectures are primarily intended to impart knowledge, seminars and block seminars give students the opportunity to work on content themselves and to present it orally and in writing.

In this way, they impart key competencies that are also required by the EU: The ability to express oneself verbally and in writing is trained, the handling of examination situations and presentations is practiced, and strategies for scientific work are developed. In this way, fundamental structures are laid down for imparting to future artists the ability for lifelong learning. These classical forms of university teaching are supplemented by excursions, workshops and studio visits by the theory professors, in which they discuss the students' work and concepts with them. This ensures that the teaching of theoretical subject areas is directed both toward a broad body of knowledge common to all students, but also trains the individual's ability to engage in discourse.

IV.3.4.c ABAROMA

The system of the methodological research of the Academy of Fine Arts in Rome is based on the theoretical knowledge that the students develop during the Degree Programs. To get to know the historical context of the Italian and European art, the theoretical studies are essential. Students can touch with their hands the cultural heritage that is the base of our culture.

Thanks to this the Academy gives to the students the chance to know the future through the past: as a critical part of the higher art education, the theoretical knowledge together with the practical work give the possibility to the student to imagine, create and write the future of Art.

At the Academy of Fine Arts in Rome, the role of theoretical subjects is extremely important and forms the background for all artistic disciplines.

Some subjects are compulsory and others are freely chosen by the student, who can study in depth the aspects that best suit his/her specific artistic interests.

The historical-artistic subjects have always played a predominant role in the training, but over the years, the courses offer has been increasingly broadened with particular attention to the transformations of taste, contemporary artistic languages, the increasingly predominant role of technology, with particular attention to the implications of the evolution of the market, social logic and the complexity of contemporary life.

The theoretical courses have a duration of 45 or 60 hours and entitle to 6 or 8 credits.

The courses in Ancient, Medieval, Modern and Contemporary Art History cover the related chronological span; however, it must be remembered that the historical periodization in Italy differs from that of the Anglo-Saxon world. In particular, the History of modern art refers to the period from Late Gothic to Neoclassicism, while the History of contemporary art covers the period from Romanticism to the present day. Within these courses, the professor is free to develop a chronological or thematic program, with in-depth study of monographic themes, and the student can choose the course that suits him best.

Other courses linked to the history of art deal with theoretical or methodological aspects or go into greater depth on aspects relating to strictly contemporary artistic languages.

Some of the theoretical courses focus on the cultural heritage and museum issues, from exhibition design to conservation, from cataloguing to protection laws and regulations.

There are also philosophical and social science disciplines that provide students with tools for aesthetic orientation or for analysing anthropological transformations.

Other courses are devoted to the history of theatre literature and music.

All disciplines aim at developing not only historical competence but also a form of critical knowledge and a capacity for personal analysis.

The theoretical courses are often supplemented by visits to museums, monuments or exhibitions and the lessons often include talks by personalities from the world of art and culture.

It should also be remembered that all artistic courses also include a theoretical teaching component.

Below is a list of the theoretical disciplines:

Aesthetics

Art pedagogy and didactics

Communication and valorization of museum collections

Communication and valorisation of archival heritage

Cultural anthropology

Cultural heritage legislation

Didactics for museums and exhibition events

Didactics of artistic languages

Elements of iconography and iconology

Enhancement of the architectural and landscape heritage

History and methodology of art criticism

History of ancient art

History of contemporary art

History of cinema and video

History of design

History of drawing and graphic art

History of fashion

History of illustration and advertising
History of medieval art
History of modern art
History of music and musical theatre
History of performing arts
History of photography
History and theory of applied arts
History and theory of new media
History and theory of scenography
Information and digital communication legislation
Languages of contemporary art
Latest trends in the visual arts
Literature and philosophy of theatre
Methodology and theory of art history
Organization of publishing activities
Phenomenology of contemporary arts
Phenomenology of the media
Phenomenology of the sacred
Psychology of art
Theory of Perception and Psychology of Form

IV.3.4.d LMA

The Department of Humanities at the AAL provides theoretical courses to students of all specialties. The scope of the organized lectures is rather broad, as, for example, students can hear opinions on the political aspects of Antigone's Cry, the idea of art's end and contemporary post-conceptual art, the author's death and copyright, art history from a feminist standpoint, and numerous other topics. The Academy recognizes that these various aspects of (contemporary) life and culture contribute to the complex art network in which artists and researchers must establish themselves.

There are three groups of theoretical courses offered within each specialization – compulsory courses (A), restricted elective courses (B), and elective courses (C). Compulsory theory courses (A) are often aimed at introducing and providing students

with the basic knowledge in art history during undergraduate studies and introducing such disciplines as philosophy, management, and art education during the graduate studies phase. This is done to inform students regarding the main developments in these fields. Restricted elective theory courses (B) further explore these disciplines by offering courses that discuss various topics more in-depth and provide space for critical reflection, debate, and research. Finally, elective theory courses (C) offer the freedom to explore students' theoretical interests or learn new and exciting fields of inquiry that can advance students' practical work even further.

Examples of theoretical courses offered to **undergraduate students**:

History of Latvian Art

History of Western Art

History of Culture

Pedagogic Psychology

History of Philosophy

Psychology

Examples of theoretical courses offered to **graduate students**:

Art and Research

History of Western Aesthetics

Parallel Processes in Arts and Culture of the 20th/21st Century

Culture and Politics: Art and Theory in the 20th/21st Century

Art Theory Questions of the 20th Century

History of Contemporary Art in the 20th/21st Century Exhibitions

Art in Public Space in the 20th/21st Century

Minimalism and Conceptualism

Curatorial Studies

Art Pedagogy and Methodology

Current Issues in Art Education

Psychology of Creative Reception

Creative Entrepreneurship Lab

Project Management

Critical Design

Intellectual Property

Narratology

Aesthetics of Feminism

Masculinities: Cultural History of Western Manhood

The course list illustrates the Academy's focus on providing a theoretical foundation in the first phase (undergraduate studies) in the aspiring artists' education. During graduate studies, on the other hand, academic courses focus on expanding students' horizons and advance their knowledge on various complex philosophical and aesthetic issues. Thus, there is a visible synergy between practical and theoretical courses, helping students become more informed, well-rounded, and critical individuals and artists needed in the contemporary art world.

IV.3.5 Diploma

IV. 3.5.a MKE

Upon completion of their studies, students take a final examination for the master's degree, and in case of a successful exam, they obtain a degree in art. Graduate students must submit a diploma work and a thesis for the exam, which they prepare with ongoing consultation with the head of class during the academic year prior to graduation. The diploma work presentation and the thesis defence take place every year during May and June on different campuses and departments of the University. During this period, the different departments hold the thesis defences at different times, in different locations.

Graduation preparation, professor-student collaboration

Our EU4ART methodological research has shown that the vast majority of the professors expect the student to choose the research areas of their degree. Two-thirds of them provide full and the rest as much freedom as required by the student, during the creation of their diploma work.

Nearly half of the responding students believe that they have complete freedom in creating their diploma work; one-third say they have as much freedom as they wish to have. A quarter of respondents only partially feel during the process.

The opinion of the responding students is quite divided as to how flexibly the professors of their own department accept if they want to deviate from the traditional

medium of the department when implementing their diploma work. It is indeed a fact that departments have different approaches to the issue of freedom of media use.

The process of thesis defence

Students present the concept of their thesis in about ten minutes, the head of class comments on it, and then opens the discussion for the professors of the given department and the external committee member. Graduation exams last for about one to three days in each department, depending on the number of graduating students. After the examination committee presents the work of all the students of the given department, it evaluates (gives grades) the presented diploma works and thesis.

Members of the examination committee:

Faculty members of the department and an artist or art historian independent from the University. The invited committee member changes annually.

Evaluation criteria

Each member of the committee assesses the quality of the graduates' performance using their own evaluation criteria.

The Best of Diploma show

The Best of Diploma exhibition is held in July and August. It presents the diploma work of the few students from each department which were judged the best by the examination committee. The venue for the Best of Diploma exhibition is the University's representative exhibition hall, the Barcsay Hall. The exhibition is open to the public.

IV. 3.5.b HfBK

The diploma phase (2 semesters) is in the fifth year of regular study time. The student consults with his*her leading professor or other staff to prepare his diploma. After choosing a topic, usually with reference to his previous field of work and interest in the last semester, the student determines the volume of his/her artistic work and proceeds with the regular work in the studio and/or workshops.

The components of the diploma work are conception, realization, exhibition and personal presentation of an artistic work. Conception includes the theoretical reflection of the work's idea in relation to material and form of realization. In the realization and exhibition of artistic works (produced only for the diploma examination in the form of a series of works or a single work), the candidates demonstrate their artistic creativity and ability to reflect.

The student has 100% freedom in choosing the topic.

The examination procedure takes place within the installed Diploma exhibition, mostly in July. The 35-40 graduates present their Diploma in individual examinations (without audience). The examination consists of 30 min. explanation time for the student and a following discussion/questioning by the commission. The commission are three professors and one artistic assistant. The conditions for authorization prior to the diploma phase are fully accredited credit points through modules (Workshop certificates, theory certificates, professors' class certificates). One repetition of the examination is possible. The Evaluation criteria are the artistic work (4 rated Exhibition/Presentation) and theoretical context (1 rated) which is included in the examination interview. There is no extra theoretical written thesis needed.

IV. 3.5.c ABAROMA

At the end of the educational path, the student has to take the final dissertation, which consist in the realization of a paper attesting the acquisition of theories, methods, techniques and contents in line with the educational objectives of the Diploma Course and the aims of specific disciplines.

In order to take the final examination, the student has to: attend the respective degree program, pass all the exams and achieve the relative ECTS (180 ECTS for 1st level Academic diploma - 120 ECTS, for 2nd level Academic diploma), being up to date with the payments of Academic fees.

The final examination is always individual and takes place through the discussion, in front of a selection board composed of three professors chosen by the Director, of a paper that could be a theoretical thesis or a practical project.

The paper signed by the supervisor and any co-supervisor, has to be submitted in a digital format to the Academy's administrative office, within the deadline set by the Director. The supervisor is required to be (or to have been at the time of the assignment of the paper) a tenured professor of the Academy or a contract professor.

The student, in the development of the paper topic, has to follow the methodic-cultural pattern and the work plan (includes the revisions and updates) agreed with the supervisor and, if necessary, the co-supervisor.

The selection board assigns an overall mark of up to 10 points which will be added to the admission mark (obtained from the average evaluation of all exams). The honors thesis/project is proposed by the supervisor to the selection board.

The chairman of the selection board, for the final examination, is the Director or his delegate. Experts and researchers who do not work in the Academy can be invited to participate in the board's work.

The individual student has to declare which part of the research work is made by her/him. The final examination is earned with a minimum mark of 66/110.

The student, in order to be admitted to the final examination, has to submit the application by filling a form which can be downloaded from the Students section, inside the Academy's website, and then deliver it to the protocol office exclusively during the office hours and within deadlines set for each session.

The thesis/project work in digital format (PDF) has to be submitted to the protocol office 20 days before the first day of the Diploma examination session, on digital support (CD-ROM – DVD - USB drive).

The title of the thesis, the candidate's name and surname, the Academy course and the academic ID number has to be indicated on the digital support.

IV. 3.5.d LMA

To obtain their degree qualifications (Bachelor of Arts or Master of Arts), all students must prepare individual artworks that reflect their artistic capabilities and analytical skills acquired throughout their studies.

The final phase of the program encourages students to establish a theme for their diploma work. The subject choice is up to the student; however, every student is assigned to a professor (thesis supervisor) who guides the student throughout this creative process. By engaging in individual consultations and fulfilling an advisory function, the supervisor motivates the student to examine his or her work critically and further define his or her artistic path. Besides the physical artwork, the student must write a theoretical research paper that lays a solid foundation for the finished artwork.

The main components that play an essential role in the evaluation process of the final thesis project are the artwork itself, its exhibition, and research. The student's work is assessed based on its artistic quality, exhibition and presentation, and theoretical context. The diploma work is reviewed by the Evaluation Committee, consisting of professors from the student's particular faculty. During the evaluation process, the thesis supervisor gives his or her opinion about the student's work, but he or she is not directly involved in the evaluation itself.

IV.4. A Career in Arts

IV.4.1 The requirements of the art market vs the institution as a safe space for free experimentation

IV.4.1.a MKE

The Hungarian University of Fine Arts has a long tradition, and this is also reflected in the fact that many of its former students have become famous on an international level. However, it is closely connected with the issues of Hungarian history that in the 20th century, it was precisely those students who became successful later, who were expelled from the successive authoritarian political systems - from George Kepes to Zoltan Kemény to Dóra Maurer. The Hungarian University of Fine Arts has been one of the most important venues for autonomous art in Hungary for decades. Students studying here are free to experiment and acquire the skills to find their place in the international system of artistic contexts without emigrating for world fame. One of the essential goals of the university is to provide students with internationally recognized, deployable knowledge. This is why the institution participates in exchange programs, including the support program of the Ludwig Foundation in Aachen, which is realized in the form of a travel scholarship.

At the Hungarian University of Fine Arts, compliance with the requirements of the art market does not play a key role in education. At the same time, leaders of private galleries and private collectors are not unknown actors for the active students. This is due, among other things, to the fact that, as a result of changes that have taken place in the cultural, institutional system in recent years, the private sector has taken over several roles in contemporary art life – research, presentation, etc. –, which were previously primarily public tasks.

After graduating from university, art students often find themselves at crossroads: whether they want to choose the ever-shrinking non-profit art opportunities or try to prevail in the art market — often at the cost of compromises. As the Hungarian art scene boasts a relatively small art market, with only a handful of galleries on the horizon, students often have to pursue individual paths while working on their respective artistic practices simultaneously. Many are drawn to work in the film industry, teaching or other distinct areas to earn the necessary monetary funds to work in the studio or on their various artistic practices. In recent years, one of the surest options for continuing autonomous art experimentation in Hungary after graduating from the university was the Doctoral School of HUFA. The educational program here is aimed at both artists working in the non-profit sector and artists who are regularly present in the art market.

IV.4.1.b HfBK

The Art Academies are the gateway to the art market for many young artists; curators and collectors attentively follow scholarship holders and diploma exhibitions. However, the academy is also a safety bubble, where the right to work and experiment is not depending on economic success. Many pressures that await the student after graduation are suspended within the university. Multiple factors determine the degree of unpressured experimenting within the university – the climate within the class that is also cultured by the professor and his position on the art market, the competitiveness of the student and the proximity of the academy to the centre of the art market.

Dresden provides a rather carefree environment in this respect, despite close proximity to the cities of Berlin and Leipzig, which both have vivid and financially powerful connection to the international market. Many graduates use their time of study to develop their artistic work in this nurturing but unpressurized environment and then leave for the hotspots of Berlin or Leipzig after graduation.

Nevertheless, Dresden and plays on the top level of Germany's cultural life with the SKD (Saxonian Art Collection) with its many Museums and the Kulturstiftung des Freistaates Sachsen (Cultural Foundation of the Free State of Saxony). Dresden is well connected with all major cultural and art institutions in Saxony and so it is still an attractive city for graduated artist, although it cannot compete with Leipzig or Berlin in terms of collectors, galleries or art fairs.

The HfBK Dresden Career Service & Netzwerk kreativ & dresden|exists

A successful degree programme is not only measured by good grades and passing exams, but also by the extent to which students are able to successfully apply the knowledge they have acquired after graduation in order to secure a livelihood and a life's work. Especially in the artistic degree programmes, the majority of graduates will be freelancers and should define their own field of activity. This requires at least basic skills in business management, legal or tax issues, marketing, self-organisation and artistic discourse in the public sphere, which already takes place during the course of studies. Also testing one's own skills in non-university contexts and contact with political decision-makers and the region's cultural and creative industries should also be mentioned here.

For the purpose of strengthening these skills in graduates, the "Career Service" has been introduced at the HfBK Dresden in 2012. Initially financed with ESF funds, this service has been consolidated and successfully continued with the university's own funds since 2015. As a supplement to teaching, courses are offered for students and diploma candidates as well as for graduates, which aim to prepare students for a later freelance career, in particular in cooperation with professional associations and

interest groups. In addition, around 100 individual counselling sessions are held each year. Since 2013, there has also been a mentoring programme in which experienced artists pass on their knowledge and experience to students. Between 2015 and 2020, the HfBK Dresden also promoted cross-university and project-oriented networking among students and contacts in the creative industries of the region through the career service project NETZWERK KREATIV. Since 2020, the subject area of business start-ups has been further strengthened by the participation of the university's Career Service in the joint project dresden|exists.

There are advisory services on the following topics:

- Professional orientation
- career entry
- Freelancing
- setting up a business
- financing
- self-marketing

For a decade now, the Dresden University of Fine Arts has been working with the utmost intensity and in clear distinction to other art colleges not only to ensure successful studies, but also to support its graduates in a variety of ways in developing viable models of freelance work or setting up businesses. In the future, these efforts will be continued and intensified through the NETZWERK KREATIV and dresden|exists.

In addition to the functional evaluations that have accompanied the measures so far, a quality control that goes beyond the degree programme is to be introduced. It will record the extent to which the offers of the Career Service, the NETZWERK KREATIV and dresden|exists have actually led to the hoped-for improvements in the success of the degree programme in the sense mentioned above. To this end, alumni surveys related to the degree programmes are to be carried out, with a particular focus on career entry, the current professional situation and the assessment of the qualifications acquired for this purpose during the degree programme.

The career service is available to all students, master students and also alumni for students, master's students and alumni for support in the transition to freelance work or a career.

Scholarships/ Support System

At the HfBK, there are various opportunities for scholarships and support systems for alumni, master students and students, which are awarded by various sponsors from the region. In cooperation with the SKD, the city of Dresden, the state of Saxony and

the Federal Republic of Germany, various scholarships or grants are advertised and juried, e.g. the Hegenbarth Scholarship for master students and the Deutschlandstipendium (Germany scholarship) for regular students.

Network of graduates – Kunstknall

This Network is open for all alumni, professors and staff, has access for all museums, galleries and others institutions worldwide.

<https://kunstknall.de>

<https://www.instagram.com/kunstknalldresden/?hl=de>

IV.4.1.c ABAROMA

The teaching of art and the training approach in the Italian Academies of Fine Arts do not take into account the objective of entering the art market.

Each student is encouraged to develop his or her own personal research according to his or her own aptitudes, which the teacher should be able to identify and enhance: there is therefore plenty of room for technical, poetic and expressive experimentation. In essence, the Academy, as an educational institution, aims to bring out the individual value of artistic research, irrespective of any mercantile conditioning.

Apart from the presence of a complementary course entitled "Economics and the Art Market" in the curricula, there is no specific pathway in the schools of Painting, Sculpture and Art Graphics that can guide students into the world of the market. However, it should be borne in mind that many lecturers are also art critics, who can in some way act as intermediaries between young artists and gallery owners; moreover, the Academy of Fine Arts in Rome promotes periodic exhibitions of students to whom it tries to provide maximum visibility.

On the theoretical side, however, in recent years, specific training courses have been set up for curatorship, exhibition organization and the management of contemporary art heritage. The synergy of students from different disciplines resulted in interesting initiatives and exhibition opportunities.

It should also be noted that young people coming out of the Academies or with other training are no longer attracted by that system for which they were forced into a long apprenticeship in the hope of reaching a gallery that counts. In the last decade, in fact, the landscape has changed somewhat and galleries have lost their centrality. Having swept away the middle market, due to the global market crisis, and almost forgotten the middle generation, young people have radically changed their habits in order to survive or perhaps even just to exist. Few would now go to a gallery owner with their portfolio under their arm as they used to, in the hope of being accepted and having an exhibition.

Today, the young artist does not look for financiers or patrons. He develops projects through calls, residencies abroad, applications, prizes and scholarships, which are numerous if you just want to surf the Internet and represent the main way of making yourself known and appreciated, offering the possibility of realizing your work and being the first source of information for curators. In a logic of absolute delocalization: the Italian artist no longer exists, but there is only the (young) artist who travels, speaks languages, and builds relationships with his peers.

Young people are reinventing an alternative modus whose energy is reviving the asphyxiated art market in other ways: independent venues run by young people themselves, Instagram profiles, independent and self-managed events, with young artists and young independent curators.

It is precisely the skills and freedom of experimentation they have experienced and acquired at the Academy that are fundamental tools enabling them to promote themselves and succeed beyond the canonical and traditional circuits.

IV.4.1.d LMA

The AAL provides a safe space for students from all backgrounds to freely express their creative ideas, develop their critical thinking skills, and work closely with the leading experts in their chosen fields of specialty. The Academy has always been the cradle of Latvian art and culture, preparing numerous creative professionals highly appreciated in Latvia and abroad. The Academy helps these aspiring professionals to pursue their passions by offering studies in state-funded places, which means that students do not have to pay tuition fees. Moreover, several monthly scholarships are also provided to students who have obtained excellent study results or experience financial hardships.

To further promote the development of the creative industries and their potential in Latvia, the main goal of the AAL is to provide a high quality, globally competitive education to the gifted young talents in the fields of art, design, and theory of art. This is done through the individualized contact established between students and professors and the study exchange opportunities offered during their studies. Academy also enjoys many other professional connections in Latvia and abroad and long-standing partnerships with leading international art schools worldwide. The AAL is a member of several international organizations: ELIA (European League of Institutes of Arts), PARADOX (Subnetwork of ELIA), NORDPLUS (Program of the Nordic Council of Ministers), CIRRUS (Nordic-Baltic Network of Art and Design Education), KUNO (Network of Nordic-Baltic Fine Art Academies), CUMULUS (International Association of Universities and Colleges of Art, Design, and Media), and, of course, EU4ART (Alliance for Common Fine Arts Curriculum). International competitiveness is facilitated by the participation in exchange programs such as KUNO, CIRRUS, European and International ERASMUS+, which has established a

close network of cooperation with many of the leading art and design universities in Europe as well as successful collaboration with art and design universities outside of Europe.

As professors and lecturers are established artists in their fields of expertise, their knowledge enables them to combine academic teaching of fine arts subjects with their observations of the contemporary art world. While the art market demands should not play a direct role in the study process, these trends should not be ignored, as it is important for artists to always stay up-to-date with the current developments. With this in mind, students are prepared as creative professionals who are aware of the tendencies in the art market and taught to interact with the challenges it creates creatively.

The AAL continues to seek ways to improve its support system for its recent graduates. The Academy offers five separate scholarships of 200 EUR, which are offered to the best graduate from each faculty. Students from the Department of Painting and the Department of Graphic Art are eligible for *The Grant of Vilhelms Purvītis* offered by the Faculty of Visual Arts, while students at the Department of Sculpture are eligible for *The Grant of Kārlis Zāle* offered by the Faculty of Visual Plastic Arts. After finishing their studies, the alumni continue participating in joint projects, providing advice, and exchanging ideas with the current students. The alumni are also often invited to the Academy as guest lecturers and welcomed to take part in the exhibitions organized by the institution.

IV.4.2 Art and Society

IV.4.2.a MKE

The different departments at the university offer a wide range of career opportunities. The local and international job opportunities that the painters, sculptors, graphic artists, graphic designers, restaurateurs, curators, art educators, scenographers and intermedia artists can pursue vary to a great extent. This depends on the institutional framework of the given field.

It is essential to discuss the Hungarian and international institutional systems and contexts, among which the students might find themselves after finishing university. Although students have a low number of hours, they can get acquainted with the institutional framework of art, their mission, function, programs and projects, and the institutional framework as a platform where transactions take place. Students gain insight through various references and case studies into what these exact transactions are - from beginner, through emerging, to established-level references. Students learn about expenditures and revenues, grant administration, financial administration, production management, complex project management, communication (press and

PR), career management. These subjects are designed to help students in navigating the art scene efficiently and professionally.

An essential element in the art education of HUFA is that students organize projects and exhibitions already during their university years. The institution's Exhibition Committee annually invites applications for the university's internal exhibition spaces, above all for student organizations and various groups. In recent years, art students have been involved in increasing joint projects with curators of the Art Theory Department.

IV.4.2.b HfBK

Approximately 35-50 graduates leave the HfBK Dresden every year. After passing their diploma exams, alumni have various options or extended fields of activity; some take up further studies (e.g. art education), attend the postgraduate course in Art Therapy directly at the HfBK or apply to become a "Meisterschüler" (master student) in fine arts.

In the Free State of Saxony in recent years, free artists were hired to teach art in public schools due to a shortage in trained pedagogues, which is an attractive opportunity for many HfBK alumni after a short included training in teaching methods.

PhD in Fine Arts have only been introduced at two art academies in Germany (Bauhaus University Weimar and Academy of Fine Arts Hamburg). The PhD is not as recognized or common in Germany as in the Eastern or Anglo-Saxonian institutions.

Teaching formats open to the public

Rather, the HfBK strives to introduce its cultural and educational opportunities into other areas of life. Thus, on one hand, there is a program for artistically gifted young people named "D-ART", which offers access to artistic practice and its discourses already in the phase of school education. For adult citizens, the HfBK offers the possibility of artistic practice through the "evening academy" and, within the framework of guest lectureships, access to scientific-theoretical teaching. Exhibitions and open house days also make the HfBK accessible to the public as a place of teaching and learning.

Postgraduate course in Art Therapy at HfBK Dresden

The four-semester postgraduate programme KunstTherapie (Art Therapy), which is supervised by a professor and a staff member, admits new students every two years. Currently, 16 students (WS2020) are enrolled. In addition, there are two doctoral students.

The postgraduate programme provides graduates of various artistic courses of study with a scientific qualification in the field of art therapy, in which they can build on their artistic qualifications, expand and make them fruitful for the therapeutic field of application.

The well-founded teaching at the HfBK Dresden, conducted by experienced art therapy academics and practitioners, conveys a variety of art therapy approaches at a high level and explicitly relates these to the students' artistic expertise. The professional success of previous graduates of the Art Therapy programme confirms the orientation, the teaching format and the content of the curriculum in their practice to date.

Since the beginning of the winter semester 2020, Art Therapy students have additionally been researching an overarching research topic ("Art Therapy in Physical Absence") throughout their studies. The discursive teaching format interweaves previous qualifications, newly acquired competences and knowledge with an art- and body-based perspective on art therapy research and practice. Discourse and action orientation also allow students to incorporate current concepts of art into the therapeutic field and to locate themselves in art therapy.

In this way, the learning architecture contributes to the students' scientific self-understanding in the still young research field of art therapy. The study programme KunstTherapie 2020 has already participated in events of the international cooperation project EU4ART, and from 2021 will take part in its supplementary EU-funded project on artistic research.

In doing so, the field of Art Therapy will be opened up to general art practice, philosophy and cognitive sciences.

In addition to the above-mentioned research topics, professional entry is prepared with seminars on professional policy, which teach, among other things, about the conditions of the field of work in art therapy. In addition, an annual alumni meeting is held to prepare and improve the networking of students, graduates and practitioners.

The targeted development and expansion of cooperation and networks, which has been advanced since the foundation of the postgraduate programme in Art Therapy, contributes to the recognition and appreciation of Art Therapy graduates.

Despite the extremely limited human and material resources on the one hand, and the complex requirements of the course contents to be taught, which link different art therapy application forms, art and therapy-related sciences (including psychology, art history, philosophy, sociology) and methodologies on the other, cooperation and exchange with practice partners remain a quality-assuring strategy.

IV.4.2.c ABAROMA

“All art markets go in cycles”. This is how Donald Thompson concludes his analysis of the contemporary art market in his famous and brilliant book *The \$12 Million Stuffed Shark*.

We can only agree with the observation that the purchase of contemporary art works responds predominantly, at least as far as big names and big figures are concerned, to a logic of economic investment. Basically, the focus is on works that are secure in terms of value, regardless of a specific qualitative appreciation: works, in short, as a "brand".

What only responds to a current trend, perhaps not supported by objective artistic quality, risks becoming a bad investment. Despite the persistent idea of considering contemporary art as a safe haven, we have witnessed in recent years significant fluctuations in the works and currents of art considered as safe investments. For example, the Impressionists experienced a record high valuation in the 1980s, which deflated dramatically in the following decade with many works remaining unsold at auctions.

The contemporary art market is essentially driven into a sort of vicious circle by a few big names, such as Gerard Richter, Jeff Koons, Damien Hirst, Maurizio Cattelan, as well as some Chinese artists of dubious quality, especially since most of the latter seem to be reproducing decidedly traditional models. This mechanism strongly undermines the insertion of young artists into a commercial circuit. What is noticeable at the moment is the absence of risk and of betting on artists who do not meet established commercial criteria but young artists are nowadays founding new ways to promote themselves and to succeed.

There are also many contemporary art fairs, both in Italy and abroad, which attract numerous visitors. From autumn to spring, art fairs turn into festivals, just like cultural events in the streets, full of exhibitions, talks, events and performances that also allow young artists to show their works and make themselves known beyond the traditional circuits. Of course, the price range is not particularly high, but there is still the opportunity to see the work of young artists.

There is undoubtedly a disconnect between the contemporary art market and society, also in view of the fact that the contemporary art world, in general, has attracted a wider public more as a phenomenon of frivolous visibility than of genuine critical understanding. Perhaps the most significant disconnect, however, is between the art market and art history, often because economic and artistic value do not correspond. Unlike in the Anglo-Saxon world, where there is a close dialogue between institutions, the market (auction houses and galleries) and collectors, in Italy culturally relevant artists are often not sufficiently valued and supported. More often are foreign investors who discover them and launch them on the international scene.

IV.4.2.d LMA

While graduates of the AAL are expected to work as visual artists, the current job market demands are also taken into account. By offering courses in art pedagogy and project management, students are encouraged to apply their artistic skills in education, entrepreneurship, and design. The Academy also recognizes the importance of promoting the international competitiveness of its students; therefore, it provides a variety of exchange and internationalization experiences within the European higher education area.

From the beginning of their studies, future artists, designers, and art historians are encouraged to organize various creative events and create important cultural and art projects in Latvia and abroad. Since one of the main priorities of the AAL is to be both accessible to the public and open to new experiments, the landmark events organized by the AAL further inspire the creative output of students. These experiences develop students' teamwork, collaboration, communication, and leadership skills – qualities that are required to succeed in today's job market.

The AAL maintains art gallery spaces at two locations in Riga (Riharda Vagnera St 3 and Kalpaka Blvd 13). They showcase the creativity and talent of students, alumni, and faculty from a range of artistic disciplines. New exhibitions are installed monthly. All programming exemplifies the students' commitment to sustainability, social justice, community building, and academic discovery while enhancing the creative community's role in Latvian culture. Both art gallery spaces are dedicated primarily to student and faculty-produced projects, offering space to connect with peers and develop valuable presentation, curation, and marketing skills in preparation for their professional futures. All interested visitors are welcome to stop by to view some of the Academy's best work – all public events and exhibitions are free and open to all.

IV.4.3 The consequences of art education in the context of the key competencies of the European Union

IV.4.3.a MKE

From the eight key competencies as defined by the EU, the main focus lies on the following five competencies:

(4) Digital competence:

Through its Department of Intermedia, which was established immediately after the change of regime, the Hungarian University of Fine Arts became an essential player in the international media art scene in the 1990s. Digital technologies have since been dominant in university education – today, not only in the teaching of Intermedia but also in the teachings of the Department of Anatomy and the Department of Graphics.

In recent years, many of the students have stepped out of the classical framework during their school years and experimented with the latest digital procedures in their diploma work. Unfortunately, the technical equipment of the university did not keep pace with these new tendencies; thus, there is a significant lag in this area.

(5) Learning to learn:

While its system might seem somewhat restricted compared to Western European institutions, the university offers ample room for artistic experimentation. Masters who teach in the painting department rarely tie the hands of their students in the choice of material or genre. Thus, in the third year, it is often the case that almost half of the painting students experiment with different photographic or video techniques. Paradoxically, due to working with one master for several years, the students become increasingly independent and rely less and less on the direct advice of masters in the upper grades.

(6) Social and civic competencies:

Relatively few university students are directly interested in social problems in Hungary. These issues are given a more prominent role in art theoretical education. At the same time, art students engaged in social activity regularly participate in exhibitions dealing with Hungarian or global social issues in independent locations – in several cases working together with students of the Art Theory Department.

(7) Sense of initiative and entrepreneurship:

The students have to start building their careers by learning about the mechanisms and processes of the real-life institutional framework of art. At the same time, this process is complicated because – mainly due to the rapid transformation of the Hungarian institutional system – it is difficult to find solid points in the system that one can rely on after finishing the university.

(8) Cultural awareness and expression:

The HUFA today can rely primarily on its traditions in this regard. In the shrinking field of contemporary art in Hungary, it is a particular challenge for students and faculty alike to decide how they want to participate in cultural and cultural policy debates.

IV.4.3.b HfBK

From the eight key competences for lifelong learning identified by the EU, we want to contextualize higher education of fine arts at the HfBK Dresden in regard to the five competences most relevant as stated in I.1.a

4) Digital Competence

The Corona pandemic has increased digitalization in the Academy as much as everywhere. Before, the Academy emphasized the meaning of manual work experience and the study of material as a contrast to the digitalized normality. Nevertheless, great effort is made to provide students with latest technology for those who are interested in working with new media. There is a professors' class dedicated to media art, which not only provides expertise and discourse in the field of new media, but also technical infrastructure. The students in both faculties can lend technical equipment from VR glasses to audio-equipment and professional video cameras according to their needs and free of charge. Instructions are offered by the technical workshop leaders, both individually and in courses. Computer rooms can be accessed at all opening times and software to edit and work with new media material is provided to the students for free.

(5) Learning to learn

Concluding from the method of teaching in the classes, the most possible amount of freedom and independent choice of material, method and topic of work is the highest value of art education. Fine arts is considered a self-reliant study in Dresden and thus the ability to learn and self-reflect, skilling oneself with self-imposed discipline and following ones object of research out of intrinsic motivation is the overall priority in the academy. The student is expected to become increasingly independent in the working process throughout the studies and less and less reliant on the tutoring provided by the university. Workshop leaders, instructors, theorists and professors are, in the end, assistants who accompany the student in his unforeseeable path to an innovative and singular artistic position that renews and recontextualizes the art of former generations. In conclusion, the Art Academy is an example of a public institution where the key competence of "learning to learn" is absolutely integral. It is the academy's core feature, which needs constant protection from economization and optimization in terms of cost efficiency and counterproductive regulation.

(6) Social and civic competences

Artists in the common understanding of the Western world are catalysts of change and progressive thinking beyond established structures. Although the relationship between the artist and social matters is highly individual and fluctuating, students are encouraged to consciously confront the challenges of their time and local society. In Dresden, this debate is partly that of global interest like climate change, post-colonialism, racism and migration but also very much determined by the history of the

former GDR and the cultural upheaval following its decline. The art academy in its representative situation in the heart of the city has repeatedly been part of public debates on contemporary art and its political or unpolitical inclination. Students are encouraged to form their opinion by engaging actively in public and internal discourse. Also, as the city of Dresden, the state of Saxony as well as all of Germany faces a growing right-wing movement that openly challenges certain aspects of the common understanding of Fine Arts, it is nearly impossible to not include students of art in the democratic process of negotiating these issues.

(7) Sense of initiative and entrepreneurship

As described in chapter 4.a, art market and society, the HfBK acknowledges the fragile future perspective artists face after graduation. It takes responsibility for that by offering a variety of courses to prepare them for self-employment and entrepreneurship. The career of a free artist needs great self-motivation, endurance and self-management. From the very first day, students of fine arts are trained to become self-employed individualists who pursue their ideas with utmost effort. This is not only a contribution to the art market and wider creative industry but to other fields of economy, as many graduates change career path at some stage or cooperate with other sectors of society who benefit from their thorough training at the academy. Thus, the sense of creativity, courage and free thinking established within the art academy influences the greater public and various areas of working life.

(8) Cultural awareness and expression

Within the setting of the rich cultural life of Dresden, the Art Academy is the heart of ongoing art production by living artists in the region; in the midst of museums known around the world, there are the art students that produce art works instead of preserving them.

The Academy is a main contributor to cultural debate and discourse in Dresden and the Free State of Saxony. Cultural awareness and expression form the very heart of education in Fine Arts, so every student of the Academy embodies this key competence and next to the ability to learn, it is the core task of the academy.

IV.4.3.c ABAROMA

The new educational approaches in the Universities of Art and in the Academies of Fine Arts concern the professions connected with the art system and not necessarily the craft of the visual artist. Therefore, if the Institutions of Advanced Artistic Training had the task of training artists like painters, sculptors and scenographers, today the situation appears to be more open to a series of educational “experiments” aimed at consolidating the training of professions related to art and, in particular, to the contemporary art system or to the wider field of “creative professions”.

In this sense, today the Institutions of Advanced Artistic Training represent an interesting area of experimentation that start from the tradition of study courses in Visual Arts. They have opened the doors to new paths aimed at identifying and forming new figures like operators for the teaching of art in museums, curators of events and contemporary art exhibitions, operators in the field of audiovisual production, multimedia artists, art therapy operators, curators of non-museum art collections, graphic designers, communication operators in the field of design and fashion. The art system today provides a series of transversal professionalism to the world of art, economics and marketing. The curator of events or the 'manager' of culture must be able to manage complex processes and possess multidisciplinary skills.

EU4ART will face in the course of methodological debates, seminars and symposia, the study and integration of its future common paths also carefully evaluating the market demand and the possibility of adapting one's training offer to new and more flexible professional skills while starting from a pilot project for the realization of a shared curriculum in visual arts.

The “Differences” project that EU4ART presented in June 2020, welcomed and financed by the European Commission with Horizon 2020 funds, provides for the study of training courses dedicated not only to the completion of the students' skills, but, above all, to the identification of a new user. The Institutions of Higher Artistic Education will be places where managers and economists will also be able to acquire skills for the management of cultural heritage, integrating their basic training with the disciplines of art and art history.

The criticalities that have emerged in the last twenty years due to the inclusion of managerial figures from different training fields than the visual arts (economists, bank foundations managers, entertainment managers, etc.) in the direction of major events, museums or artistic foundations, highlighted the need to provide for the creation of new and more complete professional figures.

The challenge that the Institutions of Higher Artistic Education are called to take up is to integrate the heritage of skills linked to tradition with the analysis and the organization of different study paths, in line with the rapid evolution of external demand, favoring the insertion into the world of work not strictly connected to the world of visual arts for their students, not just artists.

An important part of the debate that will take place during the activities of EU4ART and “Differences” will be dedicated therefore to the preventive analysis of the current situation of the art system, to the identification of the development areas of the system and of the new professional figures necessary for renewed forms of creativity. An important part of the preventive analysis course will be dedicated to those sectors other than the visual arts, to the areas of development of new possible professional figures and to the importance of developing a training course also in these sectors.

The Academy of Fine Arts in Rome will be able to develop a path aimed at enhancing the specificities and skills related to the "Made in Italy" in new areas open to greater opportunities for integration into the world of work.

IV.4.3.d LMA

The objectives of education in general and the arts education, in particular, are inextricably linked to the fundamentals of human development. Since the overall strategy of the AAL is focused on developing internationally oriented higher education programs in art, design, and science, the institution maintains a high level of international cooperation that fosters the implementation of the key competencies of the European Union.

As previously defined within the EU4ART Alliance project, the main focus lies on five competencies that are the most relevant for higher education institutions offering training in creative fields –

(4) Digital competence:

Over the years, the Academy has invested in digital technologies and tools to enhance the learning process of its students. Particularly at the Faculty of Audio-Visual Media Art, students have access to software and various digital tools that enable them to work on complex new media projects. Furthermore, due to the current situation, the Academy has taken steps to digitize teaching processes by upgrading its information technology systems and training academic staff in its usage.

(5) Learning to learn:

The AAL provides a safe space for its students to express their ideas and learn in an environment that encourages improvement and growth. Professors and lecturers are there to provide the necessary direction; however, at the same time, students have enough freedom and independence to carve out their own paths.

(6) Social and civic competencies:

During their time at the Academy, students participate in various exhibitions and projects that aim to shed light on the issues prevalent in society. Early on, students recognize the power of art and its ability to challenge, influence, and inspire its audiences.

(7) Sense of initiative and entrepreneurship:

Students are offered the opportunity to take courses in project management and creative entrepreneurship during their time at the Academy to recognize the possibilities to blend fine arts education with business and entrepreneurship after graduation.

(8) Cultural awareness and expression:

As the leading fine arts education institution, the AAL recognizes its social and cultural importance. The Academy prepares its students to succeed in the cultural sector both in Latvia and abroad, and its rich history has shown its ability to achieve that.

IV.5 List of attached documents

[The relevant files can be found under this weblink.](#)

It provides the following documents:

For MKE

polírozás.mp4

nyomtatás_1.mp4

nyomtatás_2.mp4

aszfaltos nyomtatóalap.mp4

lito_festékezés és nyomtatás (szöveg nélkül)

szita bemutatás.mkv

házilagosa mélynyomás maratás_hang nélkül.mp4

Aquatinta tesztek_1.mp4

Alulemez_előkészítése_polírozás hoz.mp4

Aquatinta tesztek_2_nyomtatás_ver3_io.mp4

MAH00446_vizebázisú_végere dmények.mp4

MAH00445_vizebázisú_cellhidegtü próba 3.mp4

MAH00444_vizebázisú_cellhidegtü próba 2.mp4

MAH00441-443_vizebázisú_cellhidegtü próba 1.mp4

rézkarc lemez alapozás (2).mp4

rézkarc lemez alapozás (1).mp4

fametszet_festékezés.mp4

fametszet_nyomtatás_3.mp4

fametszet_nyomtatás_2.mp4

fametszet_nyomtatás_1.mp4

fametszet_technika.mp4

For HfBK

Tutorial_Kopf_FULL.mp4

Tutorial_Skelett_FULL.mp4

Tutorial_Studiofotografie_FULL.mp4

Tutorial_Schwein_FULL.mp4

Tutorial_Schulbuchheftung_FULL.mp4

Tutorial_Japanische_Bindung_FULL.mp4

Tutorial_Koptische_Bindung_FULL.mp4

For ABAROMA

Ajossa-papertechnology.mp4

Scolamiero_pigmento.mp4

Video presentazione serigrafia 2020.mp4

Prof. Piloni- Tecniche Calcografiche Sperimentali.mp4

For LMA

<https://www.youtube.com/watch?v=WILJ4wGmmB0>