

# 8. Study summarising the experiences of pilot mobility

**EU4ART Alliance WP2-WG2**  
Strengthening Mobility Working Group



## CONTRIBUTORS

EU4ART Alliance WP2-WG2 – Strengthening Mobility Working Group

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## Introduction

The main aim of this document is to summarise the experiences of pilot mobility, their analysis, compilation of best practices, drafting recommendation and drafting proposals for improvement.

WP2-WG2 activity plan documents, such as: a comprehensive study on mobility, an action plan on mobilisation activities, mobilisation procedures, a mentoring system development plan and information materials in English were developed in the first half of the project.

In the second half of the project in line with the activity plans the aim was to implement mobility and set up a functioning mentoring system. The selection of participants in pilot mobility and collaboration of mentors in the implementation of pilot mobility in the 5th half year of the project.

In the original plan was the collaboration of all partners were focused on Erasmus exchanges of a smaller number of students, some student exhibitions, residencies in workshops and exchanging staff. In the official application document, the EU4ART project goals were to create more possibility and various way to strengthen cooperation via common workgroups and tools in the field of

- common curriculum;
- mentor system;
- methodological renewal of training courses;
- common exhibitions;
- conferences;
- art language research;
- art language courses;
- student, staff and teacher mobility;
- common art publications;
- common website ([www.eu4art.eu](http://www.eu4art.eu)).

The surveying the available teaching options at all partner institutions have done. New teaching formats were tried out, such as team online teaching (teachers from several partner institutions held online lecture together). Lecturers visited the other art academies as part of short physical mobility programmes to provide short lectures there both for students and for another lecturer. They visited local workshops and discussed about teaching methodology.

The alliance members put together a well-substantiated overview of the options on offer in the art workshops. The WP3 group edited documents about it.

Despite the virus situation increased student mobility and the mobility of teachers and administrators, bringing qualitative improvements to teaching by networking existing resources both in the field of practical skills and theory.

Students on mobility have gained a wealth of professional experience through short and long-term mobility. Art practices in art workshops and studios incorporated

an investigation of material, form and plastic/visual possibilities and involved the connection of these visual solutions to ideas, issues, theoretical problems, art history or considerations. Professional excursions such as the Documenta in Kassel and the Venice Biennale also contributed greatly to the professional development of the students.

The alliance of four partners further aims was to explore, define and strengthen specific local qualities and to conduct an exchange around teaching and practice. With tutor mobilities and joint online presentations and conferences, there were plenty of opportunities to exchange professional experiences and to explore joint collaborations. In parallel with academic approaches, where European networks seek to harmonise teaching methods or curriculum, this alliance also focused learning together through difference.

The two-week mobility programmes in the workshops on art techniques enabled practical research into processes, materials, tools, spaces, presentations and cultural heritage. The different methods were made this relation between art technique practice and reflexive processes more fruitful. The alliance of four partners therefore aimed to explore, define, and strengthen specific local qualities and conducted an exchange around teaching and practice. Another aspect was the quest and sharing for evaluation methods that are appropriate for art. Quantitative criteria borrowed from universities are unsuited to evaluate artistic processes.

In the EU4ART project's group 4 is "Fine Arts and language" Work Package the group promoted learning foreign languages, carried out research in the field of art languages to understand the terminology as it is used in practice, and trained our teachers and staff. Mobility and language learning mutually reinforced one another knowledge of a language increases interested towards foreign studies furthermore the foreign studies improved language skills.

The alliance aim was to achieve one harmonised curriculum for painters, one for sculptors and one for graphic artists. The students needed help to unfold their opportunities; therefore, we created a mentoring system to support effective mobility. A mentor system was developed to enable students to manage their mobilities easier within the alliance.

## **Summary about the implemented mentoring system in EU4ART**

The EU4ART Alliance has developed its common mentoring system based on the survey of the local mentoring systems. It has defined the concepts, tasks, roles, and responsibilities within the mentoring system documents produced in the first half of the project. These documents have been developed for a long-term system beyond the pilot period. The three years of the pilot period were an opportunity to lay the foundations for joint development and to assess experience.

This document contains a summary of the experiences of the coordinators involved in the organisation of mobility in the alliance and the method of implementation of the mentoring system in the pilot period.

One of the main objectives was to create a basically unified cross-border mentoring network among the members of the alliance. This has been partly achieved. The mentoring conferences provided an opportunity to exchange experiences and get to know each other. We have laid the foundations for a long-term mentor system within the EU4ART alliance.

Real work was possible in the second half of the project. During this period, we gained a lot of experience. Students need help to get to know and use the opportunities at their disposal; therefore, we created a mentoring system. An important aspect when designing the mentoring programme was that mentors be able to give the right help to mentees. They were assisted in this by the related training documentation, which is part of the Elaborated Mentor System document. This includes effectively supporting of mobility and facilitating orientation in the academic and local cultural environment.

The developed documents provided a common framework for the structuring of the mentor system; however, the selection of mentors was regulated by each institution individually. The EU4ART Mentoring Programme encouraged students to take an active part in building community between universities and to responsibly help their fellow students involved in physical mobility.

This document summarises the partner institutions' reports on the mentoring and mobility system. It also includes the results of the updated student questionnaire compiled by the students at the University of Rome.

Mentoring systems were in place at different levels in EU4ART partner institutions before the pilot period. In the first half of the project, the elements for the design of the mentoring system were clarified, but the implementation did not always follow the mentoring manual. One reason for this is that the documents developed were designed for a larger and more complex pilot period of long-term cooperation. On the other hand, physical mobility could start in the second half of the project, so it was only in the last year that real usable experience could be gathered. The coordination of these systems will take more time. In order to unify our systems, we need to further converge the different implementations. A possible continuation of the project will aim at developing a common system that takes into account the constraints of each institution. The experience gained in the second half of the project can be taken forward if the project is continued.

Rome has done an excellent job in developing the mentoring scheme during the pilot period. It is true that Rome did not previously have a well-developed mentoring system. It was operational from the academic year 2021-22. For the one-

year period, one mentor per mentoring group was assigned, which proved to be very effective.

The chapter, written by the mentor coordinator in Rome, summarises the work done during the pilot period in Rome, how the local mentoring system was developed and how the local student activity was. They also developed the online mentoring questionnaire and organised the two mentoring symposia. This laid the foundations for the mentoring network. The conferences provided an opportunity to discuss good practices and share suggestions for improvement and experience, as well as to discuss the advantages and disadvantages of the network's activities so far.

As a general experience, some tasks were not equally distributed between the institutions and the working groups. At the start of the project, it was not clear exactly which tasks belonged to whom. In some partners, one person was part of two WP groups. As regards the coordination of mobility, there were some where both short- and long-term mobility was coordinated by EU4ART staff and others where this was shared with the local external relations office. The fact that the organisational and division of labour varied from one institution to another caused problems from a communication point of view. This is an area where the project needs to improve in the long term.

In the report of the Riga coordinator describes the tasks she has carried out in the project and also outlines the problems encountered. The organisation of the mobilities was hampered by tight deadlines, which increased the possibility of errors. Physical mobility was not possible in the first half of the project. Most of the problems emerged during the practical implementation. The second half of the project, which is an extremely short period of time, was left to catch up on the physical mobility backlog. The report refers to the problem of administrative differences, which also made joint work difficult. Proposals for joint data collection were made in the first half of the project, but common agreement could not be reached everywhere. There were areas where everyone insisted on their own system. The development and technical/IT implementation of a common administration system takes more time. In the long term, a lot of experience has been gained in international teamwork, but harmonisation of data collection is a very important issue. The documents extracted from different systems made it very difficult to combine the data and extract statistics at the end of the project.

## **EU4ART Mentoring System implemented in LMA Riga**

*Mobility Coordinator: Paula Salmina*

As a EU4ART mobility coordinator I started working at the beginning of 2022. At first it was a bit challenging since I had to take over all the tasks without any guidance from the previous coordinator. My main tasks were to help long term students both incoming and outgoing with their learning agreements, grades as well as grant agreements and any other questions they might have. For short mobilities, my main tasks were to gather information about the upcoming mobilities, send out the information to department assistants, make grant agreements and much more. On daily basis, I am communicating with students if they have any questions or issues that needs to be solved, I am participating in Zoom meetings together with other EU4ART coordinators from partner universities, working with local educational management systems, collecting and storing data and helping other colleagues with whatever they might need help with. Overall, I see this as a good experience working in international team. It also allows me to practice my English. There have been some flaws in communication. It would be great to have an overview of mobilities both past and upcoming, so everything can be planned ahead and run smoothly. There is no common way how data is being collected through out partner academies. Every institution does it in its own way, which makes it hard when it comes to creating collective documents. It would be much more sufficient if there would be guidelines how data is being collected. The use of EU4ART document forms also should be clarified. It would be really great to have Word templets for each form like Letter of Confirmation or Transcript of Records.

## **EU4ART Mentoring System implemented in ABA Roma**

*Mentors Coordinator: Angelica Speroni*

A new Mentoring System has been implemented in Rome to support specifically EU4ART Mobility programmes. The system has been structured as it follows: one Mentors coordinator and a variable number of Mentors as it is based on a one-to-one relationship between Mentees and Mentors, meaning respectively the incoming EU4ART students and the students of the receiving institution. The Mentors are students selected by the hosting institution whose main purpose is to help the incoming long-mobility students (Mentees) during the transition to their new academic life in a new city. The new system has started running since the academic year 2021-2022. During this year, two calls were made, and two groups of Mentors were selected before the incoming students arrived.

At the beginning of each semester a Welcome Event for the international incoming students has been planned by the Mentors, with group activities in the surroundings of the Academy and a guided visit of a museum, a perfect opportunity for Mentors and Mentees to meet face to face and break the ice.



This system has been tested in Rome during the first semester and proposed to the others EU4ART partners. In order to share best practices and to discuss collectively how to improve it two symposia, open to the public, were also organised during this year's activities. Both were proposed and coordinated by the Rome Mentors group but in collaboration with the other partner institutions.

- Mentoring System Symposium: Creating and coordinating real connections - (online) March 7th 2022
- Mentoring System Symposium: Real Experiences Round-Up - (Museo di Palazzo Grimani, Venice)

During the first one, the Mentors presented to the audience the EU4ART Mentoring System, a network we had then just started to structure. Mentors coordinators and Mentors talked about what our Mentoring System already featured, the different ideas implemented by the partner universities, and what could have been improved in the future, reaching out to and scheduling interventions by current and former Mentors and Mentees. The meeting was very well attended, the full recording can be viewed on the EU4ART website:

<https://eu4art.eu/event/eu4art-mentoring-system-creating-and-coordinating-real-connections/#/>

The second symposium was planned during the short mobility that took place in city of Venice “An immersion in the Milk of Dreams” (19-24 September), where the EU4ART Mentors met together once again to discuss their experiences about collaborating on the project.

After a brief refresh about the basics of the Mentoring System and its most relevant outcomes, they moved on to analysing the data collected through an online survey. Current and former students were in fact asked to submit their feedback regarding their involvement as Mentors, answering questions about their role, their relationship with their Mentee/s, the issues that may have come up, and finally about any suggestions they might have wanted to share.

All this information was the input needed for the resulting round table, where a real conversation among the participating Mentors could start, fuelled by the sharing of anecdotes and experiences, debating pros and cons of what has been done by the network so far, and what could be in store for the future of the EU4ART Mentoring System.

The meeting was very well attended, the full recording can be viewed on the EU4ART website:

<https://eu4art.eu/event/eu4art-mentoring-system-symposium-real-experiences-round-up-2/#/>

In ABA Roma from the very first semester that the Mentoring System was implemented, one could notice very good feedback in terms of students interested in

becoming mentors, therefore it was possible to assign each Mentee to their own Mentor.

The Mentors therefore built a one-to-one, buddy-like relationship with their Mentees, a meaningful connection that could help the Mentee with the daily life difficulties in a much more personal way than a regular office.

The students selected to be mentors have a good knowledge of at least the English language, and they might have previously participated in a mobility of some sort, (EU4ART or Erasmus+), so that they may have a clearer idea of what are the main struggles of exchange students. ABA Rome also facilitated the participation of students selected as Mentors to attend English courses implemented in the EU4ART WP4 frame, in order to improve their English level and put it to use.

Mentors helped the incoming students from the very beginning of their mobility, making their stay as smooth as possible by helping them choose their classes, fill the papers (such as Learning Agreement, etc.), meeting and introducing them to the professors and stepping in to avoid any miscommunication, giving insights and tips about the Mentee's classes and the institution in general, supporting the Mentees in their search for an accommodation, and finally providing useful advice about daily life in Rome. This is what Mentors were asked to do, but many of them went beyond these tasks by forging strong bonds of friendship with their Mentees.

The Mentors were put in contact with the Mentees from before their arrival, then by email, almost in all cases they then preferred to communicate via chat and telephone by their personal means, until the end of the mobility, i.e., until the Mentee has taken the exams, handed in the documents closing the mobility and received the Transcript of Records from the offices.

In very few cases, the Mentee did not show particular interest in following the mentor's instructions and generally having relations with him/her, but these same Mentees were the least successful in their mobility in terms of courses attended, exams taken, extracurricular activities carried out and participation in the general activities proposed by the institution.

This shows how important it is that the Mentee also has a good disposition to enter into a relationship with the Mentor for the system to work, and that this good disposition was generally found to go hand in hand with the disposition towards the mobility and the educational offer in general.

In all cases where this has occurred, the Mentee has strongly benefited from the Mentor's presence.

Anyway, the relationship has not been a one-sided one so far, because the Mentors themselves have been benefiting greatly from this situation, getting to know a different culture from up close and even forming real friendships. Many of the Mentors became curious about the mobility activities and, after starting their experience as Mentors, applied for a short or long mobility within EU4ART. Some of them even built up a friendship relationship with their Mentee and continued to associate with him/her independently of the project. For all statistical data see the results of the questionnaires.

It should be noted that in Rome, the Mentors, as stipulated in the call for applications, received etc. according to the hours committed, to be spent in the study plan under the internship heading. In any case, they did not receive any remuneration/scholarship contract and although this is certainly a factor to be changed in the future, it shows the real interest this activity represented for them.

In general, this Mentoring System seems to be very functioning and strong precisely because it is based on the one-to-one relationship of Mentor and Mentee, and it was found in most cases to have greatly influenced the mobility experience of the students, if not even changed it radically.

Attachments:

- A - Creating and coordinating real connections\_SLIDES
- B - Real Experiences Round-Up\_SLIDES\_plus questionnaires results

## **Summary of the results of the online survey on the EU4ART mentoring system**

The online mentoring questionnaire was edited by Angelina Speroni and the students of the ABA Roma. This chapter summarises the results of the online survey and an updated version of the full questionnaire is published.

A total of 18 former and current mentors from EU4ART universities completed the questionnaire. Most of them, 10 from Rome, 3 from Dresden and Budapest and 2 from Riga. In terms of year distribution, 50% of students participating in the programme were fifth-year students, 22% were third-year students, 15 were fourth-year students and 11% were first and second-year students.

The three most important motivations for participating in the programme were a general interest in the EU4ART project 88.9%, the search for new experiences 44.4% and the improvement of English language skills 16.7%. Half of the mentors had already participated in Erasmus+ mobility before. The 77.8% of the participants had participated in EU4ART mobility only and 22.2% in both EU4ART and Erasmus+ mobility. The majority of students improved their English language skills during the mentoring period.

The 38.9% of mentors did not receive any compensation for mentoring, 22.2% received ETCS credits, 22.2% received a scholarship and 11.1% received a paycheck. Most mentee came from Rome and Riga. The proportions are relatively evenly distributed among the 4 institutions. The 77.8% of mentees students participated in a mobility programme in the second semester of the 2021-22 academic year. The highest number of mentees came from the Painting Department (61.1%) and the second highest from the Graphic Arts Department (27.8%). According to the survey the mentee's English level were adequate enough.

During the mobility period, that the classes chosen by the mentee were 100% pertinent/relevant to their school department at the sending institution. The 94.4% of mentees have learnt specific skills and techniques in the hosting institution. The most part of the skills acquired were professional, such as the printmaking techniques, drawing, painting from life, new perspectives in composition etc. Based on the responses the subjects chosen by mentee have helped them in their artistic research.

The mentors helped the mentees to orientate themselves locally, such as introducing them to teachers, getting to know the university, etc. The extra activities which Mentees carried out during their stay, being participation in exhibitions 50% and participation in workshops 38,9%. The 50% of mentees have attended a local language course. They completed the classes and passed the exams. The 66.7% of the feedback said that the English language skills of the professors were adequate.

The mentees did well with the administration like Learning Agreement and Mobility Documents only 22.2% needed help from mentors. The survey found that there were no problems with parallel programmes, with 94.4% of mentored students not confusing EU4ART and Erasmus+ programme.

The 88.9% had no problems/issues during the exam period. If they did, it was a problem of forgetfulness or a problem with the acceptance of exams at the sending institution.

According to the survey on assistance, 55.6% of those most in needed of help with local life in the city and 55.6% of those most in needed of information on classes and activities.

When asked about differences with the home institution, the following answers were given during the interview with the mentor: the most important were 83.3% atelier/studio facilities, 72.2% free access to the institution's workshops, 55.6% availability of exhibition spaces, 50% examination methods, teaching methods 44.4%.

The question about do you think that your Mentee had integrated themselves into the local community of the hosting institution, and id your Mentee bond with other incoming international students in the Academy the mentors received 100% yes answer the mentees.

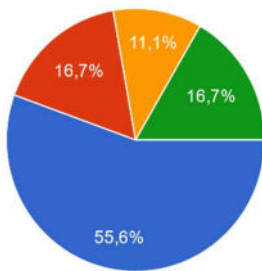
The question about do you think that submitting a similar survey to the Mentees would be useful for better assessing the Mentoring System the 83,3% of the mentors finds it important.

Some of the suggestions and feedback received for better evaluation of the Mentoring System suggest that the questionnaire should be extended to include not only mentors but also mentees. In addition, there were suggestions for the development of local cultural life programmes at institutional level. There was also a suggestion to collect frequently asked questions and to formulate questions on the level of general appreciation of the mentor/mentee system. The development of questions on the difficulties of mentoring would indeed provide useful information for future mentors. It would be important to not only produce a document on the responsibilities of the mentors, but also to formulate the responsibilities of the mentees in a document.

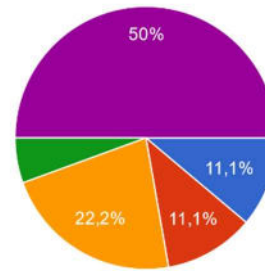
Are you still in touch with your Mentee after the end of their mobility 76,5% yes answers were given by the mentors? As regards the question "What and how would you change, improve or complement the existing mentoring system?", some of the answers suggest the organisation of regular programmes and events outside the university environment in the host institutions. The success of the workshops is demonstrated by the fact that there were also suggestions to organise more concrete joint activities in the form of short workshops, training courses, exhibitions. One suggestion was that the relationship between mentor and mentee could be improved if the sending institution provided more information about the mentoring system to mentees before they left. More programmes and meetings for mentors are proposed and the linking of EU4ART and Erasmus+ mentors is also considered a useful development. Another important long-term objective is to find a solution for a coherent financial support for mentors within the association.

## The full version of the online survey about the EU4ART mentoring system

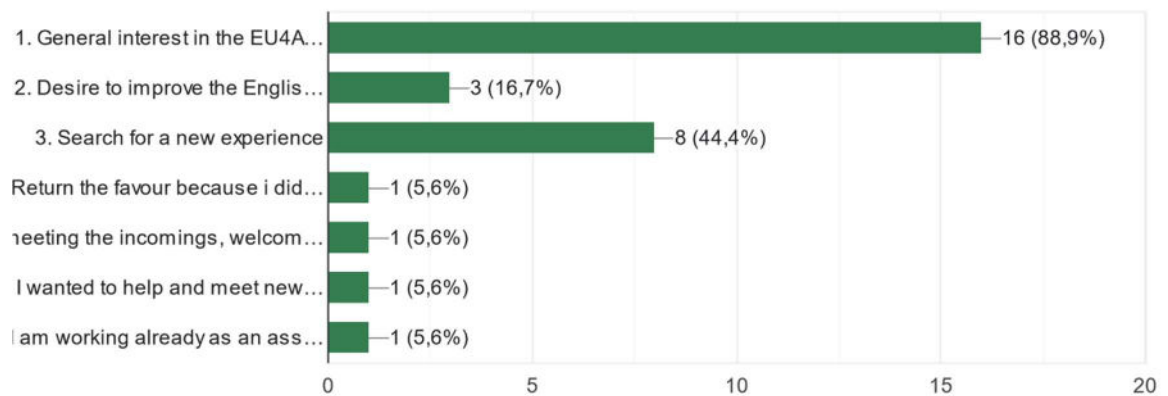
### About the mentor



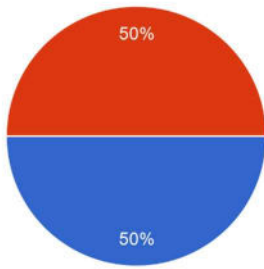
1. figure - Where are you from?



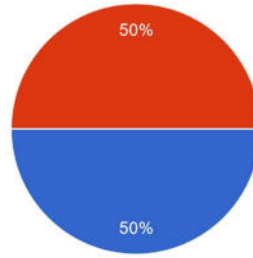
2. figure - Indicate the course year in which you worked as a Mentor?



3. figure - What made you decide to apply as a Mentor?



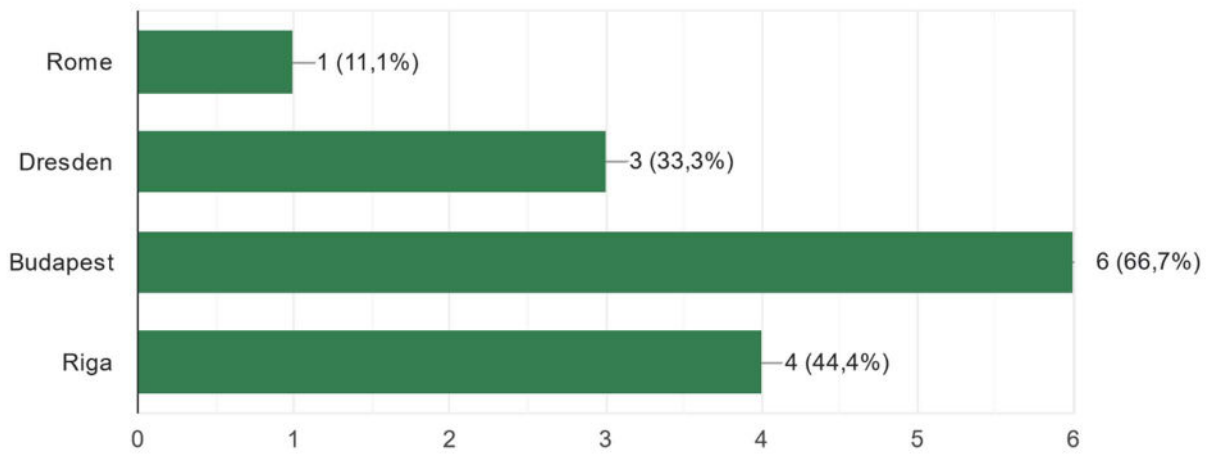
● Yes  
 ● No



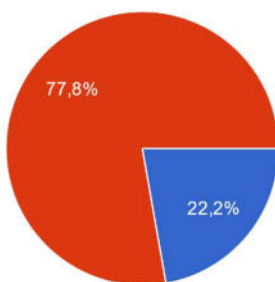
● yes  
 ● no

4. figure - Have you ever done a Eu4art mobility in any partner university? (Short Mobility or Long-term Mobility)

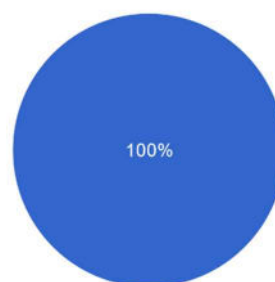
5. figure - Have you ever done a Eu4art mobility



6. figure - If so, where?



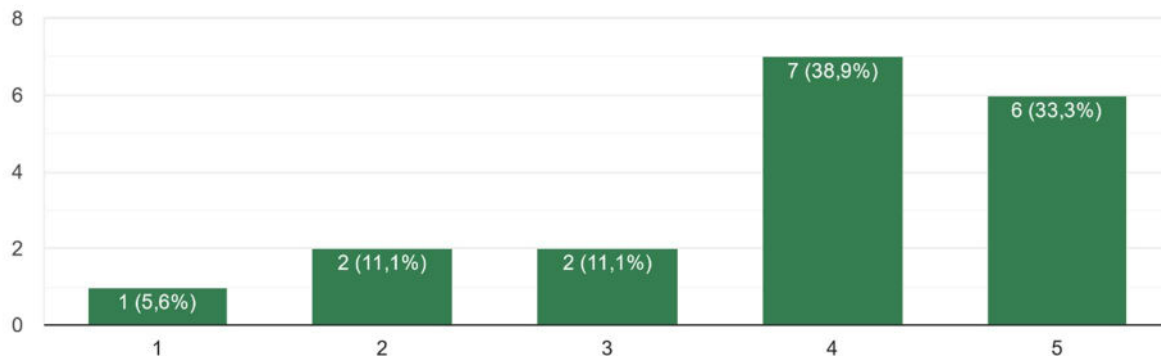
● Yes  
 ● No



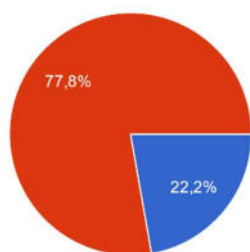
● Yes  
 ● No

7. figure - Have you participated to both EU4ART and Erasmus+ mobilities?

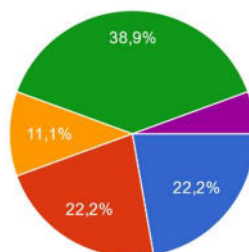
8. figure - Was your English level adequate enough?



9. figure - Do you think that the level of your English has improved since becoming a Mentor?



● Yes  
● No

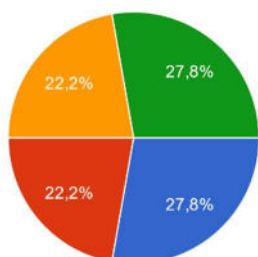


● Credits ETCS  
● Scholarship  
● Paycheck  
● I did not receive any kind of compensation  
● The possibility to have a conversation in Venice, at Biennale, with the mentors from other countries

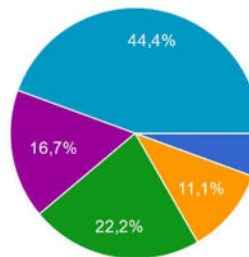
10. figure - What kind of compensation did you receive for your role as a Mentor?

11. figure - What kind of compensation did you receive for your role as a Mentor?

### About the metee



● Rome  
● Budapest  
● Riga  
● Dresden

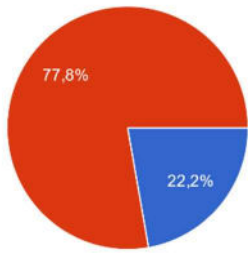


● 1st year  
● 2nd year  
● 3rd year  
● 4th year  
● 5th year  
● I can't remember

12. figure - Where is your Mentee from?

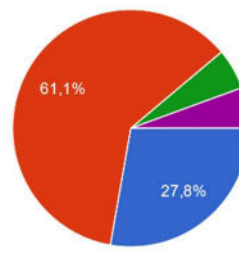
13. figure - Academic year of the exchange program





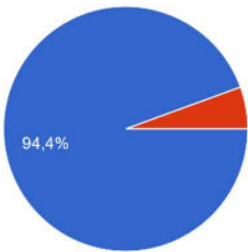
14. figure - Period of the exchange program

● 1st semester  
 ● 2nd semester



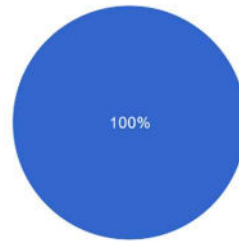
15. figure - Which department was the Mentee from?

● Graphic Art  
 ● Painting  
 ● Sculpture  
 ● Visual Arts  
 ● Performance



16. figure - Was your Mentee's English level adequate enough?

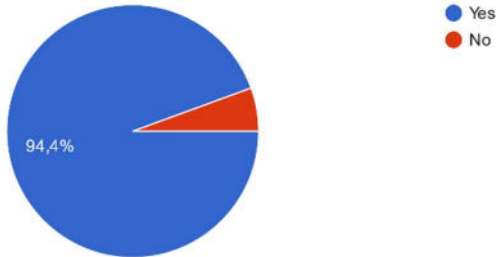
● Yes  
 ● No



17. figure - Do you think that the classes chosen by the Mentee were pertinent/relevant to their school department at the sending institution?

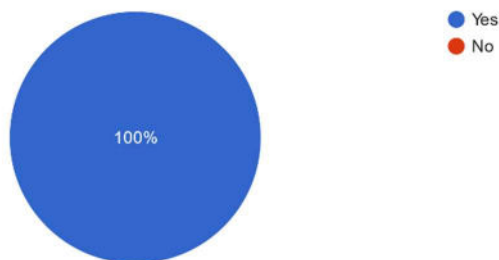
● Yes  
 ● No

### During the mobility

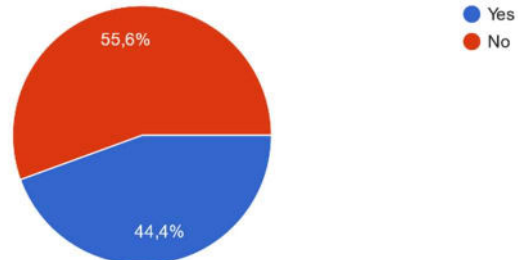


18. figure - Do you think that the Mentee have learnt specific skills and techniques in the hosting institution?

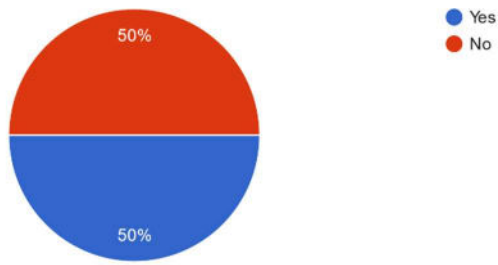
If so, which ones?
She learned and experimented new printing techniques
Performative Techniques
Silk Printing
I guess she learnt new approach about life drawings and paintings. Also, she attends for Italian language, so I hope she had fun with it.
The mentee had access to numerous classes and workshop, in particular the mentee attended professor's Berto workshop focused on drawing from Life in the Vatican museums.
developing his art works
Lithography
new techniques, such as lithography
papermaking and pulp painting
papermaking and pulp painting
Flexible cooperation skills with a group project, applied Theatre science
they have improved their English a lot
experimental graphic techniques
Painting from life, new perspectives in composition
Work under the pressure



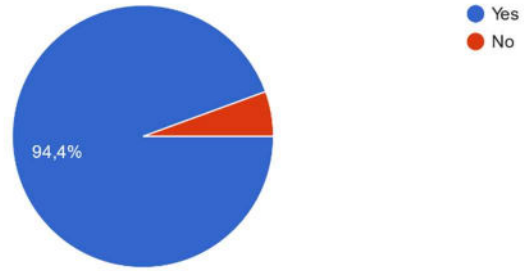
19. figure - Do you think that the subjects chosen by your Mentee have helped them in their artistic research?



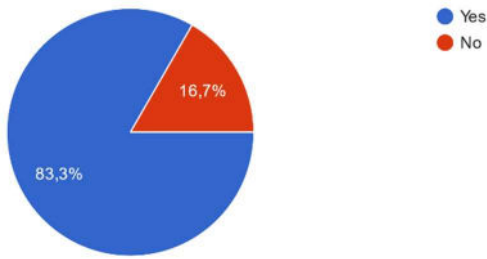
20. figure - Did you go with your Mentee to any of their first classes?



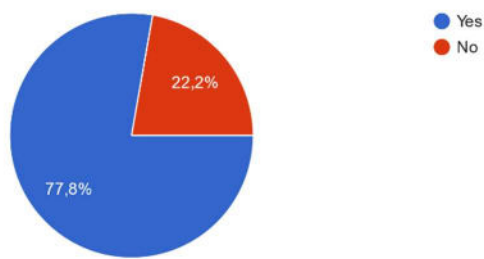
21. figure - Did you introduce your Mentee to any of their professors?



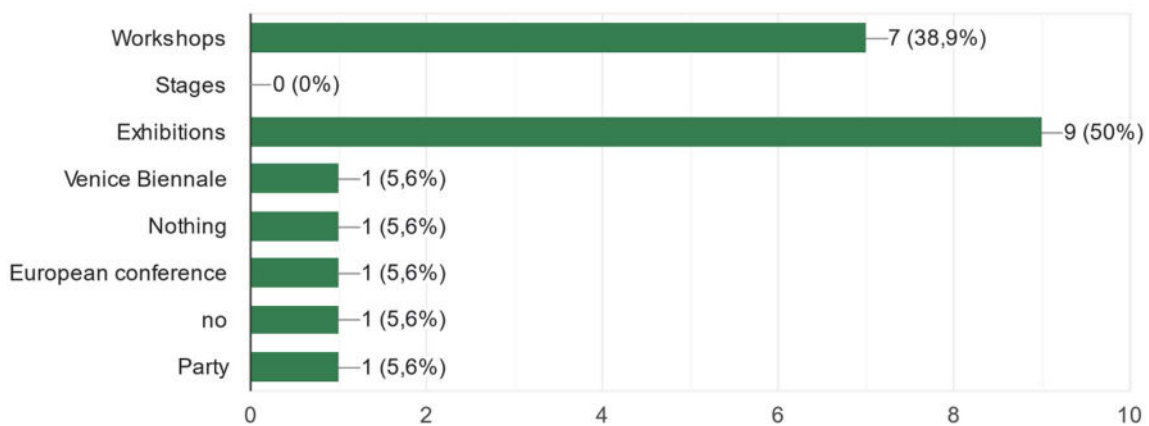
22. figure - Communications about classes were of easy access to the Mentee?



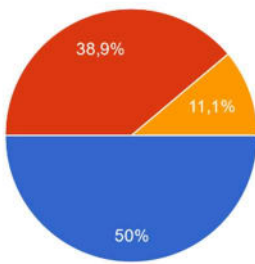
23. figure - Were the online e-learning platforms (if used by the hosting institution) easy to access to and navigate?



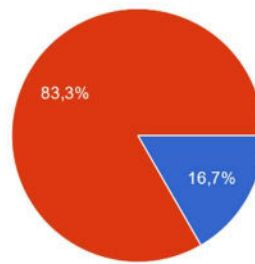
24. figure - Did the Mentee carry out any extra activities during their stay?



25. figure - Did the Mentee carry out any extra activities during their stay? If so, what?



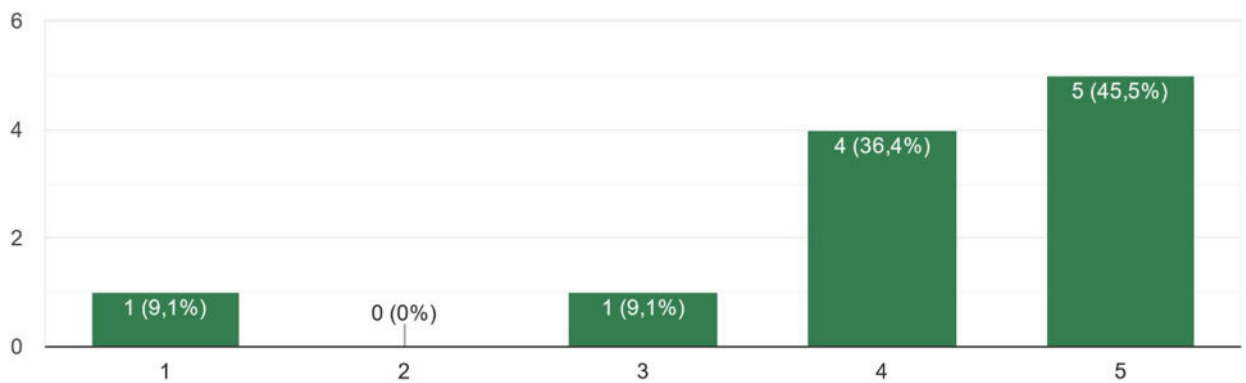
● Yes  
 ● No  
 ● Not offered



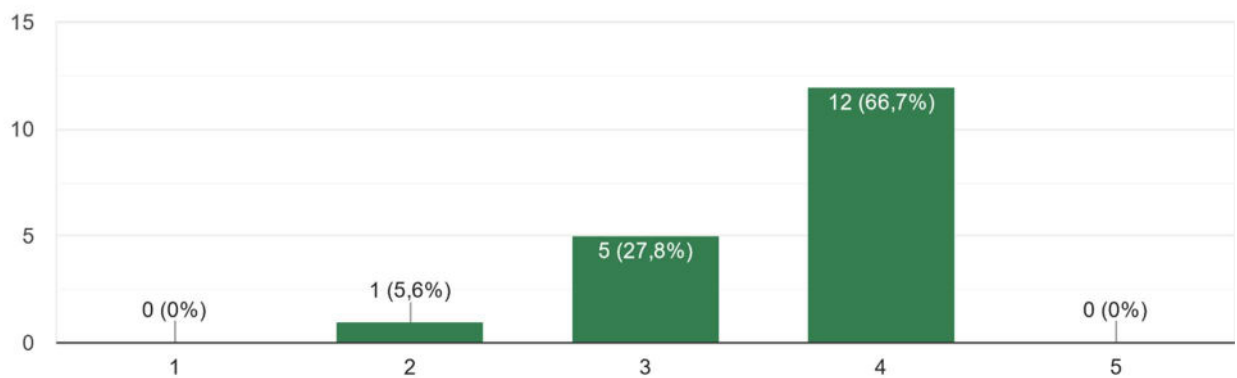
● Yes  
 ● No

26. figure - Did your Mentee attend a local language class (if offered by the hosting institution)?

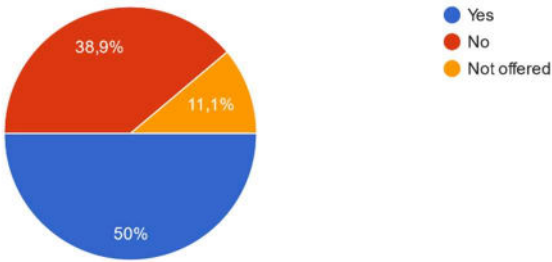
27. figure - Did the Mentee decide to extend their mobility period in their hosting institution?



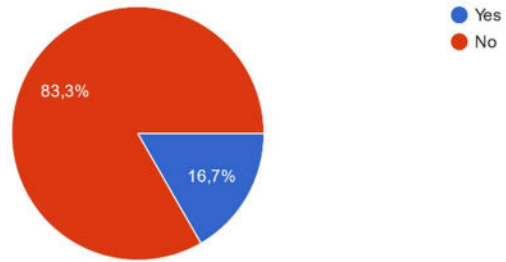
28. figure - If they completed said class, how did they pass the exam?



29. figure - How adequate was the professors' level of English?

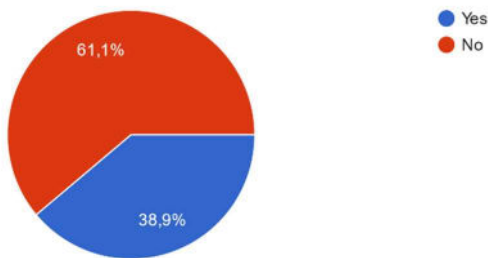


30. figure - Did your Mentee attend a local language class (if offered by the hosting institution)?

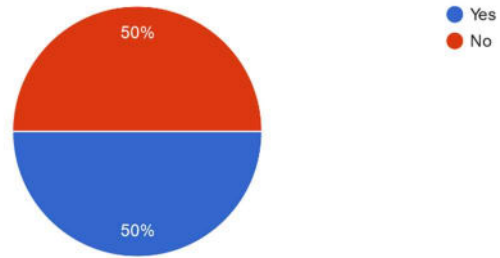


31. figure - Did the Mentee decide to extend their mobility period in their hosting institution?

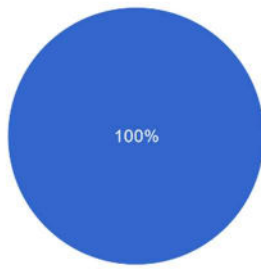
### **Learning Agreement and mobility documents**



32. figure - Did your Mentee change anything in their Learning Agreement during the mobility?

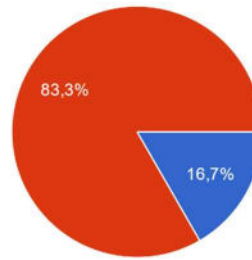


33. figure - Did your Mentee eliminate anything in their Learning Agreement during the mobility?



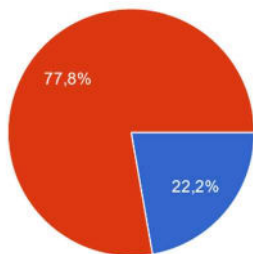
34. figure - Did the Mentee fill out all the documents correctly?

● Yes  
 ● No



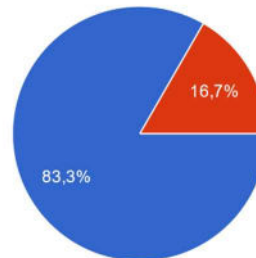
35. figure - Did your Mentee have trouble editing the “During the Mobility” section of the Learning Agreement?

● Yes  
 ● No



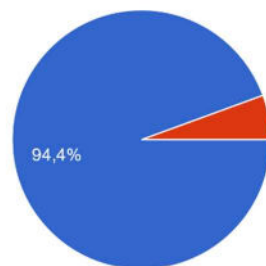
36. figure - Have you actively needed to intervene to fix something in their documents?

● Yes  
 ● No



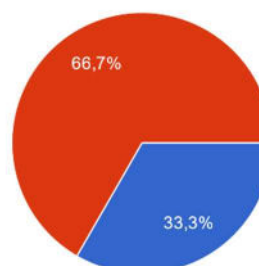
37. figure - Do you think that your Mentee was independent enough regarding their official mobility documents? (Learning Agreement, exam reports, etc.)

● Yes  
 ● No



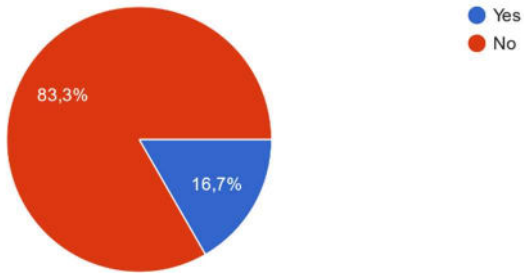
38. figure - Did your Mentee submit their Learning Agreement by the given deadline?

● Yes  
 ● No

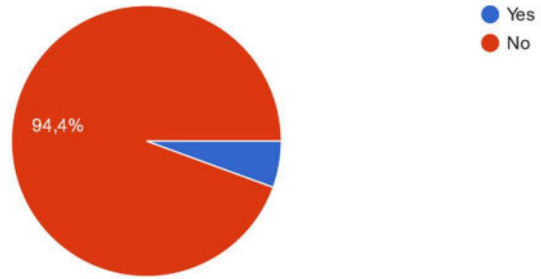


39. figure - Did your Mentee receive any ECTS for their extra activities?

● Yes  
 ● No

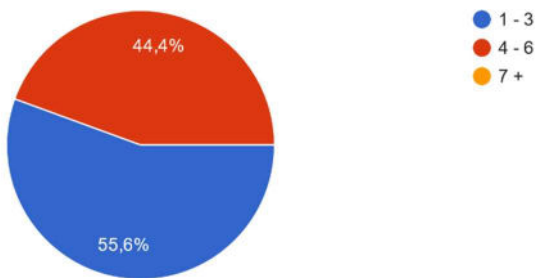


40. figure - If so, was it a difficult process?

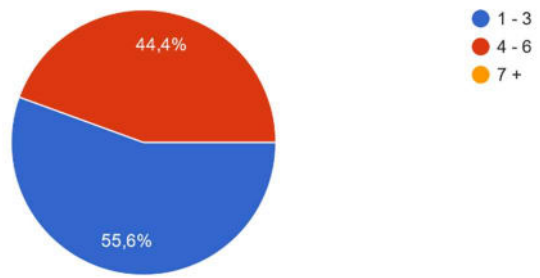


41. figure - Have your Mentee ever got confused between EU4ART and Erasmus+? (e.g., reporting an issue to the Erasmus Office instead of you)

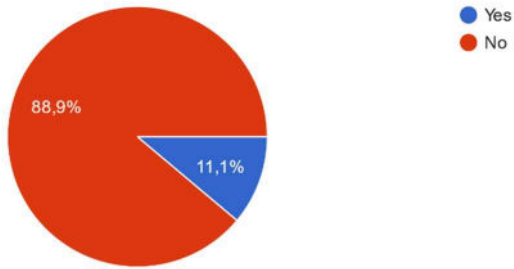
**Examination period**



42. figure - Number of booked exams



43. figure - Number of completed exams

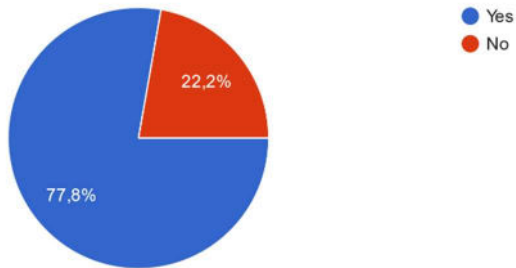


If so, please elaborate

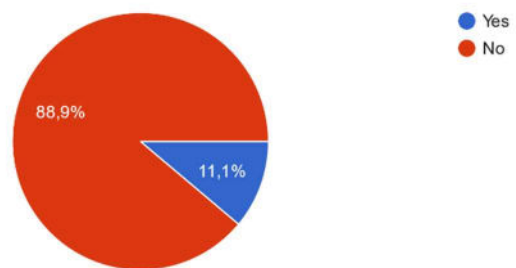
She forgot the date of one exam

Acceptance of German exams in Italia

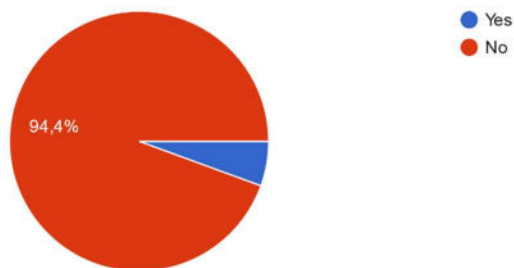
44. figure - Did any problems/issues come up during the exams?



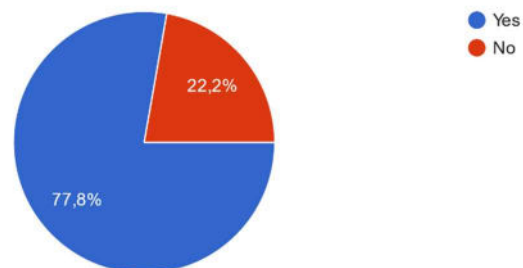
45. figure - Was it easy to arrange an examination mode with the professors? (Was it clear to all parties involved)



46. figure - Did you need to mediate between you Mentee and their professors during the exam period?



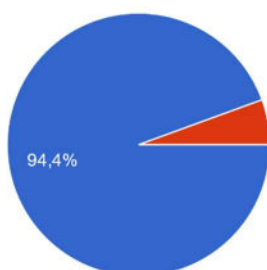
47. figure - Did any difficulties arise in filling out the exam documents?



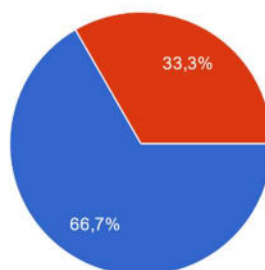
48. figure - Was it easy to get in touch with your Mentee before their arrival?



### Mentor/mentee relationship



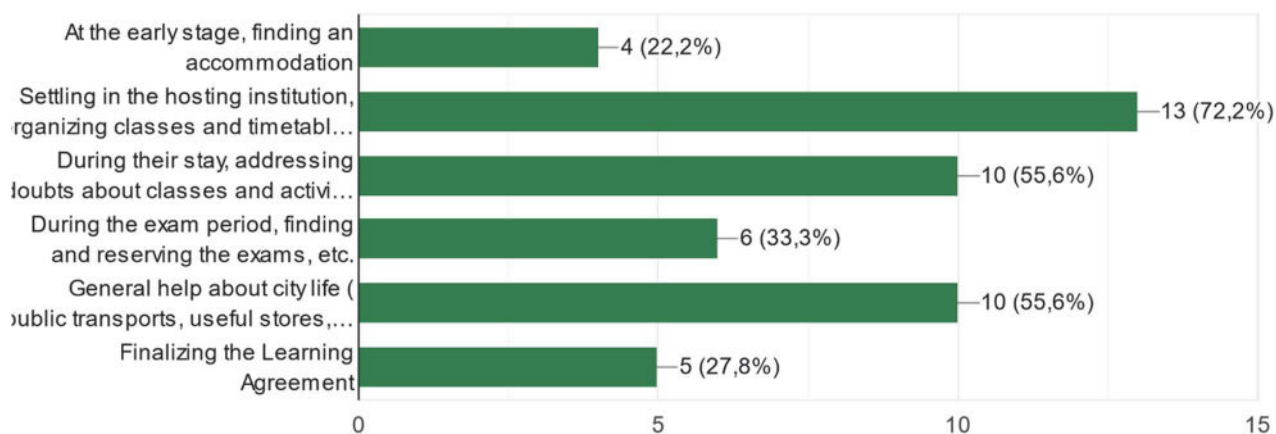
● Yes  
 ● No



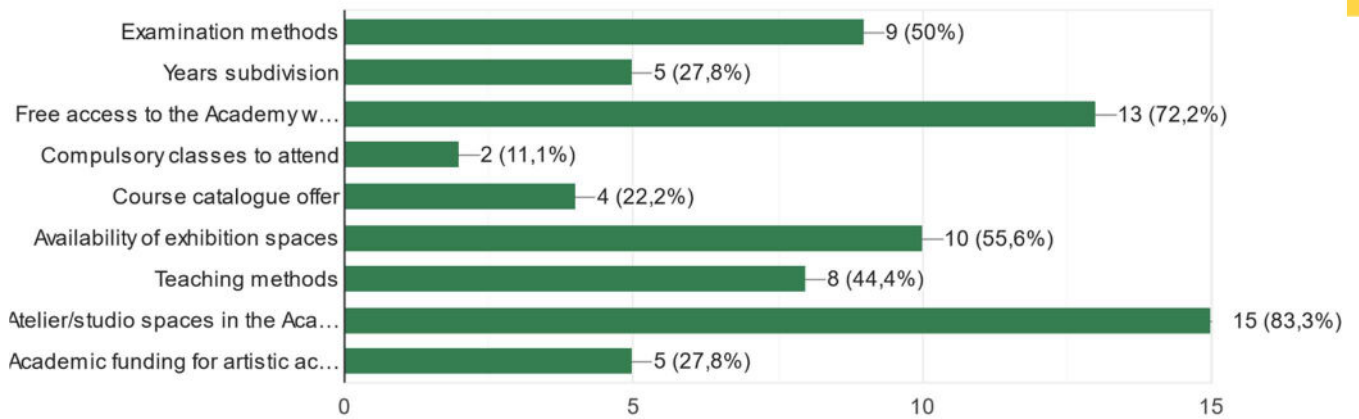
● Yes  
 ● No

49. figure - Do you think that a good level of communication was established between you and your Mentee during their stay?

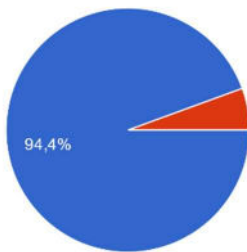
50. figure - Have you bonded with your Mentee?



51. figure - Do you think your help was mostly needed?

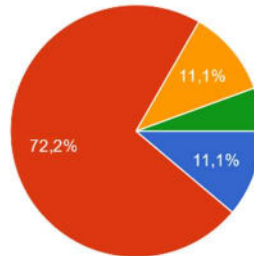


52. figure - What differences about your Academies came up when discussing with your Mentee?



53. figure - Do you think that your presence

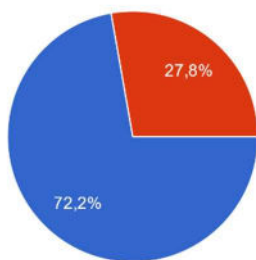
● Yes  
● No



54. figure - Did your Mentee bond with other incoming

● They were constantly reaching out to me needing some help  
● They occasionally needed my help, but were overall independent  
● They rarely reached out to me, even if they were in need of help  
● They did not need any kind of help throughout their whole mobility

### Final thoughts



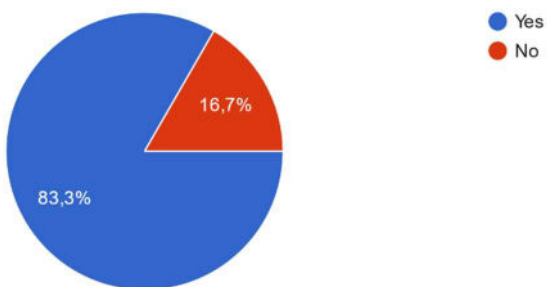
55. figure - Was the identification of the Mentors clear from the start?

● Yes  
● No



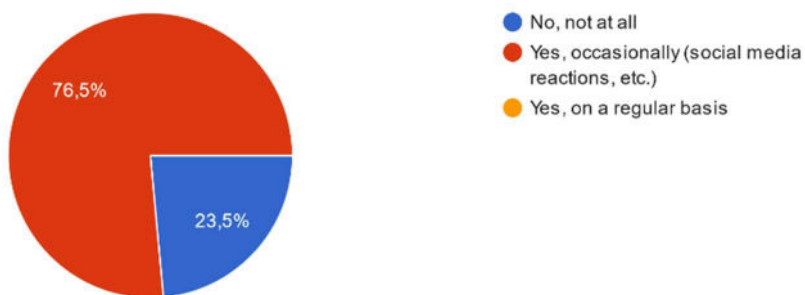
56. figure - Do you think that the figure of the Mentor is necessary/helpful for an incoming student?

● Yes  
● No



57. figure - Do you think that submitting a similar survey to the Mentees would be useful for better assessing the Mentoring System?

- If so, what question/s would you include?**
- For the moment the questionnaire seems exhaustive to me.
  - Are you satisfied with the language course?
  - Would you like the institution to offer extracurricular programs to explore the cultural part of the city?
  - What could have been improved in the mentoring system to help in your stay?
  - Some self-assessment questions about their responsibility in filling out and submitting the official documents.
  - Questions about what issues/topics they had brought up more often with their mentors.
  - Questions about their level of appreciation of the mentor/mentoring system in general.
  - Questions about what could be improved from their point of view.
  - Actually, lot of those question in this survey are better answered by the mentees than by me.
  - A better differentiation of the answer option would be helpful.
  - What was the most difficult part of being a Mentor?



58. figure - Are you still in touch with your Mentee after the end of their mobility?

### Suggestion Box: What would you change, improve, or add to the existing Mentoring System, and how?

For the moment the system seems to work, certainly continuing the experience will improve some aspects.

propose meetings between mentors and mentees outside the academic environment, in cultural activities, to create a better environment between them.

I suggest creating more event in any hosting institution, about visiting city with mentors, more workshop during the long mobility program and activities to improve or gain new skills.

I think that the mentors should be identifiable in the Academy, having something like a badge that could make them noticeable so that if someone from the project needs help, they know Who to seek out.

Sending institution should explain to the incoming student who the mentor is before his arrival in the hosting institution (as a "service" of mobility).

The survey includes question I could not answer very safely because I don't know a lot about his studies here. We mostly talked about the living in Dresden and his painting but not about the exams. He knew enough about it, so he had no questions about it.

More opportunities to have specific activities together (short workshops, exhibitions)

We should develop a strong Mentoring System network (EU4ART + Erasmus+) in each institution, in charge of organizing extra activities for the incoming students (language tandem, city tours, happy hours).

Come up with a comprehensive guidebook for all the international incoming students (e.g., the Dresden Academy handbook).

Accumulate a bigger group of mentors. Having a bigger Mentor Body would help the relationship between the exchange students and all the local students. I think the Program was good so far. Maybe a more regular get together would be nice to keep in touch throughout the semester but that was partially also organized privately by the exchange students.

I would organise programs for the mentors as well in each university, to get to know each other better, so we can cooperate better.

I would extend the support system, not all institutions have financial support for mentors. It is important that they receive a minimum financial support in addition to the recognition of their useful voluntary work.

Nothing really to add, great survey!

## EU4ART student involvement

The EU4ART members are committed to actively involving students in the university's work. During the pilot period students did valuable work in organizing online events, webinars, press conferences and assisting in the work of EU4ART WPs. They were also responsible for the Student Board, which, in addition to developing links between students from member institutions, is an inspiring professional activity, the results of which are available online.

The common developed mentoring system is useful for engaging students in several ways. On the one hand, they help students on mobility to adapt more quickly and easily to their new environment. On the other hand, the mentoring groups can

work as a community, helping each other and accelerating the development of a homely environment. The mentor students develop their social, communication and problem-solving skills through responsible supportive work. The importance of the mentoring system is confirmed by the results of the mentoring questionnaire. Feedback from mentors will help to further develop the mentoring system and the exchange of best practices.

The EU4ART organization values the work of the students and seeks to find ways to involve them as much as possible and to compensate them for their work. This is not always financial, but institutions are looking for ways to support students financially based on their work. During the three-year period, we also tried to encourage students by making mobility programmes more accessible. The EU4ART universities cannot finance from their own budgets the financial compensation of all students involved for the work they do; these are mainly covered by other external sources like Erasmus+ or DAAD programmes.

In the long-term collaboration, Alliance members will seek to broaden the scope of financial support and find ways to allocate a predictable budget to support student engagement.

In our extension application, we created a separate WP for students and planned a larger budget to financially support students' work.

## **Student Board**

*Dominika Drótos Student Board member*

The involvement of students in EU4ART started at the winter of 2019 in Budapest. First, students were just informed about the project and involved in questionnaires.

The first mobility to Riga where people from each academy got to know each other happened in March 2020. Two students came from Hungary and got to know the students from Latvia. Due to covid many of the planned mobilities were cancelled and an era of online meetings and symposiums have started.

In the spring of 2020, the HUFA Student Council reached out to other student groups of the academies and created the EU4ART Student Board, they kept contact by regular Zoom meetings. There were participants from every country, who were members of the local Student Council, staff members of the project or just loosely involved students. Since that, meetings have been held every other Tuesday. The members of the Board from Roma and Riga are representatives of their local Student Council. In Dresden, there is a group of 10 to 15 students who are involved in the project, on a contract job, being paid by the hour. Two of them are also part of the board. Hungarian members of the Student Board also have contract with their university and are paid monthly. Furthermore, another student works as an assistant for WP4. She helps with the language course that EU4ART offers to HUFA staff and students, and previously was a huge contributor to the making of the dictionary.

There has been an experiment with a bigger group of students, called the Student HUB at HUFA. It included about 50 students who were selected by application and worked in different Work Packages, mostly during the making of the vocabulary, and helped with building social media presence for the project. Students also tried to connect with other Hungarian universities involved in any of the European University Alliances, but without success.

At occasions students were invited to meetings to discuss the common syllabus of the EU4ART. For the Student HUB members, HUFA intended to create scholarship, but it came across legal obstacles, so their work remained volunteer based. The Student Board started an Instagram account @eu4art.students in the spring of 2020. The managing of the account rotates between the students at the different universities. They use this page to share things about the universities in an informal way. There are also regular Open Calls for the students of the four academies, where they can send in artworks related to the topic, which later get shared on the Instagram account. There are also Open Calls organized locally by the academies for EU4ART students, which are also shared on the Instagram account together with the news of online lecture series. The Student Board not only delivers news, but since 2021 there are monthly topics, which are discussed on Open Meetings, with several students participating. These topics are related to the Open Calls.

The involvement of students also works on higher levels. Since the spring of 2021 the Student Board is also member of the Steering Committee, which is the decision-making council of EU4ART. There are four representatives of the Board, one from each academy, but in a decision making they have one vote together.

There are also online events, webinars, press conferences where students share their opinions, viewpoints. These happen within the EU4ART, but also between the students at all European University Alliances.

Since the academic year of 2021/2022 short- and long-term mobility programs have started between the 4 academies, allowing many students to take courses and semesters at one of the partner universities. Short term mobilities usually last 2 weeks and are awarded with 3 credit points given by the host university. Long term mobilities such as Erasmus mobilities and last for 1 term with the option to elongate it into a whole academic year.

During the academic year of 2021/2022 Student Board continued to have online meetings every other Tuesday but mostly without Board members from Italy present. The Board was taking on projects that were specifically created for the students. As one of the projects, the board was going to organize an open call for the students with the theme “Best Practices”. “Best practice” is a term that refers to an action, method or strategy that has been shown by research and experience to produce optimal results and that is proposed as a standard for widespread adoption. The Board titled Best Practices as something that current students have tested and found to be successful for their local context that can also be adapted to other contexts. Our proposal for the Best Practice Open Call also focused on a plan for creating a database in a form of a website with the collected data. We structured our best practices into four categories, namely: sustainability, earning money with art or art

related practices, making exhibitions and student well-being. The prize for the 4 potential winners (one from each academy) would have been a 3-day trip to one of the partner academies, with the cost of travel and accommodation covered (1000 euros/person). The Board had cleared the financing with the offices at each university and the proposal were ready to go in January of 2022 when the board faced a situation of crisis.

As the Board found out, the difficulties of getting students from Rome to participate in the meetings were because the Fine Arts Academy of Rome was unwilling to pay for the students' work that they did for the Student Board. As a protest the Italian members of the Student Board decided not to be involved in the Board anymore. As the Board also found out, students from Riga were also doing unpaid labour while participating in the Student Board meetings, but they were doing it willingly. Due to this unfortunate situation the Board decided to postpone the publication of the Open Call.

In the meantime, the Board submitted an action plan for Best Practices proposal with the number of working hours required for the board to organize the Call. The action plan was approved by the appropriate committees at each academy, but the salaries of the students in Rome and Riga were still unsolved.

Following, a letter of concern has been written during the Christmas holiday of 2021 by the members of the Student Board and was sent to the WP leaders as well as the Steering Committee. The letter got no official response, but the directorate acknowledged that every student should be paid for their work in the EU4ART project. Although the Fine Arts Academy of Rome was still unable to pay for the students because of legal obligatoriness. By respecting the decision of the Italian members of the Student Board to not work for EU4ART for free, the Board dropped the Best Practice projects since it would not make sense to realize a project within the Alliance without the input of one of the alliance members.

During the spring semester of the academic year of 2021/2022 students from the Fine Art Academy of Rome organized a Mentoring System for incoming students taking part in mobility programs. Although the work of these students was volunteer based.

During the summer of 2022 study trips were organized to both students, doctoral candidates, and academic and staff members to improve the numbers of mobility happening in the program. These trips gave students the opportunity to visit two of the most prestigious art events of the year, the Venice Biennale and Documenta in Kassel. Student Board members and student assistant from WP4 were asked to accompany these trips and help with on-site organization.

In Venice a Mentoring System Symposium was organized by students from Rome where students from the other three academies also spoke and exchanged ideas. Prior to the Symposium a questionnaire was made by the students at Rome and was sent out to mentors to collect data of each university's mentoring system.

At the end of September 2022, the Student Board representatives from Budapest were asked to be a part of the Hungarian delegacy and travel to Helsinki for

discussing the possible joining of UNIARTS to EU4ART. Unfortunately, no other members of the Board were delegated to the trip so the Board could not meet in person at this occasion. However, during the meetings in Helsinki future involvement of students within the Alliance was on the agenda.

At the Final Conference of the pilot phase of EU4ART, a panel dedicated to the students were on the agenda.

## Quality Assurance

Part of the Bologna key commitments the quality assurance, special attention was paid to Quality Assurance in the EU4ART. This framework has been developed by the members of the Quality Assurance Group appointed by each institution partner of the Alliance.

- HUFA – Hungarian University of Fine Arts, Budapest, Ildikó Fehér
- HfBK - Dresden Academy of Fine Arts, Stefanie Busch, Dominic Dives
- ABAROMA - Academy of Fine Arts of Rome, John Butler
- LMA - Art Academy of Latvia Riga, Olga Antipenko

Due to Covid19 main part of the mobility implemented in the second half of the project, therefore there were shorter time for surveys/evaluation questionnaires.

Quality Assurance methodology was part of developing student questionnaires where they evaluated aims, programmes and the outcome of specific courses, workshops, and seminars.

Our project objectives were the shared agenda, cooperation and exchange of best practices, mobility, and growth, to be established by 2025, including via making learning mobility, modernising the development of curriculum, boosting language learning, work seamlessly together across borders, giving more support to teachers, improving education, training, driving innovation in education in the digital era.

The following online questionnaires have been set up by the Quality Assurance Team.

- Participant report form Lecturers, workshop leaders who gave online lectures
- Participant report form lecturers, workshop leaders who participated in the English language courses
- Participant report form students who participated in the English language courses
- Participant report form lecturers, workshop leaders who went on mobility
- Student satisfaction survey long term mobility
- Student satisfaction survey short mobility
- Student satisfaction survey who participated on excursions, workshops, summer schools' mobility not on a short- or long-term mobility



The questionnaire about the mentor system was made by the students at Rome and was sent out to mentors to collect data of each university's mentoring system.

- Online survey about the EU4ART mentoring system

Among other things, these experiences are summarised in the reports of the mobility and mentoring coordinators and student board members, the mentor questionnaire created by the Rome students and the results of the above-mentioned questionnaires created by the Quality Assurance Team.

The results of the mentor questionnaire are presented in a separate chapter and in detail in the first part of this document.

In this document, we focus on the 4 questionnaires on mobility and their results, from the questionnaires produced by the Quality Assurance Group. The responses to the questionnaires are the subject of a separate study by the working group and a shorter summary will be presented here.

## **Student satisfaction surveys results**

The following details of the mobility surveys part of the "Quality assurance system for the operation of the EU4ART model curriculum" document.

The student satisfaction surveys that have been conducted during the period of EU4ART's operation are an excellent way to measure student-centred learning. In the questionnaires both qualitative and quantitative aspects were investigated. A major focus was on the satisfaction with the teaching of the programme as well as the administrative conditions. The different forms of mobilities will be evaluated and compared. Next to general findings a main focus will lie on students' motivation, their aspired skills and competences and their satisfaction with the respectively program. At the end a conclusion, containing strengths and weaknesses of the mobilities, will be drawn.

### ***Short-term mobility questioner summary***

In the short- term mobility survey 79 students participated. There are many students from a rather early stadium in their study program. Accordingly, the most active people are in the age group 21-25; the second most active group is 26-30. Comparing all universities with each other, the destinations for the mobilities were relatively even, with Rome being a bit in front – 35% of the students went there.

#### **Motivation**

With "Leisure" being on the last place, we see that students actually want to focus on the curricular program rather than just on pleasant side effects. Taking

“professional and academic growth”, “personal growth” and “cross-cultural interest” together these aspects matter for respectively 80% of the students much or very much.

### Skills and competences

The answers are mostly about acquired techniques. Some of the answers have info about socializing. Taking into account that students primarily focus on “growth” (Question 8) it gets clear, that this aspect is mostly about acquired techniques. These aspects range from different artistic fields like drawing, sketching, painting and printing. Other answers, containing info about socializing and soft skills can be assigned to “social growth” like friendships, teamwork and language skills.

#### Acquired skills

- Primarily techniques
- Graphic
- Painting
- Printing

#### Experience and satisfaction

The overall satisfaction with the program has an impressive number with 90% of the students rating the program with 4-5 (high satisfaction). Also, the training and financial support get a high rating, with around 75% and 80% rating it with 4-5. Taking a closer look at the information received from home institutions, it is obvious that the information policy has to be further improved. Concrete issues in that regard have not been named, however.

For the students the following findings have been made:

- professionalism and kindness of teachers are very important
- theory and practice should be well-balanced
- more time for mobility about environmental questions
- the mobility should be organized well (at time, there should be all useful information about mobility workshop, country and how to get on the place)

### ***Long-term mobility***

In the long- term mobility survey 39 students participated, almost half of all those have a specialization in painting. The Number of BA and MA program students is almost equal. There is no doctoral program students' answers.

#### Motivation

The motivation for participating in the program is quite similar to the short-term program: For more than almost 90% of the students “professional and academic growth” and “personal growth” is the high factor for participation. Foreign language

skills are important for a majority, too, whereas leisure is a negligible motivator compared to the others.

### Skills and competences

Even though acquiring competences is very important for the majority of the students, only  $\frac{2}{3}$  were informed about the certain skills. Therefore it can be concluded, that learning a precise skill may not be as important as learning competences and skills in general.

According to the importance of acquiring skills (question 8) concrete examples are: new techniques like frame making, sculpture and lithography. Compared to short term mobility these skills often are set into a broader context, like the own work, being a professional artist and working in different environments. Therefore, long mobilities may offer a more sufficient framing for setting the workshops and experiences in context.

### Acquired skills

- Practical skills (new techniques)
- Social skills (communication)
- Language skills
- Organising skills (a professional approach)
- New information

### Experience and satisfaction

More than 80% of the students rated the overall experience of the program with a high satisfaction rating (4-5). In this context, both teaching and learning at the host university is rated with a high satisfaction (4-5) by more than 60% of the students. Only 15% respectively 9% experienced unsatisfying teaching and learning. Compared to the short-term program the information by the home institution was rated slightly better, with more answers in high satisfaction (5). A possible reason could be that longer mobilities may need more work in planning than short programs and therefore giving more (and more detailed) information about the organization is given.

### Pros and cons

Language barriers seem to be a common problem with teaching staff. The Covid-Pandemic still played a role in the experience of the program (e.g., lockdowns). Satisfied students mostly report from a positive experience in a holistic way, containing personal and professional growth, atmosphere and working environment.

The key strengths of the programs mostly include aspects like aspects regarding self-concept (including self-experience as well as personal development), cross-cultural aspects (language, people, culture, new locations), professional aspects

(including workshops, courses, mentoring system). Moreover, the following aspects were mentioned the most:

- Practical skills (new techniques)
- Environment, atmosphere
- Social skills (communication)
- Organizing skills (a professional approach), The amazing teachers, advice and view helped, different way

The key issues of the programs mostly include aspects like communication (including contact with other students, information about the program), structure in general (including, organizational and institutional specifics). Moreover, the following aspects were mentioned the most:

- Social skills (communication)
  - difficulties about communication
  - Lack of engagement with the EU4Art students
  - the communication with the offices was very complicated
- Practical skills are hard to be developed:
  - (Not having a permanent studio space and having to bring all my materials to school every day)
  - (I missed the possibility of having a place where I could paint other than my university)
- Organising skills
  - wild organization
  - The host university is badly organized
  - overlapping classes
  - Lack of information
  - Language skills

### ***Excursions, workshops, summer schools***

Most students participated in this mobility from the master's program (66.9%), the second number is from Bachelor (26.4%), the least number is from doctoral programme (- 6.7%). It is interesting that mainly a lot more students go to the bachelor programme, compared to the master programme. But there are a lot of answers from MA. The doctoral program has less students than masters, and it is accordingly normal that we have got less answers from the doctoral program. Similar to the short-term program most of the students went to Rome (35%).

#### Motivation

Another similarity to the short. term program is in the aspect of motivation: Professional and academic growth, personal growth, cross-cultural interest are the main reasons for entering these mobilities.

## Skills and Competences

30.1% of the students were not informed of the skills and competences they would acquire on the mobility programme. So, the information about mobility programme should have been made clearer.

### Acquired skills

The acquired skills were made in the following fields:

- Information and experience (knowledge in international art styles and contemporary art, general knowledge in art and curating)
- Professional and academic growth
- New mediums, new techniques and working processes, different ways of exhibiting work
- Social skills, teamwork
- Language skills

### Experience and satisfaction

The best rated items of the programme were:

- the mobility programme in general
- the financial support I received for the mobility
- the experience of the learning at the host university

## ***Comparison of the programmes and conclusion***

Comparing the numbers of mobilities it shows that short term mobilities (180) and excursions, workshops and summer schools (163) are far more often chosen than long term mobilities (55). This may be due to the fact that it is easier to organize and integrate in the study program and everyday life of the students. However, both forms (short and long trips) should be kept in the future to offer broad and heterogenic possibilities to the students. Comparing the quality of both forms this is underlined by the high rate of satisfaction: The main strengths of the program are in bringing students together all over Europe and with that helping them to develop both in personal growth as well as professional and academic growth. Next to certain techniques, also cultural awareness and language skills can be improved. Especially in times of increasingly emerging nationalist movements this serves international and cross-cultural ideas a big deal.

### Summary

With four universities working together, there is a wide range of subjects and topics being taught – enabling each university and their teaching staff to bring in their

very own competences and expertise. This was also mentioned by the students, giving the academic content very high satisfaction rates.

Nevertheless, to improve the program it is necessary to also take a look on the weak spots, too. Above all, students from all universities and programs reported missing information and lacking communication accompanying the movements. This includes information given by the home universities as well as the host universities and the knowledge of the teaching staff about the basic condition of the EU4ART programme and its modules. For future international programmes a joint degree and according to curricula needs to be developed. This would not only simplify processes for students, teachers and organization, but also give the idea of an “European art program” much more impact. Moreover, the evaluation should not be done only at the end, but much more during the before, during and after the mobilities. This could ensure adjustments of not yet optimally functioning aspects. EU4ART work package WP2 can be seen as evaluated prologue to the next bigger steps.

The collection of experiences, feedback and reconciliation are important instruments of quality assurance. The tasks of quality assurance and the possibilities of the exchange of experiences do not requires much in terms of costs, yet with a view to the achievable benefits we regard the maintenance of the network of the Alliance at such a level as highly probable.

One of EU4ART aims is to provide joint programmes across different countries in the areas of Fine Art. To achieve that aim consideration must be given to the issue of quality assurance and the development of a jointly agreed internal and external quality framework across all partners.

It is acknowledged that the accreditation and quality assurance of joint programmes is a challenge for both the higher education institutions and the quality assurance agencies. The main apparent difficulty is the fact that the programme is organised by higher education institutions from different higher education systems, and that each of these systems have their own systems of quality assurance.

To meet different national accreditation requirements, it is necessary to align internal and external quality assurance frameworks and deciding which elements need to be synchronised across the partners.

The purpose of this document is to help contextualise the key characteristics and content of a framework for a joint programme within the differing requirements of national accreditation systems and qualifications frameworks across Europe.

## ***Developing a Quality Framework***

There are a number of key principles that make up a joint Quality Framework. While all stakeholders will be involved in the quality assurance system, the student voice and external peer involvement will be critical elements of the quality framework, and the interests of the professions, employers and society more generally will inform the quality framework. Therefore all content of the program, like mobilities were evaluated, both by students and teachers.

The student satisfaction surveys that have been conducted during the period of EU4ART's operation are an excellent way to measure student-centred learning. In the questionnaires both qualitative and quantitative aspects were investigated. A major focus was on the satisfaction with the teaching of the programme as well as the administrative conditions.

The different forms of mobilities will be evaluated and compared. Next to general findings a main focus will lie on students' motivation, their aspired skills and competences and their satisfaction with the respectively program. At the end a conclusion, containing strengths and weaknesses of the mobilities, will be drawn.

### **Short-term mobility**

In the short-term mobility survey 79 students participated. There are many students from a rather early stadium in their study program. Accordingly, the most active people are in the age group 21-25; the second most active group is 26-30. Comparing all universities with each other, the destinations for the mobilities were relatively even, with Rome being a bit in front – 35% of the students went there.

### **Motivation**

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With four universities working together, there is a wide range of subjects and topics being taught – enabling each university and their teaching staff to bring in their very own competences and expertise. This was also mentioned by the students, giving the academic content very high satisfaction rates.

Nevertheless, to improve the program it is necessary to also take a look on the weak spots, too. Above all, students from all universities and programs reported missing information and lacking communication accompanying the movements. This includes information given by the home universities as well as the host universities

and the knowledge of the teaching staff about the basic condition of the EU4ART programme and its modules. For future international programmes a joint degree and according to curricula needs to be developed. This would not only simplify processes for students, teachers and organization, but also give the idea of an “European art program” much more impact. Moreover, the evaluation should not be done only at the end, but much more during the before, during and after the mobilities. This could ensure adjustments of not yet optimally functioning aspects. EU4ART work package WP2 can be seen as evaluated prologue to the next bigger steps.



## Quality Assurance in the extended period

In the extended period of EU4ART project Quality Assurance Group keep asking feedbacks from mobility participants. Part of the Bologna key commitments the quality assurance, special attention was paid to Quality Assurance in the EU4ART. This framework has been developed by the members of the Quality Assurance Group appointed by each institution partner of the Alliance. In the extended period QA Group used the same framework as they used in the previous period. By this, the feedbacks and experiences became comparable.

Quality Assurance Group collected and summarized the result of surveys in “Quality assurance system for the operation of the EU4ART model curriculum”. The following online questionnaires have been set up by the Quality Assurance Team in the extended period.

- Participant Report Form – Lecturers / Workshop leaders - extension of the program (March 2023)
- SUMMER SCHOOL, Tihany, Student Satisfaction Survey – who participated on jointly organised Summer School programme in Tihany (April 2023)
- SUMMER SCHOOL – Lecturers / Workshop Leaders Who Participated in the Summer School Programme (Tihany, April 2023)

This chapter summarizes the most important findings of the surveys focused on that results which are most relevant from the implemented mentoring system point of view. Detailed information and data and charts can be found in document “Quality assurance system for the operation of the EU4ART model curriculum” created by Quality Assurance Group.

### ***Participant Report Form – Lecturers / Workshop leaders***

Detailed information about this section can be found in document “Quality assurance system for the operation of the EU4ART model curriculum” Annex 27: Participant Report Form – Lecturers / Workshop leaders - extension of the program (March 2023)

By the mobile tutors various lectures, workshops and exchange of experiences carried out in fields of graphics, painting and sculpture. Main topics, non-exhaustive list:

- Bookbinding papermaking
- Media/Sound Class
- Screen-print
- Typography
- Class for interdisciplinary and experimental painting
- Painting and organizing exhibitions

- Etching and woodcut workshop
- History of art
- Printmaking
- Exploratory Visit
- Museology
- Psychology of Art
- Computer aided design
- Drawing, Artists Books
- Graphic art - engraving techniques
- Other workshops

According to the surveys, the three most popular activities were leading a workshop, giving a lecture and an exploratory visit. These types of activities help tutors to gain a deeper knowledge of the partner institution's curriculum. It is also useful for students to meet tutors from other institutions, to gain new knowledge, perspectives, techniques, and information about the partner institution. A well-organised faculty visit can lead to several new student or tutor mobility. This type of mobility can boost the other type of mobility activity.

The top five answers for question "What were your main 3 motivations for taking parts in this EU4ART mobility?" confirm the previous thoughts.

- To build up new contacts / expand my professional network
- To acquire knowledge and specific know-how from good practice abroad
- To develop my own competences in my field and increase the relevance to my teaching
- To reinforce the cooperation with a partner institution
- To share my own knowledge and skills with students

The overwhelming response to questions about personal and professional development through mobility was 67% and 75% good or very good. Only "I have enhanced my organisational / management / leadership skills." and "I have enhanced my career opportunities." were the only ones to fall short of this.

From mobility project of view also very important that 94% of tutors consider satisfied or very satisfied with the mobility experiences in general.

### ***SUMMER SCHOOL, Tihany, Student Satisfaction Survey***

Detailed information about this section can be found in document "Quality assurance system for the operation of the EU4ART model curriculum" Annex 25: SUMMER SCHOOL, Tihany, Student Satisfaction Survey – who participated on jointly organised Summer School Programme in Tihany (April 2023)

The "Summer School" workshop series, jointly organised by the EU4ART partners, was a pilot programme to test the common artistic pedagogical model

developed over the last three years in the picturesque setting of the MKE Tihany Artists' Village.

The spring workshop programme, based on a common curriculum, was organised by professors from the four partner institutions as well as professors from the new partner universities. The three 5-day workshop series were attended by students and teachers from the Graphic Arts, Painting and Sculpture Departments.

The first 5 days were dedicated to graphic art. Date: 04. 01-07. 2023 Lecturers and professors were involved in the organisation and delivery of the workshops:

- Hungarian University of Fine Arts: Andrea Szilák, Bianka Dobó
- HfBK Dresden University of Fine Arts: Kristin Marek
- Accademia di Belle Arti di Roma: Marilena Sutera
- Latvijas Makslas Akadēmija: Anatolijs Šandurovs
- University of Arts in Tirana: Harri Aleksi

Painting was the subject of the second period. Date: 04. 12-18. 2023 Lecturers and professors were involved in the organisation and delivery of the event:

- Hungarian University of Fine Arts: Tayler Patrick Nicolas, Dominika Drotos
- HfBK Dresden University of Fine Arts: Manuel Kirsch
- Accademia di Belle Arti di Roma: Pierluigi Calignano
- Latvijas Makslas Akadēmija: Andris Vītoliņš
- Speakers: Csaba Filp, László Lelkes, Zoltán Ötvös, Mária Chilf, Tayler Patrick Nicolas, Manuel Krishck, Pierluigi Calignano

The final episode of the workshop series is Sculpture. Lecturers and professors were involved in the organisation and delivery of the workshops:

- Hungarian University of Fine Arts: Ábel Kotormán
- HfBK Dresden University of Fine Arts: Kristof Grunert
- Accademia di Belle Arti di Roma: Anna Muskardin
- Latvijas Makslas Akadēmija: Kristaps Andersons
- University of Arts in Tirana: Blerina Pagria

According to the surveys when students applied to the summer school the most important motivations were the Cross-cultural interest (96%), personal development (90%) and Professional and academic development (86%). Percentage values are the sum of 4 and 5 ratings.

The feedbacks from students were very positive. 80% - 92% of answers were rated agree and strongly agree the positive statements about satisfactory of Tihany workshop programme. Only on the question of the length of the camp was the number of clearly positive responses below 80%. But even in this case 76% were satisfied.

## ***SUMMER SCHOOL – Lecturers / Workshop Leaders***

Detailed information about this section can be found in document “Quality assurance system for the operation of the EU4ART model curriculum” Annex 29: SUMMER SCHOOL – Lecturers / Workshop Leaders Who Participated in the Summer School Programme (Tihany, April 2023)

According to the surveys, the three most popular activities were leading a workshop, giving a lecture and an exploratory visit, similarly to other tutors’ mobility questioner answers.

Participating tutors held lectures, led workshops or tutorials, and took part in joint events and seminars. Tutors also considered to be important the pop-up exhibition part of the event as a closing element of the summer school.

Similarly, to Students’ feedback, tutors also considered to be useful and good initiative the Tihany summer school. 81% of tutors thought that they gained experience in jointly preparing programme and agreed with that statement that the summer school as a jointly organised professional programme was a 'good practice' exercise.