

MISSION STATEMENT

Programme ERASMUS +
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Alliance of
EU4ART

Alliance for Common Fine Arts Curriculum

Hungarian University of Fine Arts
Dresden Academy of Fine Arts
Art Academy of Latvia
Academy of Fine Arts of Rome

I. The objective of the project

Our objective with our project is to contribute to the reinforcement of a consciousness of European identity and to make known and popularise the heritage and diversity of European culture, focusing on fine arts.

Through our cooperation, we also aim at exploring the challenges posed by the 21st century for teaching fine arts and jointly formulate our responses thereto.

To this end, the Alliance intends to take the following measures:

1.

We establish cooperation among the universities based on joint curriculum, which will manage interoperability in terms of student education and the enhancement of mobility.

Through this, we can achieve that the participating students become acquainted with

- new specialities in education (methodology, workshop practices),
- specific methods of learning languages (language learning).

Otherwise

- they become well-informed in terms of culture (mobility),
- they will think about self consciousness (identity) in a more differentiated manner,
- they will have a reflected critical viewpoint concerning the interrelations between local and global phenomena (European identity),
- they will acquire capabilities for resolving situations in a creative manner (social utilisation).

2.

It will expand the already existing functions, infrastructure and know-how of the participating institutions of higher education in fine arts. It will establish full educational interoperability and correspondence between the institutions, in other words, their joint curriculum.

A.

We undertake to fully harmonise the inter-university teaching of practical and theoretical subjects in three specialities (painter, sculptor, graphic artist) during the period of the project.

Through this, the participating institutions will

- become acquainted with the specialities of education and workshop work carried out at local levels, and incorporate best practices into the jointly developed methodology of education.
- broaden the knowledge of the educators and shape their approaches.
- A specialised art dictionary will be created to establish the conditions of understanding the common tongue.
- This will establish the conditions for enhancing student mobility.

B.

We undertake the transfer, formation and integration of the cultures of the regions, while safeguarding their diversity.

Through this, the citizens of the participating institutions will become acquainted with cultures across a broad spectrum that are not standardised but are defined at local level. They acquire knowledge not only of the regional cultures, but by becoming aware of the general picture, they will actively participate in enriching the diversity of European culture. The process of learning about local cultures also facilitates the development of a more reflected self-definition.

C

We undertake the administration of language training and the special development of language skills, as well as the production of a “special dictionary” for fine arts.

Beyond understanding the primarily English language concepts used in artistic discourse, we shall promote knowledge of the embeddedness of these concepts in various other cultures.

3.

In the meantime, the Alliance will establish the conditions for the social utilisation of the project at multiple levels.

A.

The Alliance will examine the local and global development and interrelationships of culture and fine arts. The results of this study will be presented in the form of exhibitions where works made by multinational groups will be put on display, thanks to mobility. Although the exhibitions will present the works of students, these will also be artistic products and as such they will be embedded in the process of European cultural continuity having become part of the artistic discourse.

Through the presentation of the exhibitions, we shall achieve that the wider public of the four regions can also gain continuous insight into the results of the project.

B.

It is a characteristic feature of the universities of fine arts that as a part of teaching arts, they develop the creativity of the students in a wide range, and through this their capability to resolve situations in the most varied areas. As a substantial number of the participating students will not work as professional artists creating autonomous works and living off their artistic activities upon the completion of their studies, but they will become useful members of society in the most varied fields relying on their versatile problem-solving capabilities acquired precisely in the course of their artistic studies.

Through the wide ranging development of creative problem-solving capabilities and of the knowledge of culture, we achieve that our graduates will be able to resolve tasks of great importance at a high level for local communities and European society as a whole.

Through tracing the careers of their graduates (ALUMNI), universities tend to focus on the activities of those pursuing autonomous artistic activities and it is only on an ad hoc basis that they learn of the utilisation of the creative capabilities of their graduates in other fields of society.

Based on the lessons drawn from this, the members of the Alliance then share their experiences and offer alternatives to their graduates who do not wish to make a living of autonomous artistic work.

II. The circumstances and methods of project implementation

The universities operating in Budapest, Riga, Dresden and Rome enter into an alliance as institutions building on their long histories and traditions. Each institution has its own framework conditions for the teaching of the practice of arts and hence for the practical activities in the workshops.

Their technical facilities are different everywhere, the courses offered to the students are shaped by the respective histories of the universities and the joint development of the institutions. The use of similar techniques gives rise to joint obligations, but fertile use and the diversity of approaches and possibilities of technical implementations stand in the forefront of artistic processes. The organisation of the offers of art workshops into a network creates synergies which have not been utilised to date.

1.

The circumstances of implementation

The eldest institution in Rome was founded in 1573; the project will utilise primarily the knowledge accumulated in the paper manufacturing, the painter and the graphic workshops. The university of arts in Dresden was founded in 1764; it has an excellent workshop infrastructure both for the digital and the manual teaching of graphic arts and in its sculptor workshops.

The university of arts in Budapest was founded in 1871; it offers training from the pigment to the pixel based on an analytic approach to the techniques of fine arts.

The university of arts in Riga was founded in 1919 and as the youngest institution among the universities of the Alliance; it handles the teaching of visual culture less bound to the traditional disciplines.

The participating universities work with a historical and political background, which influences the self-identification of the institutions, the teaching of arts and the local and global social perception of the activities of the institutions to this day.

The geopolitical situation of the partners is special because every one of them is a cultural centre regionally, while geopolitically they are on the peripheries.

The artistic workshops of the European art academies constitute a resource, which has to date received little attention. This provides an opportunity for developing new methods of

utilisation through the work of the planned alliance, which may be applicable not only for the participating universities, but also for other institutions of art education as a model.

The planned alliance of the four partner institutions endeavours to explore locally specific properties, their definition and reinforcement, their exchange in teaching and in the practice of art and on raising awareness towards them in European culture.

Our Alliance endeavours to implement art education through the opportunities stemming from diversity. The well-known quantitative criteria are invalid in evaluating cultural and artistic processes. Hence it is necessary to renegotiate the basis of reflection relying on which a method of evaluation can be found in the field of art education that promises continuity pointing towards the future along the short-term manifestation of the "Zeitgeist".

Works of art always reflect the diversity of local traditions creating European cultural treasures, which are not necessarily reflected in the economically dominating art markets. For the purposes of a comprehensive European higher education, it is necessary to counterbalance approaches. Artistic traditions pointing beyond the predominant Western centres and the related cultural values require a deliberate approach, recognition and additional resources in order to be able to contribute to comprehensive European higher education.

2.

The methods of implementation

In developing "the European workshop network of educational and artistic practices", we question the teaching, effects, relevance and requirements of the traditions of manual artistic techniques and work carried out by shaping things manually in this world which is becoming increasingly digital. We do this in relation to traditional techniques, modern technologies and materials, which are taught at our universities, together with their historical embeddedness. In this context, we examine the role of art as a power generating continuity and identity and its origins and roots based on the practical and non-theoretical criteria of arts.

The point of departure for the Alliance is focusing on the technical content of fine arts. Our aim is to develop a jointly accepted cross-compliant curriculum for three specialities (painting, sculpture and graphic arts). This will be enabled by jointly developed and implemented workshop courses, the exchange of professors and students, the practice involving symposia, study trips, exhibitions and experimental art form, and the exchange of university citizens.

In the course of the experimental projects, the participating partners will test and evaluate historical and teaching traditions, the techniques applied and the new approaches to contemporary materials and technologies in small groups. Cooperating with the workshop leaders, the alumni with temporary commission can enhance education with their own artistic criteria and expand current knowledge with experimental methods.

During the project period, every institution of higher education will organise a practical conference where in addition to presentations, further training will be delivered on the artistic work methods of the teaching staff, and provide opportunities for the trans-disciplinary (workshop) exercises of students. These events will be aimed at the transfer of knowledge and the practical testing of new approaches to teaching.

In every one of the partner institutions, the art workshops function in a course-based system, which enables the coordination of flexible courses in particular. The basis of workshop work is multidisciplinary. The criteria of teaching of artistic techniques constitute an independent area of teaching, while at the same time being closely related to artistic practices and theoretical subjects pursued in the specialised classes (art history, philosophy, anatomy, etc.). Add to this a practice of exhibitions, which is a specific form of assessing artistic achievement.

Through organising workshops into a network, the range of services offered to the students of the partner institutions will be expanded because they will be able to make use of courses in a structured manner, which are not offered in their domestic institutions as part of their education.

The task of the Alliance is to map out the current educational offers of the partners, expanding the range of courses offered by the network, testing the new forms of teaching through teaching a team (for instance, several members of the teaching staffs of the partner institutions deliver a course jointly). Teachers will have to be sent to the other art academies in accordance with their job descriptions with a view to offering further training and courses for the teachers and the students there.

The objective is to provide a well-grounded overview to the students of the offer of art workshops and synchronised theoretical subjects by the end of the experimental stage in a manner that is transparent in the context of education. (For instance, through their own Internet portals, where the workshop offers of every partner will be available enabling application to them.)

Increasing the mobility of the students and the exchange of teaching staff and administration constitute the basis of all the activities enabling the organisation of existing resources into a network in terms of developing practical skills, theoretical education and the utilisation of equipment. All this serve the purpose of improving the quality of teaching.

Another objective is to provide long-term support to the institutions outside the network through our network and to involve them into the exchange of knowledge. We also have a responsibility towards the art departments of universities of sciences because it is difficult for them to participate in innovative applications due to their position. Yet, they are also in need of renewal, which they can achieve through the impulses received from us enabling them to maintain their professional standards.

The European Workshop Network of Educational and Artistic Practices is based on institutional structures, which have been long tested in the context of European art academies. The network intends to transfer this status manifested in the successes of the individual institutions onto common European bases. The maintenance of historical artistic techniques is an important cultural heritage, which can be better implemented and sustained in a larger network. Contemporary developments can be immediately reflected in and integrated into the educational offers.

III. Envisaged results of the project

We believe in the power of fine arts connecting cultures and eras and in the successful operation of the European Workshop Network of Educational and Artistic Practices.

The European Workshop Network of Educational and Artistic Practices can guarantee specialised transfer of knowledge both in small and special networks functioning in a concentrated manner and in very large networks through the distribution of resources, ensuring the highest level of education over the long term.

The courses based on jointly developed and synchronised curriculum can be maintained over the long term, and they can be used as models for cross-compliance also with other European academies.

The intellectual resources (know-how) already held by the universities of the Alliance and their currently existing infrastructure (workshops) constitutes the basis of the long-term sustainability of the results of the project.

The joint curriculum created through innovative methods ensures the long-term re-utilisation of the resources at a higher level and the broadening of the mobility and language skills of students, teachers and staff.

Through learning of the local diversities of culture and art education, and preserving them in the course of the project, we shall transfer experience and knowledge promoting a new European art education and culture to both art universities and the wider strata of society.

We are convinced that our project will contribute to the reinforcement of a European sense of identity, the preservation and shaping of the diversity of European cultural heritage and the unfolding of the synergies between culture and education.

27th February 2019



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Rector

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Applicant