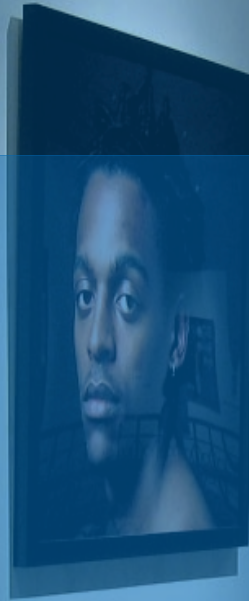


Tuning

Tuning
Educational
Structures
in Europe



Reference
Points for the
Design and
Delivery
of Degree
Programmes
in **Art History**



Education and Culture DG

Life Long Learning

Reference Points for the Design and
Delivery of Degree Programmes in
ART HISTORY

Tuning Educational Structures in Europe

The name *Tuning* was chosen for the project to reflect the idea that universities do not look for uniformity in their degree programmes or any sort of unified, prescriptive or definitive European curricula but simply for points of reference, convergence and common understanding. The protection of the rich diversity of European education has been paramount in the Tuning Project from the start and the project in no way seeks to restrict the independence of academic and subject specialists, or undermine local and national academic authority.

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1. INTRODUCTION TO THE SUBJECT AREA

Although the discipline of Art History usually traces its origins back to nineteenth-century Germany, it has become a major academic subject in the last half century. Art Historians are concerned with all aspects of visual and material culture from the past to the present and are well aware that the very concept of 'Art' is itself both historically contingent and often contested. Our subject matter presents particular opportunities for all art historians to reflect on the present context of European unification, enlargement and consolidation because the production, commissioning, transmission and influence of the artefacts which we generally classify as 'Art objects' is almost always international in its scope. Art objects and their producers have frequently, throughout history, crossed the changing boundaries of nations. European art has been acculturated throughout the world and has, in turn, received influences from every part of the globe. Art is truly international and so is its study. Within Europe, from Classical Antiquity, the definition of Art itself, and ideals of Art and Architecture, spread across Europe, from Greece and Rome, influencing almost all subsequent art production and thinking about Art. In the Middle Ages, French Gothic decisively influenced European Architecture and Art and Renaissance and Baroque, Neo-Classicism, Gothic Revival and Modernism – to name just a few styles and movements - have spread across much of Europe.

Whereas nationalistic narratives of history are still dominant in individual nations' educational systems, art historians have always stressed the intersection of wider European currents with more narrowly national traditions. Much of the discipline is concerned to examine how, when and why, Art and artists crossed national frontiers, bringing new ideas and change. The Art works contained in National Galleries are almost always international in their range and one thing that is clear to almost every European citizen is that the Art of the individual nation has a European context.

For all disciplines, the Bologna process – by which the educational systems of European countries come into ever closer contact – opens new opportunities. For none however are the opportunities clearer than for the History of Art, a discipline which is already pan-European in its study.

The investigation and exploration of Art can therefore help build cultural bridges and enhance appreciative understanding of different societies and communities. The importance of art in this regard is acknowledged in article 151 of the Maastricht treaty, signed 7 February 1992 and implemented since 1 January 1993. Article 151 defined cultural strategies for the first time on a European level with a view to maintaining local and national diversity and, at the same time, unifying the members of the countries in the Union on common ground. Ever since, the EU's programmes, projects and initiatives have stressed the role culture can play in 'unifying people'. At the same time, organizations, platforms, nets and umbrella-organizations employ culture to establish communication channels with extra-EU countries.

The role that the visual arts can play is heavily reliant upon the ways art history is taught and learned. Common aspects of the teaching of the discipline include direct access to works of Art, and the teaching and learning of the skills of analysis, synthesis and interdisciplinary critical thought, as well as the ability to understand and interrogate documentation and retrieve information from a variety of sources. The Art History group reflected on teaching and learning methods and outcomes in order to redefine the discipline on a competence based process. Competences in the Tuning framework are considered to be a "dynamic combination of knowledge, understanding, skills and abilities" developed or obtained by the learner in the process of learning and study.

Before outlining the results of the work carried out by the working group focusing on art history in the European SQF HUMART project, it is important to note that it is the end-result of the experience of a group of scholars coming from different European geographical areas (Greece, Cyprus, England, Italy, Belgium, Holland) and having different areas of competences in the various sub-fields of art history. That diversity contributed decisively in pointing out and – to a certain degree - mapping the different traditions and notions among the European countries, focusing on both the similarities and the differences while working towards common goals.

The document we are putting forward has no claim to being exhaustive but makes evident the various ramifications of art history and its diverse applications.

1.1 DEFINITION AND DESCRIPTION OF THE SUBJECT AREA

Art History, as the term itself indicates, has a strong historical dimension. It addresses art from the point of view of its development over time and in space. However, various other approaches and concerns – aesthetic, critical, and theoretical for instance – as well as those of related disciplinary areas and sub-disciplines, are also essential in defining its domain.

Art has almost always transcended the changing boundaries of nations and its modes of transmission and acculturation are not only pan-European but also stretch out into the wider world. From Classical Antiquity, the definition of Art itself, and ideals of Art and Architecture, have spread across Europe, from Greece and Rome. In the Middle Ages, French Gothic decisively influenced European Architecture and Art and whether Renaissance or Baroque, Neo-Classical, Gothic Revival or Modernist, styles and movements spread across much of Europe. So our subject matter itself particular offer opportunities for art historians to reflect on the present context of European unification, enlargement and consolidation. Whereas pre-existing national narratives of history are still prevalent in individual nations' educational systems, art historians have always stressed the intersection of wider European with more narrowly nationalistic traditions. Much of the discipline is concerned to examine how, when and why Art and artists crossed national frontiers, bringing new ideas and change. The Art works contained in National Galleries are almost always international in scope.

For all disciplines, the Bologna process – by which the educational systems of European countries come into ever closer contact – opens new opportunities. For none however are the opportunities clearer than for the History of Art, a discipline which is already pan-European in its scope.

Art History today comprises a diverse and dynamic group of subjects, both in terms of the objects studied and of the methods and aims with which they are studied. It is characterized by intellectual openness and a willingness to adapt to and incorporate new methodologies and interests.

Art History is taught both in dedicated degree programmes and as a component of numerous related degree programmes. In recent decades, its objects and methods of study have become ever more diversified. It constitutes an integral component of subject specific degree programmes in Art History and of programmes in the areas for example of art, design, visual and material culture, museum studies, curatorial practice, restoration, conservation, architecture, photography, video, film and media studies. Furthermore, area studies and general humanities degree programmes also may include components or course units in Art History. Nevertheless, Art History is qualitatively different in its approach from practice-based subjects on the one hand and from solely text-based ones on the other.

Art History focuses on visual and material culture from both the past and the present. Programmes may address a very wide range of forms of artistic expression, such as everyday objects, images and environments, as well as works of art and a range of artefacts not produced as “art objects” but which can be considered as such, as well as critical, historical and theoretical writing. The concept of “art” itself is widely understood within the subject area to be contested and historically contingent. Art History objects may include intellectual and artistic movements such as the Renaissance or Modernism. Programmes in Art History also include the study of individuals and groups of people connected with art, such as artists, architects, designers, inventors, patrons and crafts persons, dealers and collectors, people in manufacturing, advertising and marketing, critics and curators, users and viewers, and others involved in any of the stages of producing and consuming artefacts and in establishing their value. In other words, Art History regards not only artists and those directly involved in creating, promoting and consuming artefacts, but also the broader “audience” which includes entire populations or societies -- although Art History does place in the forefront one aspect of human activity, artistic expression, and investigates how it influences and is influenced by the others. Art History also studies the institutional frameworks in which people engaged in various ways in the artistic process operate.

The potential geographical and chronological range of Art History is very broad: there is a growing focus on the culturally diverse nature of both past and contemporary societies. Some programmes address artefacts from periods which predate the invention of writing, and some concentrate on works produced during the last century. Nonetheless, the specific focus is usually well defined, insofar as Art History places great importance on the observation of artefacts at first hand and on the development of skills of visual analysis. Thus, programmes make use of resources of many kinds: study visits to relevant sites, archives, performances and collections are essential in learning and teaching, as is the informed use of virtual resources.

The societal aspects of the production of art objects are investigated using various comparative and connected approaches, in order to illuminate differences and similarities in different contexts. Increased interest has also emerged for the study of the institutions which support and promote the production, collection, display and interpretation of artefacts in response to various trends, including the rapid development of a global context for contemporary art and the continuing expansion of interest in what is called “cultural heritage”, or “patrimony”. Similarly, there has been increased interest in the scientific and technical analysis of works of art and the cognitive analysis of aesthetic response. Thus, the study of the scientific and technical background of artwork and its aesthetic appreciation constitute important aspects of Art History training.

To sum up, Art History’s primary focus is on the range of things which have been designed to be seen although it is not limited to those. Programmes are concerned with visual and material culture, with the historical study of artefacts that communicate meaning and value. These may include buildings and the built environment; landscape and gardens; designed objects (whether industrially produced or individually crafted); drawings (including design drawings); paintings; illuminated manuscripts; photographs; prints; posters and other forms of graphic design; sculptures; clothes and textiles and many other sorts of artefact, both individually and in combination as a display or performance. Art historians also pay attention to other aspects of the artefacts with which they are concerned, in particular their tactile, spatial and sonic qualities. Indeed when we speak of artefacts we may include the broad the range of spaces, buildings, images, objects, electronic images and digital media, time-based media, projects, performances, ephemeral displays and texts.

2. DEGREE PROFILES AND OCCUPATIONS

2.1 DEGREE PROFILES

Art History is not often taught as a separate subject in secondary general education, except in the case of Art Schools – which are limited in number in some countries while in others they do not exist at all. It is often approached as part of Aesthetics, Cultural Heritage or History and it is largely up to the teacher to decide how to include it in the curriculum. It is not usually necessary to meet specific admission criteria in order to enroll in an Art History programme at the higher education level. A diploma of secondary general higher education is usually the only requirement for admission. However in some countries special emphasis is given to particular courses in the Humanities, such as Literature, History, English, Ancient Greek and Latin. In such countries it is necessary to have taken these or other specified courses in order to be admitted to higher education in the Humanistic area.

Defining typical degrees in the field at BA level involves identifying the broad range of first cycle degree programmes that incorporate Art History as a component. In some countries Art History is typically offered as a single subject first cycle degree programme while in others this is not the case. Degree programmes can be divided into those that explicitly combine Art History with another subject (e.g. Music, Visual Arts, Theatre, Film Studies) and those that incorporate it as an integral element of some overarching subject (e.g. European Culture, Cultural Management, History and Archaeology, Anthropology). At the Master's level, similar issues arise in that the range of Master's programmes include some programmes that incorporate a component of Art History (e.g. Museology, Cultural studies) and programmes that deal exclusively with Art History.

The length of the first cycle (bachelor) programmes differs from country to country in Europe. In most countries the volume of learning necessary to complete a degree programme is 180 to 240 ECTS credits. In exceptional cases the programme carries a student workload of 300 ECTS credits. Regarding the second cycle the load is 60 to 120 ECTS credits. In the vast majority of countries the length of the doctoral programme is not calculated in ECTS credits (yet). Doctoral programmes typically range from 3 to 5 years, depending on the country and the institution.

2.2 TYPICAL OCCUPATIONS

Throughout Europe there are differences in the way art history studies, as an academic discipline, are perceived and applied. In a growing number of countries graduates do not necessarily expect to be employed in areas in which their experience of and expertise in art history is likely to be of direct relevance. Regular career destinations include both public and private sector. The areas indicated below constitute the typical occupations in order of importance - considering the graduates' degree of connection to the field and the frequency with which they appear - and is the outcome of exploring the situation of Art History graduates in different countries as well as in the various fields of specialization.

The following occupations are identified as the typical occupations related to the subject area and are academic, administrative or market orientated.

1. Museum and gallery curators
2. Auction Houses employees and employers
3. Heritage Industries personnel
4. Professors,lecturers and other academic research staff in Higher Education
5. Professionals in tourism industry
6. Non curatorial staff at museums and other cultural institutions
7. Art critics
8. Gallery owners
9. Teachers,instructors in primary, secondary and vocational schools
10. Image researchers (e.g. art researchers in advertising or other types of publishing, employed to seek out images for books, tracking down old pictures, supplying visual materials to the media etc)
11. Art librarians
12. Art dealers
13. Antique dealers
14. Legal art expertise bureau personnel
15. Art consultancy professionals
16. Art therapists
17. Governmental cultural services personnel
18. Cultural centers' employers and employees
19. Art handlers and couriers
20. Publishers/editors
21. Translators of art books
22. Intercultural professionals
23. Public relations professionals
24. Advertising staff
25. Journalism, digital and other mass media professionals
26. Theatre and concert house personnel
27. Art Festival and events organizers

3. ART HISTORY COMPETENCES

After considering the historical and cultural differences in the ways that countries define the chronological and spatial framework in which Art History is placed, we decided that it would be more enlightening to turn our attention away from content and to consider in a broader framework what an art historian is expected to be, what his/her role in the society is expected to be, and what the deontological ethics developed for the specific professional field are, while taking into consideration the national and the international aspect of the profession. Through this process we were able to define the knowledge skills and specific competences that can be considered required in the Art History. Competences represent a dynamic combination of cognitive and metacognitive skills, knowledge and understanding, interpersonal, intellectual and practical skills, and ethical values. Competences are developed in all course units and assessed at different stages of a programme.

Some competences are generic (common to any degree course); others are subject area related (specific to a field of study). It is normally the case that competence development proceeds in an integrated and cyclical manner throughout a programme. Learning outcomes are statements of

what a learner is expected to know, understand and be able to demonstrate after completion of a learning experience. According to Tuning, learning outcomes are expressed in terms of the *level of competence* to be obtained by the learner. To make levels of learning comparable the subject area groups/Thematic Networkshave developed cycle (level) descriptors, which are also expressed in terms of competences. According to Tuning, the introduction of a three-cycle system must be accompanied [by] a change from a staff centred approach to a student-orient[at]ed approach. It is the students who have to be prepared as well as possible for their future roles in society.

The Art History group identified 26 specific competences. The generic competences of the Tuning list were used as a point of departure. Tuning has organized a Europe-wide consultation process including employers, graduates and academic staff to identify the most important competences that should be formed or developed in a degree programme.

These stakeholders were identified by the group members. They participated in the consultation, run by Tuning in its web platform. The resulting statistics were delivered our Subject Area Group so that we could analyze them critically and reflect on them. After the consultation process was completed, the results were categorized according to three variables: importance, achievement and ranking.

In analyzing the outcomes of the consultation process we stressed the top five in terms of the rating and the ranking, taking into account the ones we considered most important and those that were ranked highest by at least one of the groups consulted, pushing them higher in the list. Basing ourselves on the results of the consultation and our reflections on it, the Art History Subject Area Group defined the 9 key subject specific competences and 8 key generic competences that have particular importance for the subject area. The list of typical occupations was mapped at the BA and the MA level taking into account the key generic and specific competences and the latter were developed in a subject area framework that distinguishes between the BA and MA in terms of knowledge, skills and basic and advanced competences. The outcome of this consultation process is reflected in the set of reference points – generic and subject specific competences – identified by each subject area.

GENERIC COMPETENCIES	SUBJECT SPECIFIC COMPETENCIES
<ol style="list-style-type: none"> 1. Ability to communicate both orally and through the written word. 2. Ability to be critical and self-critical. 3. Ability to search for, process and analyse information from a variety of sources. 4. Ability to identify, pose and resolve problems. 5. Ability to work autonomously or/and in a team. 6. Knowledge and understanding of the subject area and understanding of the profession. 7. Ability to think abstractly, to analyse and to synthesise. 8. Ability to demonstrate awareness of the wider multidisciplinary context of HA. 	<ol style="list-style-type: none"> 1. Critical awareness of the historical processes which have defined an artefact as a 'work of art' 2. Knowledge of materials, and of the varying historical receptions and aesthetic evaluation of art objects 3. Awareness of the differences between artworks from different chronological and geographical areas. 4. Ability to categorise and describe art objects from a specific time and place, positioning them within the context of global art history 5. Ability to convey this information on artworks and art theory verbally or in a written form 6. Ability to produce logical and structured narratives and arguments supported by relevant evidence and interpretation. 7. Awareness of art historiography, art theory and criticism, aesthetics, museology and conservation. 8. Knowledge and understanding of the concepts, values and debates that have formed the study, the practice and critical theory in the Art History field in combination with ability to criticise already existing frameworks. 9. Ability to undertake close and systematic visual examination, informed by appropriate knowledge of materials, techniques, styles iconography and iconology. 10. Ability to evaluate the authenticity of an object by reference to its material construction and historical evidence. 11. Ability to set the artworks studied within appropriate context. 12. Ability to develop arguments concerning production processes, and concerning formal and functional ambitions and effects from close observation of artworks.

4. COMPETENCE BASED CYCLE DESCRIPTORS

On the basis of the key generic and key subject specific competences selected, it was possible to prepare a profile of the competences to be formed or enhanced in Art History programmes.

With regard to the category of “Knowledge”, we distinguish four main categories: A. Descriptive [Knowledge of factual evidence regarding subject (iconography), provenance, chronological and geographical areas, materials and techniques, terminology of Art History, written sources], B. Interpretative (Knowledge of the historical, social and functional context), C. Theoretical [Knowledge of the variety of methodologies (technical analysis, semiotics, iconology, stylistic analysis etc.)] and D. Interdisciplinary [Knowledge of related disciplines (Museology, Conservation) and their relevance to Art history field outputs (chemistry and physics for example)].

Broadly, the group considered it necessary for students at the general level to attain a broad view of Art History, from prehistoric to modern times (including for example western Medieval, Byzantine, Islamic, eastern Mediterranean, Renaissance, Baroque art etc.). They should be familiar with major works and the sources, the artist as an individual or member of a collaborative team, the ideas, the philosophy and the history of art as a discipline and the varying schools of thought about the subject. They should have a general knowledge of history and society. Advanced course units for students should allow them to develop knowledge of various special subjects, giving them a foundation in the areas they will not specialize in. Although they will not have specialised knowledge of all these areas, they should have a certain familiarity with them and know which sources are useful to study them. In sum they should have developed a basic knowledge in areas outside their specialisation such that further learning and specialist knowledge can be acquired in the future.

LEVEL 6

Knowledge:

At level 6, Art History students are expected to have a basic general knowledge of the subject area and understanding of the profession. They are expected to have knowledge of the theoretical and historical context of the artistic product on the basis of a critical understanding of materials, reception and aesthetic value.

Skills:

At level 6, Art History students are expected to demonstrate basic knowledge with respect to the descriptive, interpretative, theoretical and multidisciplinary aspect of Art History studies.

Competence:

At level 6, Art History students are expected to develop a proactive concern for art, both past and present, and to manage creatively complex projects by communicating concepts and values of art to diverse audiences with respect to intellectual property.

LEVEL 7

Knowledge:

At level 7, Art History students are expected to have advanced well-grounded knowledge as the basis for original research in a specific field of study or practice, taking into consideration other relevant disciplines.

Skills:

At level 7, Art History students are expected to develop to a high professional level specialized skills in research and innovation and the ability to integrate elements from other disciplines relevant to Art History in order to present new, original approaches.

Competence:

At level 7, Art History students are expected to identify, pose and resolve complex problems with professional ethical attitude and commitment to life long learning (LLL) demonstrating highly creative attitude as well as a capacity for taking initiatives and working autonomously and/or in a team within a multidisciplinary context.

LEVEL 8

Knowledge:

At level 8, students are expected to develop innovative, research based, highly professional knowledge of their specific History of Art field and the interface between this and other related fields.

Skills:

At level 8, Art History students are expected to demonstrate highly advanced skills in the creation and realization of an original research idea in order to contribute scientifically to the expansion of knowledge and the redefinition of art historical issues.

Competence:

At level 8, Art History students are expected to demonstrate innovative ideas and autonomous implementation as well as professional and scholarly integrity and commitment to the fulfillment of their research goal, in practical or theoretical contexts.

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN ART HISTORY AT LEVEL 6 ARE EXPECTED TO...		
LEVEL 6	<p><i>Have basic knowledge and qualitative understanding of:</i></p> <p>Art as an essential vehicle of cultural identities, past and present</p> <p>Terminology of Art History</p> <p>Written and visual sources, both primary and secondary</p> <p>A wide range of methodologies such as technical or stylistic analysis, semiotics, iconology, gender etc.</p> <p>Closely related disciplines such as Museology and Conservation Studies</p> <p><i>Have critical awareness of:</i></p> <p>Concepts of art as they developed in various chronological and geographical contexts</p>	<p><i>Have basic skills in:</i></p> <p>Recognizing what constitutes a work of art</p> <p>Making oral and written presentations using appropriate art terminology</p> <p>Locating, evaluating and using of source material</p> <p>Reading written sources in at least two languages</p> <p>Analysing the elements that constitute a work of art within its appropriate context (visual analysis, artistic concepts, subject matter, provenance, chronological and geographical areas, materials and techniques)</p> <p>Applying critical observation in terms of authenticity</p> <p>Developing arguments based on observation and reflection upon art works</p> <p>Utilizing concepts and tools from closely related disciplines</p>	<p>Produce logical and structured narratives and arguments supported by relevant evidence and interpretation.</p> <p>Have awareness of art historiography, art theory and criticism, aesthetics, museology and conservation.</p> <p>Have an intellectual scope fitting the knowledge in the general rhythm of the field (philosophy, art theory and history)</p> <p>Undertake close and systematic visual examination, informed by appropriate knowledge of materials, techniques, styles iconography and iconology.</p> <p>Evaluate the authenticity of an object by reference to its material construction and historical evidence.</p> <p>Set the artworks studied within appropriate context.</p> <p>Operate within a multidisciplinary context</p> <p>Attain flexibility in accepting changes and differences in people, countries, fashion etc.</p>

	KNOWLEDGE	SKILLS	COMPETENCE
GRADUATES IN ART HISTORY AT LEVEL 7 ARE EXPECTED TO...			
LEVEL 7	<i>have advanced knowledge of:</i>	Appreciate the aesthetic value of artwork	Understand the concepts, the values and the debates that have formed the study, the practice and the critical theory in the Art History field and criticize already existing frameworks.
	Factual evidence (subject, iconography, provenance, chronological and geographical areas, materials and techniques)	Perform systematic and comparative analysis of artworks	
	Written and visual sources, both primary and secondary	Trace, use and interpret primary material and written sources	Develop arguments concerning production processes, and concerning formal and functional ambitions and effects from close observation of artworks.
	Related disciplines (Museology, Conservation, chemistry, physics etc) relevant to the specific area of study	Comprehend written sources in at least two languages	
	<i>Have in depth understanding of:</i>	Convey information and express oneself in a second language in written and verbal form	Take responsibility to develop professional knowledge and practice work or study projects that are complex and unpredictable and require the development of new strategic approaches
	Ethical issues related to the profession	Develop arguments based on observation and reflection upon art works	
	The historical, social and functional context	Apply different tools of art historical research relating various methodologies to the practice of art history with critical reflection on methods	Integrate with other individuals and groups in a variety of cultural contexts, reviewing their strategic development
	A variety of methodologies (technical analysis, semiotics, iconology, stylistic analysis etc.)		communicate complex work to specialized and non-specialized audiences and in a variety of contexts
	<i>Have critical development of:</i>	Develop connoisseurship regarding authenticity evaluation and state of preservation	
	Ideas and arguments approaching a complex scientific project related to the management of professional practice	Transfer results of research in other disciplines into Art History	
	Develop research, archive administration, communication and negotiation skills		

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN ART HISTORY AT LEVEL 8 ARE EXPECTED TO...		
LEVEL 8	<p><i>Have highly specialized knowledge, critical understanding and self-critical awareness to comprehend and convey both written and orally at the deepest level:</i></p> <p>The national and international state of HA</p> <p>The wider multidisciplinary context of HA</p> <p>The relevant methods and techniques of inquiry related to their field of study</p> <p>The scientific, economic and professional potential of their output</p> <p>The standards of excellence in their own field</p> <p>The ontological, epistemological and ethical issues raised by the specific field of study and work</p>	<p>Convey information on art practice and theory and express oneself in a second language in written and verbal form</p> <p>Comprehend written sources in at least two languages</p> <p>Convey verbally or in a written form with autonomy, responsibility and complete authority a special art history issue.</p> <p>Pose and resolve research questions tracing and using the relevant literature and other appropriate sources</p> <p>Analyze and critically evaluate the results of their research</p> <p>Summarize the final outcomes of their research and communicate them verbally or in a written form to a specialized as well as a non-specialized audience</p>	<p>Share newly acquired knowledge through publications in articles, papers etc. with professional integrity and deontology</p> <p>Demonstrate autonomy and leadership in order to manage teams within the context of a research or work project</p> <p>Sustain commitment to LLL</p> <p>Motivate and inspire non-specialists to attain interest in cultural issues</p> <p>Interact and network with other scholars in order to promote and develop knowledge at the forefront of the field</p> <p>Motivate and inspire non-specialized people to attain interest in cultural issues</p> <p>Assess critical considerations and respond with responsibility and self-awareness</p> <p>Recognize their own inadequacies and devise strategies to fulfill their research or work goals</p> <p>Take personal initiatives and/or advise decision and policy-makers in national and international context with respect to the ethical and gender issues and in a socially responsible manner</p>

5. LEARNING, TEACHING AND ASSESSMENT

For the students' perspective learning is driven by what they are expected to be able to do and how these expectations will be assessed. The various learning, teaching and assessment methods need to place emphasis on student-centred methods.. Lectures and seminars in theory and practice, with emphasis on theory, mostly based on traditional forms of teacher to student transmission of knowledge, as well as site visits and presentations are the main learning activities in which students are currently involved. Nevertheless, the learning process should motivate and excite the students to learn Connections with other humanities' disciplines have always been a prerequisite, but increasingly in recent times, connections with fields such as business and communication studies, physics, chemistry, neurology, psychology etc. make Art History graduates better qualified, developing an up to date professional profile responding to the typical occupations, both long established and new ones.

The assessment strategies linked to Art History studies are linked to more general assessment strategies, but respond to the specific needs of the discipline, too. The profound shifts in the areas covered by Art History which took place during the last decades directly affected the way in which educational goals are being set. The concept of 'national art' has been seriously challenged by a number of factors, one of them being the globalization of art and art phenomena. Traditional syllabi, methods, or rules are being –and have to be –revised in order to correspond to current needs and realities. Specificities of local communities are being put in perspective with more general views of globalized processes in the field of culture and in other areas of social life.

The list below provides some of the main points of approaches to learning, teaching and assessment:

1. Basic practical familiarization with techniques and styles regarding visual arts (drawing, painting, sculpturing), multimedia (video and film methods, materials etc) and performing arts (music, theatre, dance).
2. In-depth analysis of a single painting to help students realise the need of terminology and giving them another dimension to the way they see things and interpret them.
3. Interaction with performing arts in order for some creative non-academic work to be involved.
4. Direct interaction with artworks and their creators, through visits to artists' studios and exhibitions.
5. Assessment methods that stimulate active learning, such as work in the field, i.e. museums and galleries, in order to familiarize the student with exhibition practices and all stages of curatorial work.
6. Producing their own critical and self reflective writing in different types of writing styles regarding articles, papers, catalogues, books, journals, etc. with respect to the variety of contexts such as scientific, publishing, editing, critic, promotional.

7. Encouraging students to form working groups simulating the relevant professional context they will deal with after graduating (issuing art magazines, art news, putting up a short conference, seminar or workshop)
8. Familiarization with new technologies and media useful in the documentation of artworks, in accessing of primary and secondary sources, as well as in the communication of ideas.
9. Acquiring competences in producing non-written documentation, for example through photography and video courses (e.g. instead of writing another essay students could be shooting a short documentary on a painter or an art subject)
10. Familiarization with the economic aspect of the work with management courses in theory and field through university driven projects (e.g. organizing an exhibition with artworks of art students, simulating an auction etc)
11. Specialized seminars in relevant to Art History scientific fields, such as chemistry, science, theology, anthropology, psychology, semiotics, philosophy etc.
12. Interaction with students of relevant schools, as Art, Music, Theatre, Film and other Arts Schools undertaking joint projects within workshops.
13. Exchanges between university courses that will promote learning in a multicultural context.

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