

Tuning

Tuning
Educational
Structures
in Europe

**Tuning
Sectoral
Qualifications
Frameworks
for the
Humanities
and the Arts**

Final Report
2010 - 2011



Life Long Learning



Education and Culture DG

Tuning Sectoral Qualifications Frameworks for the Humanities and the Arts

Final Report
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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.

This project has been funded with support from the European Commission.

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EXECUTIVE SUMMARY

The HUMART project is a break through initiative to identify common denominators in the academic sectors/domains of Humanities and the Arts. The project has been implemented in the context of the Bologna Process, the creation of a European Qualifications Framework and the subject area reference points developed by Tuning. Furthermore the project has sought to create European wide transparency with regard to the relation between higher education and secondary and vocational education and training. This should facilitate recognition of formal, informal and non- formal learning against clear internationally established reference points and descriptors.

At present the Higher Education sector is working with the two existing European Qualifications Frameworks. A Qualifications Framework is a common reference framework which links countries' qualifications systems, acting as a translation device to make qualifications more readable and understandable across different countries and systems in Europe. The Tuning HUMART project has focused on the development of Sectoral Qualifications Frameworks for the Humanities and for the Performing and Creative Disciplines. These frameworks should help in the bridging of the European Qualifications Framework (EQF) for Life Long Learning (LLL) and the Qualifications Framework (QF) for the European Higher Education Area (EHEA) at the level of academic sectors/domains.

A sector or domain is understood here as a combination of related fields of study which is based on more or less comparable learning profiles. The HUMART project has sought to develop a credit based Sectoral Qualifications Framework to cover the levels 4 to 8 of the European Qualifications Framework (EQF) for Life Long Learning (LLL). The work has built on a comparable project for the field of Social Sciences which was completed in the year 2010.

The objectives and outcomes of the SQF HUMART for Humanities and Arts have been established by using the strategy of reflection, debate and consultation in the form of working groups, a method which has proven to be successful in the Tuning I to IV projects (2000 - 2009). Close cooperation with and consultation of experts in the field of non-formal and informal learning at both national and international level were also applied. This cooperation and consultation has been of relevance in particular for mapping secondary formal, informal and non-formal level education.

The project was based on 9 subject area working groups reflecting a range of disciplines in the Humanities, that is History, Art History, Linguistics, Literary studies, Theology and Religious Studies and disciplines reflecting the Creative and Performing Disciplines, that is Art and Design, Dance and Theatre, Music and Architecture. The first four groups were asked to develop reference points/descriptors for their subject area. The other five groups had previously developed reference points/descriptors for their subject area based on the Dublin Descriptors and they were asked to convert them into EQF for LLL based ones. The major successful outcomes of the project are two Sectoral Frameworks and the nine subject-area based frameworks with descriptors based on the EQF for LLL. It is particularly underlined that the two SQFs use a methodology which is a development and improvement on the one that was used in the previous Tuning SQF for the Social Sciences. In addition to using the three EQF categories on the 'horizontal' plane, the SQFs vitally introduce a number of 'dimensions' in the vertical plane. This adds substantially to the readability of the frameworks.

More information can be found on <http://www.unideusto.org/tuningeu/> under SQF Humanities and Arts.

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1. PROJECT OBJECTIVES

KEY OBJECTIVES

The first key objective of the project has been the development of a credit points based sectoral qualifications framework for the Humanities and a framework for the Creative and Performing Disciplines covering the levels 4 to 8 of the EQF for LLL. During the last ten years the Tuning Project has developed descriptors and reference points for a still growing number of subject areas, disciplinary, multi-disciplinary and interdisciplinary. During time the need was felt to develop descriptors at the level of sectors / domains. A sector or domain is understood here as a combination of related fields of study which is based on more or less comparable learning profiles.

It was thought that within one sector overlap might exist between the different subject areas constituting a sector. Tuning distinguishes the sectors of Natural Sciences, Engineering, Social Sciences, Health Care, Humanities and the Creative and Performing Disciplines. This project focussed on the development of sectoral frameworks for the last two sectors based on the EQF for LLL. The basic idea about having sectoral frameworks is that it facilitates the recognition of outcomes of (prior, informal and formal) learning between different subject areas within one sector in particular. It might also show the differences and communalities between sectors.

A second important objective was the writing of subject area descriptors / reference points documents for nine subject areas according to the model of the EQF for LLL. In practice, this meant five subject areas representing the Humanities - History, Art History, Linguistics, Literary studies, Theology and Religious Studies - and four subject areas representing the Creative and Performing Disciplines - Art and Design, Dance and Theatre, Music and Architecture. It required that for four disciplines - Art History, Linguistics, Literary Studies, Theology and Religious Studies – descriptors and reference points had to be developed from scratch. Four others could build on the descriptors already produced in the framework of the QF for the EHEA, while Music was asked to revise its existing EQF descriptors / reference points document.

A third objective was the mapping of progression routes towards higher education – on the basis of a standardized questionnaire - regarding secondary general education and vocational education and training from the perspective of the two sectors covered as well as for each subject area involved. Identification of communalities and differences at national level for at least the countries involved in the project; identification of entrance and exit points as well as entrance levels at in particular level 4 and possibly 5 on the basis of different learning routes taken. Work already done by the SQF for Social Sciences and the Polifonia TNP was used as basic sources.

A fourth objective involved the identification of (ECTS) credit ranges for the levels 3 to 5 as well as exploration of the link to the European Credit system for Vocational Education and Training (ECVET) initiative.

The fifth and final objective was to identify suggestions for fine tuning and bridging of the Bologna (Dublin) descriptors and the descriptors of the EQF for LLL.

All project objectives fit well in three main objectives and priorities of the LLL Programme, that is creating mechanisms and tools – in the form of sectoral qualifications frameworks -, which facilitate individual learners for developing their competences further in a LLL context. Furthermore, these

frameworks make it easier to obtain recognition of prior learning in particular within the same domain or sector and will help learners to avoid loss of time because of lack of recognition of learning outcomes already achieved. Finally, descriptors by themselves set minimum standards and therefore will contribute to the improvement of quality of education and training.

IMPACT AND BENEFITS

The outcomes of this project, as is the case with the completed SQF project for the Social Sciences, are to be seen in relation to the outcomes of the Tuning Projects regarding the enhancing of the EHEA, models for designing, delivering and enhancing the quality of degree programmes, the use of credits for accumulation besides transfer and the best teaching and learning strategies in connection to employability and citizenship.

They serve a wide range of Higher Education stakeholders. One should think in this respect of the broad academic community of learners and (the management, academic staff and supporting staff of) Higher Education Institutions (HEIs), secondary education institutions, VET institutions, in particular in the fields of Humanities and the Performing and Creative disciplines, but also of admission officers, credential evaluators and quality assurance organizations, ministries (government institutions), and employers/the labour market.

The fact that the project was implemented by groups of academic experts, involving many other groups of stakeholders establishes a good basis for support and use of the outcomes by the academic community at large.

The impact of the project outcomes on the target groups is expected to be large, similar to the impact of the outcomes of the Tuning project and its methodology, for which interest is now worldwide, with projects being carried out in Africa, the USA, Russia, Latin America, Canada and Australia, among others.

2. PROJECT APPROACH

METHODOLOGY APPLIED

To meet the project objectives a structure was designed which guaranteed progress of the project in terms of monitoring and quality assurance regarding process and outcomes. Three levels in management of the project were created:

- A coordination team consisting of the overall project coordinator and the project manager. Their main tasks were: overall organisation, planning, organisation and preparation of meetings;
- A Management Committee consisting of the overall coordinator + nine Subject Area Group (SAG) coordinators, which met five times. Main tasks were the running of the project, monitoring its progress and assure its quality in process and outcomes, identifying agreed activities for the next phase, planning work to be executed between and for meetings, as well as preparing for milestones. These milestones can be identified as follows: 1. Use of common formats; 2. Design of a detailed template for describing the state of affairs in the countries involved; 3. Design of a structure for comparison of level descriptors of the 9 SAGs as well as supervising a range of deliverables.
- Nine Subject Area Groups (SAGs) consisting of five “old SAGs” (each included a coordinator plus 4 members, who already developed reference points and (Dublin Descriptors based) level descriptors for their subject area in Tuning) and four “new SAGs” (a coordinator plus 7 members who had not yet developed reference points and level descriptors). All 9 SAGs met 3 times at the same time and place to allow for cross-fertilisation and synergy. Main activities and milestones were: identifying sectoral descriptors for the levels 4 to 8. The old Tuning groups concentrated in first instance on the levels 3 to 5. The new groups concentrated on developing conceptual frameworks for their field based on the levels 6 to 8.

Each SAG was coordinated by a coordinator selected on the basis of his/her expertise and experience in European and/or international projects and networks. The project as a whole was coordinated by one of the two joint general coordinators of the Tuning projects.

The project outcomes were achieved by using a methodology of reflection, debate and consultation within and outside the Subject Area Groups which was developed and successfully used in the Tuning projects and in the SQF project for Social Sciences. The Subject Area Groups (SAGs) consisted of representatives from HEIs and associations. Between meetings communication took place by e-mail and phone on the basis of draft documents (homework). Plenary meetings linked to individual SAG meetings were scheduled to discuss provisional and final outcomes.

An important point to stress is the continuous consultation with academic colleagues, related networks and associations during the life span of the project.

With regard to mapping the progression routes from secondary to higher education the members, experts and coordinators of the SAGs were instrumental in sending the template that was especially developed by the project management to acquire the relevant information to experts in various countries for their particular subject area.

Also for the creation of the two SQFs group work and discussion was the main working method used. It is thus that the variety in national, cultural and disciplinary background of the participants

proved to be most inspirational and effective. Furthermore, involving members of the History group as advisors or consultants to the four groups that had to develop their subject specific frameworks (reference points) was beneficial to the work done.

ADDED VALUE OF THE APPROACH

Without any doubt the strength of the approach used lies in debate and consultation in an international setting. This requires intercultural dialogue, transparency and an open mind set to learn from each other. It forces all involved to take distance from their comfort zone. The model of open dialogue and consultation of stakeholders is a pre-condition to obtain outcomes which intend to have an international impact.

EVALUATION STRATEGY, APPROACH AND RESULTS

As a means to control progress and process of the HUMART project the system of continuous evaluation was used in which the members of the Management Committee (MC) played a crucial role. Each of the three meetings of all SAGs was followed by an evaluation meeting of the MC, to monitor the progress of the project, and, accordingly, to plan actions to proceed further until the next SAG meetings. Furthermore, overall and external evaluation of the project was carried out by the Steering Committee of the Tuning Academy on three occasions during the lifetime of the project. The evaluation of the MC was reported in reports reflecting their discussions about identified obstacles and progress. The Steering Committee of the Tuning Academy produced an overall evaluation report based on reporting of the group, networks related to the project and the deliveries produced.

DISSEMINATION AND EXPLOITATION STRATEGY AND ACTIVITIES

The outcomes of the project are disseminated in various ways: through presentations **at national and international conferences** by the coordinators and members of the project, as has successfully been done with regard to the results of the Tuning projects. A major role will be played in the dissemination process by the SQF HUMART section in the general Tuning **website** which informs about the progress and outcomes of the project: The website was launched in month 13. The SQF HUMART website is integrated for strategic reasons in the general Tuning website: <http://www.unideusto.org/tuningeu/>. This website is well known (4,15 million hits since its launch in December 2005) and it also contains information about the related SQF project for the Social Sciences, which was completed in 2010 and was coordinated by Deusto University in Bilbao (ES).

Besides the Tuning/SQF website, other products are available that can be used as dissemination tools. They are:

- **Brochures** containing the subject area frameworks for Art History, Literary Studies, Linguistics and Theology and Religious Studies comparable to the already published reports for other subject areas in the Tuning projects and by Thematic Networks. These brochures have been printed as well as published on the Tuning/HUMART website and on the websites of the (former) TNPs involved.

- **Brochure** containing the SQF for Humanities and the SQF for the Creative and Performing Disciplines. This brochure has been printed in large numbers and is circulated widely, and is published on the website.
- This **brochure** with the final report of this project, similar to the SQF Social Sciences publication, is distributed widely on paper and published also on the website.

To meet the need for information and consultation with regard to the HUMART project outcomes, a **HUMART Consultation and Information Platform** has been created which is integrated in the **Tuning Academy** to insure a sustainable service. The Academy serves as the contact and information facility for the Tuning Information Points (TIPs) that have been set up all over Europe to distribute Tuning and Tuning materials.

The preparation of the SQFs for the Humanities and for the Creative and Performing Disciplines is seen as a service to all stakeholders, in particular the HEIs in Europe and beyond, as well as to individual academics and supporting staff and individual learners. All materials developed as part of the SQF HUMART Project are owned by its participants, but other Higher Education Institutions and stakeholders are free to test and use them after publication, provided that the source is acknowledged.

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3. PROJECT OUTCOMES & RESULTS

ACHIEVEMENTS AND RESULTS

The major results of the HUMART project follow the five key objectives as identified in chapter 1 of this report:

1. A Tuning SQF for the Humanities and a Tuning SQF for the Creative and Performing Disciplines;
2. Subject area descriptors/reference points documents (conceptual frameworks) for the nine subject areas in this project according to the model of the EQF for LLL;
3. Detailed insight into the progression routes towards higher education for the two sectors as well as the nine subject areas involved in this project;
4. Identification of (ECTS) credit ranges and the relationship between ECTS and the ECVET initiative;
5. Suggestions for fine tuning and bridging of the Bologna (Dublin) descriptors and the descriptors of the EQF for LLL.

These outcomes are laid out in order below.

OUTCOME 1. A TUNING SQF FOR THE HUMANITIES AND A TUNING SQF FOR THE CREATIVE AND PERFORMING DISCIPLINES

1. INTRODUCTION

At the outset of this project, it was believed that it would be possible to draw up one Sectoral Qualifications Framework covering all nine subject areas involved in the project. However, it rapidly became clear that it would be far more satisfactory to create two SQFs, SQFs which would reflect the fundamental differences (regardless of all the similarities) between the two sectors. It was agreed that, whilst creativity was an important component of studies in the Humanities, creativity was at the very centre of the Creative and Performing Disciplines. Consequently an SQF has been drawn up for each of the two sectors in this project, the Humanities, on the one hand, and the Creative and Performing Arts, on the other hand.

The primary purpose of these SQFs is to provide a bridge between the Dublin cycle descriptors and the EQF level descriptors. These frameworks were drawn up using the same basic methodology and procedures as were employed in the Tuning SQF for the Social Sciences. This methodology has, however been greatly refined for each of the two sectors of this project, as laid out in the introductions to each of these two SQFs below. The introduction of a list of 'dimensions' in the 'vertical' plane of these tables is a development of such importance that it is discussed in greater detail in the report on Outcome 5.

It is essential to recall that these qualifications frameworks have been drawn up on the EQF for LLL tripartite model of learning outcomes and this for two main reasons. First, the use of this model, as in the Tuning SQF Social Sciences (*q.v.* pp. 16-22), could serve as a further test of the compatibility of the Dublin Descriptors with the EQF level descriptors. Secondly, these frameworks both include descriptors for EQF level 4, a level which has no equivalent in the Dublin Descriptors

since these commence only at the equivalent of EQF level 5. It will be noted, however, that, in contrast to the SQF Social Sciences, there are no descriptors for EQF level 5, equating to the Short Cycle of the Bologna Process. None of the nine subject areas in these two sectors found it appropriate to attempt to do so, given a near universal lack of qualifications offered at this level.

Over the lifetime of this project, considerable consultation has taken place to seek validation of these two sets of sectoral descriptors and especially with subject areas, related to these two sectors but not involved in the project. Nevertheless, as with the Social Sciences, these frameworks, as presented below, are not considered to be set in stone but will, no doubt, be subject to further refinement in the coming months and years.

The SQF for each of these two sectors is laid out in sections 2 and 3 below.

2. TOWARDS A EUROPEAN SQF FOR THE HUMANITIES

This text explains the realization of the descriptors for the Humanities and the way that work on these has led to a proposed Sectoral Qualifications Framework (SQF), completed for Levels 4, 6, 7 and 8, for the group of subjects that, collectively, form the Humanities sector of HUMART, including Subject Area Groups on Art History, Theology and Religious Studies, Linguistics, Literary Studies and History. This SQF is a result of the work of the 30 higher educational experts involved in those Subject Area groups, collaborating within the HUMART project. Naturally other related disciplinary areas such as Philosophy and Archaeology have been considered in our work, even though they were not represented by a specific Subject Area Group.

The text describes the methodology followed during the HUMART project meetings and reports on how the comparison and interaction with the 'other half' of the project, the Creative and Performing Disciplines, lead to the present formulation of the Humanities SQF.

In the Humanities Sector in contrast to the situation of the Creative and Performing Disciplines, most of the Groups had to carry out the entire Tuning process from the beginning. Only History had completed its Reference Points before the beginning of the project. As a result it was only possible to complete the SQF at the end of the project, when the reference points for the various Subject Areas could be compared and integrated.

2.1. COMMON DIMENSIONS AND SHARED VALUES

Initially, when HUMART was planned, the Humanities Subject Area Groups imagined that it would be possible to arrive at a common SQF with the Creative and Performing 'Arts' as we called them then. This was on the basis of the common focus, found in all the collaborating Subject Areas, on the Human Being, individually or collectively, and also because in past years fruitful collaboration between many of the participating Subject Area Groups had been established in the 'Archipelago of Humanistic, Social and Creative Arts and Sciences', HUMAN PLUS, funded by the European Commission, DG EAC, as a series of Accompanying measures (www.archhumannets.net).

In the first general meeting however, this 'holistic' approach was questioned, especially by the Subject Area Groups that recognised their common denominator in 'Creativity'. This including the visual and performing arts, music and architecture - all areas with which the Humanities had worked closely in HUMAN PLUS. The 'Creative' Group attributed particular importance to their working together, thus reinforcing their importance as an autonomous domain, and thought that working with the 'humanistic' Subject Area Groups they would be forced to attenuate what they

saw as their most distinctive traits, thus finding themselves in a subaltern position in respect to the traditional academic subjects, often with a literary aspect, that form the 'Humanities'. Here too there proved to be certain differences and overlaps: for example History considers itself also part of the Social Sciences (in many countries this is its usual affiliation) and also has many 'creative' aspects; Art History has a close relationship with Art, and also has amongst its objects the products of several other 'disciplines', including Architecture, that preferred to emphasize their 'creative' nature. Linguistics emphasizes its theoretical aspects and considers itself in some way akin to the natural and theoretical sciences.

In the end, notwithstanding the various pressures to the contrary, it was decided that it would be most useful to divide the HUMART Subject Areas, and to formulate 2 SQFs, that might turn out to have some common dimensions.

In the final stages of the project, as the 'new' Humanities Subject area Groups were finishing their Reference Points, and ready to work on the SQF, the Humanities Subject Area Groups were inspired by the approach designed by the Creative and Performing Disciplines, which entailed reflecting on the categories foreseen by the EQF according to what the latter called 'Dimensions'.

In the effort to define exactly what is the core of a sector, it seemed important to go beyond a Dublin Descriptor grid, and to use the EQF grid. However it also seemed necessary to try to make clear in the grid structure itself what are the central 'values' of the sector. This exercise proved very useful, and the proposal of -- in this case also justly named -- the 'creative' and 'performing' disciplines turned out to be a very good one, highlighting as it did communalities and differences, even at this very general level, with respect to the Humanities.

As a result, the Humanities Subject Area Groups elected to follow the example of the Creative and Performing Disciplines, creating an EQF type grid based on the specific dimensions recognised as central by the Humanities. The dimensions chosen were:

"Dimensions"	Knowledge	Skills	Competence
The Human Being			
Cultures and Societies			
Texts and Contexts			
Theories and Concepts			
Interdisciplinarity			
Communication			
Initiative and Creativity			
Professional Development			

As can be seen below, the dimensions chosen are closely related to those formulated by the Creative and Performing Disciplines: they contain many of the same terms but in a different order, and arranged differently.

This has, in effect, rendered very clear the relations and the differences between the two Sectors.

The specific nature of the Humanities resides in their 'humanness', but also in their interest in societies and cultures as well as in the individual experience; they have a strong theoretical component, which consists in many cases in the process of analysing 'texts' (using the term in its broadest meaning) and putting them into 'context'. The other key features are Communication,

intrinsic to the Sector, Interdisciplinarity, and also, perhaps not as the first defining element, but still very important, Creativity. The Humanities dimensions, including Professional Development, have turned out to be 8, rather than 7 as in the case of the partner Sector.

2.2. PROCESS AND METHODOLOGY TO CREATE A SECTORAL EQF

In one respect, the creation of the Humanities SQF was more complicated than that of the partner Creative and Performing Sector. This is because in the latter case, the Subject Area work was mostly complete, at least at the Dublin Descriptor level, and so after a remapping to the EQF their Groups could proceed. In the case of the Humanities on the contrary, one Group, History, had completed the work, although it updated and expanded it in various ways during the project, but the other Subject Area Groups had to start from the beginning of the Tuning process, formulating and testing their subject specific competences and their key generic competences. This meant that the work was more difficult and took longer to complete.

In the end, the procedure followed was this.

Each SAG, when it finally had determined the list of key competences, specific and generic, mapped them to the EQF categories (Knowledge, Skills, Competences) and levels (Levels 4, 6, 7, 8). In order to do this we considered that, whereas the term 'competence' in Tuning is used for everything that the graduate will know and be able to do as well as to his/her 'attitudes', in the EQF grid it is considered separate from Knowledge and Skills. For this reason we decided to follow EQF definition of competence, that is 'levels of autonomy and responsibility' to make the last column of the grid meaningful.

At that point, a very large overarching grid was produced, placing in separate columns for each level and separate rows for each of the KSC categories, the key competences of each Subject Area Group.

Then, though a complex dialogue and debate, the groups looked for common factors and created an SQF for the Humanities, showing the progression between levels 4, 6, 7 and 8.

Subsequently, as explained in the first paragraph, inspired by the model of the Creative and Performing Disciplines, the Humanities Groups rearranged the overarching key competences according to 'Dimensions'. These were chosen and the key competences remapped to the finalised grid, which can be seen below.

LEVEL: 4	HUMANITIES		
EQF CATEGORIES →	KNOWLEDGE	SKILLS	COMPETENCE
8 DIMENSIONS	STUDENTS IN THE HUMANITIES ARE EXPECTED TO:		
The Human Being	Have knowledge of how the human being interprets his or her individuality in relation to a social and culture context	Be able to connect one's own perceptions and understanding with that of individuals and groups in present-day societies and those of the past	Be able to use knowledge of the humanities to identify social and cultural differences and commonalities in today's world
Cultures and Societies	Have basic knowledge of the religious, artistic, philosophical, and linguistic manifestations of present and past societies and of their historical framework	Be able to connect histories, and religious, artistic, and literary traditions and styles with the societies in which they originated and of which they are representative	Be aware of the importance of different traditions, artistic forms, and social norms and values in determining various understandings of the present-day world
Texts and Contexts	Have knowledge of a significant number of different kinds of texts (literary, artistic, historical, religious etc.) and an ability to them to their social and historical contexts	Be able to read, analyse and interpret different kinds texts or other cultural manifestations and products, including those based on ICT, diagrams and tables	Be able to read texts of different kinds (including art work), placing them in their context and identifying connections with present-day issues
Theories and Concepts	Have knowledge of the main theoretical approaches to the human sciences and an awareness of their historical and ideological background	Be able to identify different meanings ascribed to significant terms according to the theoretical context and background of the writer	Be able to recognise the relevance of particular theoretical approaches and conceptual frameworks for the analysis of texts
Interdisciplinarity	Have knowledge of the relations between the human sciences and their links with the social and natural sciences and technologies	Be able to identify connections between the human disciplines notwithstanding the diversity of the tools used	Be able to bring the tools evolved in one subject area to bear on other areas when useful
Communication	Have knowledge of the main modes of human communication (oral, written, visual) with reference to one or (preferably) more than one language area	Be able to communicate ideas clearly in one's own language and at a more basic level in a second language	Be able to use various forms of communication, not only linguistic, in ways suitable to the target and the subject matter

Initiative and Creativity	Be aware of the subjective and creative aspects of the human sciences within the framework of their theoretical and empirical methodologies	Be able to produce original texts proposing one's own interpretations while taking into account existing knowledge	Use one's own imagination, within the critical framework of the subjects studied, to pose questions and propose answers
Professional Development	Have knowledge of one's personal strengths and weaknesses and of the abilities and learning methods necessary for the chosen profession or range of professions	Be able to apply different methods of study to different tasks and to undertake some independent study	Be aware of the commitment involved and the paths available to achieve academic or professional goals

LEVEL: 6	HUMANITIES		
EQF CATEGORIES →	KNOWLEDGE	SKILLS	COMPETENCE
8 DIMENSIONS	STUDENTS IN THE HUMANITIES ARE EXPECTED TO:		
The Human Being	Have a critical understanding of the human condition, experience and expression in its various forms and environments	Be able to use disciplinary knowledge to understand and interpret contemporary societal challenges	Be able to understand and respect the individual human in his/her personal, cultural and social dimension
Cultures and Societies	Have knowledge and critical insight into how human behaviours, institutions and modes of expression emerge from and interact with ideas, beliefs and values	Be able to draw on knowledge of the relevant field to identify and define, with guidance, significant problems and areas of enquiry with respect to social and cultural interaction	Be aware of the role of humanities and a humanistic perspective in society, and demonstrate an ethical commitment to their use to achieve social cohesion and sustainability
Texts and Contexts	Have knowledge and a contextualised understanding of the essential primary data relevant to the academic field	Be able to identify, select and manage, with guidance, information from a variety of sources	Be able to analyse and interpret data and problems in their contexts using suitable methodologies
Theories and Concepts	Have knowledge and understanding of a range of analytical and methodological approaches relevant to the field	Be able to identify and apply a range of appropriate critical and methodological approaches	Be able to address relevant issues using basic theories and concepts
Interdisciplinarity	Be aware of the intellectual underpinnings and contexts of the relevant subject areas and their relationships to other fields of study	Be able to utilise, when necessary, knowledge and understanding from other fields to address problems and issues in one's own domain	Be able to convey basic ideas from the discipline to a non-specialist audience or to practitioners of other disciplines
Communication	Have knowledge of the main means of communication used to convey information and perspectives in the area of the humanities, in both academic and broader public contexts	Be able to communicate effectively in one or more major languages of the world Be able to use ICT and video/audio means to communicate	Be able to speak and write clearly and effectively, with an awareness of the various appropriate modes and registers Be able to present ideas and information clearly with appropriate terminology, modes of expression and academic conventions

Initiative and Creativity	Be aware of the dialogic nature of the humanities and of how their practitioners position themselves with respect to key areas of academic debate and issues in society	Be able to approach issues with curiosity, creativity and critical awareness	Be able to reflect on one's own perspective, capabilities and performance and to improve and use them in a creative way
Professional Development	Have knowledge of the intellectual bases and ethical aspects of the humanities and of the roles that the graduate can take in society	Be able to work effectively over a period of time, producing the required result on schedule	Be able to learn and to stay up to date with learning

LEVEL: 7	HUMANITIES		
EQF CATEGORIES →	KNOWLEDGE	SKILLS	COMPETENCE
8 DIMENSIONS	STUDENTS IN THE HUMANITIES ARE EXPECTED TO:		
The Human Being	Have a focussed and analytical understanding of the human condition, experience and expression in specific forms and environments	Be able to draw on knowledge and experience of the field to identify and define significant problems and areas of inquiry	Be able to contribute to understanding and respect for individuals in their personal, cultural and social dimension
Cultures and Societies	Have knowledge and critical insight into how human behaviours, institutions and modes of expression emerge from and interact with ideas, beliefs and values in a contextualised fashion	Be able to identify and formulate significant problems and areas of enquiry with respect to social and cultural interaction	Be able to utilise the critical and practical tools of the domain to illuminate cultural and social phenomena, building respect for individuals and groups
Texts and Contexts	Have focussed knowledge and critical understanding of relevant data and sources and of their associated conceptual framework	Be able to locate, select from a variety of sources. and manage information useful for addressing problems	Be able to analyse individual texts and phenomena and to discuss them in relation to other relevant texts and phenomena in the field
Theories and Concepts	Have deep knowledge and critical understanding of relevant analytical and methodological approaches	Be able to design appropriate methodological approaches to the problems to be dealt with	Be able to use theories and concepts critically to address relevant issues in the field
Interdisciplinarity	Have informed and critical awareness of the intellectual underpinnings and contexts of the relevant subject areas and their relationships to other fields of study	Be able to utilise information and tools from other fields to address problems and issues in one's own domain	Be able to work with others in interdisciplinary and transdisciplinary groups in order to approach relevant problems from different points of view
Communication	Have knowledge of the specific methods used to communicate information about one's field in scholarly / academic and public contexts	Be able to speak and write clearly and effectively in more than one language, using appropriate means of expression, modes and registers	Be able to present ideas and information clearly, using appropriate terminology, modes of expression and academic conventions

Initiative and Creativity	Have knowledge of the patterns of creative thinking	Be able to formulate original interpretations of phenomena relevant to one's subject area	Be able to build on one's strengths and weaknesses, optimising the former to deal with relevant problems in an original manner
Professional Development	Have knowledge of the concrete ways which the humanistic perspective can be developed in professional situations and be of benefit to society	Be able to organise complex projects and carry them out over a period of time, producing the required result on schedule	Be able to plan one's on-going learning in order to adapt to employment opportunities and develop its range

LEVEL: 8	HUMANITIES		
EQF CATEGORIES →	KNOWLEDGE	SKILLS	COMPETENCE
8 DIMENSIONS	STUDENTS IN THE HUMANITIES ARE EXPECTED TO:		
The Human Being	Demonstrate a refined understanding of the human condition and forms of expression with special reference to a particular disciplinary domain	Be able to draw on substantial expertise in one or more domains of the humanities in order to pursue the understanding of men and women as individuals living in society	Be able to define and pursue research topics which can make a significant contribution to knowledge of human beings, their forms of expression and their cultural and social environments in the past and at present
Cultures and Societies	Demonstrate a broad and well-grounded knowledge of major events and processes involved in cultural and social definition and change, as well as highly advanced knowledge of their own field of research	Be able to use specific knowledge of the discipline as well as interdisciplinary insights and the results of their own research and that of others to illuminate cultural and social phenomena	Demonstrate an ability to develop complex ideas and approaches to the study of cultures and societies in their various manifestations in an intellectually challenging and imaginative way
Texts and Contexts	Demonstrate expert knowledge of a vast range of texts (in the broadest sense, including sources and scholarly and academic writings) relative both to the general subject area and to the specific area of research	Demonstrate the ability to locate, retrieve, manage, contextualise, and interpret large amounts of information originating from a broad range of primary and secondary sources, with a view to bringing out innovative insights and opening up new critical perspectives	Analyse significant volumes of information (sources, texts, scholarly and academic writings) in an innovative way, contextualising them and using the analytical results to address relevant problems
Theories and Concepts	Demonstrate highly advanced and refined knowledge and understanding of a broad spectrum of critical and methodological approaches to problems and sources as well as knowledge of and experience in using relevant methods and techniques of inquiry related to the field of study and research	Be able to identify, evaluate and apply the most suitable and up-to-date methods or methodologies used in the field in order to ensure the advancement of scholarly knowledge and understanding	Use existing theories and conceptual frameworks or to elaborate new ones to define, explore or redefine significant issues in an innovative manner
Interdisciplinarity	Possess and be able to use wide-ranging knowledge of the national and international debate in the specific	Demonstrate an ability to reflect on problems and sources using advanced critical and methodological approaches	Act as a responsible independent scholar, able to work autonomously in their own field and in a collaborative way

	subject area as well as in the other academic disciplines and to have expert knowledge of the interdisciplinary aspects of one's own subject area	in interdisciplinary contexts, with a view to generating new knowledge	with others in order to increase their knowledge and facilitate its transfer into other areas of research
Communication	Possess and be able to bring to bear the highly specialized knowledge, critical understanding and self-critical awareness necessary to comprehend and convey complex meanings, in writing, orally or by other means	Communicate in a variety of modes at an expert level, speaking and writing effectively in more than one language, using appropriate means of expression, modes and registers for specialized as well as non-specialized audiences	Be able to recognise and respond appropriately to opportunities to communicate the results and insights deriving from one's research not only to specialists, but also to a broader audience, interpreting and communicating knowledge of the humanities and the corresponding mindset Be able to advise decision- and policy-makers in local, national and international contexts on matters of general interest
Initiative and Creativity	Demonstrate highly specialized knowledge of the academic debate in the field and the ability to use it as the basis for original thinking and research	Be able to pose and resolve original and significant research questions, tracing and using the relevant sources, literature and methodologies	Demonstrate a capacity for original thinking based on the ability to look critically and self-critically at ideas present in international academic debate, and to propose and defend one's own position with regard to them
Professional Development	Demonstrate awareness of the academic, political, economic, and professional potential of their field; as well as of its ethical implications and its standards of excellence	Demonstrate the ability to produce a significant piece of research work, according to the canons and standards of the field, making an original contribution to academic debate and to the dissemination of new knowledge and ideas	Demonstrate an ability to plan and produce, to a publishable standard of quality, an original research-based contribution to knowledge bearing on a significant problem Demonstrate an ability to design and deliver university courses and supervise student work in the relevant disciplinary area Assess their own strengths and weaknesses and devise strategies to fulfil their research and professional goals

3. TOWARDS A EUROPEAN SQF FOR THE CREATIVE AND PERFORMING DISCIPLINES

This text explains the realization of the descriptors at Levels 4, 6, 7 and 8 for Architecture, Arts and Music Education and the way that work on these has led to a proposed Sectoral Qualifications Framework (SQF) for the group of subjects that, collectively, form the Creative and Performing Disciplines. This SQF is a result of the work of the 20 higher educational experts, collaborating within the HUMART project. The text describes the methodology followed during the HUMART project meetings and reports on how shared ideas about the commonalities of the disciplines gradually influenced and enriched the coming about of the SQF. It also proposes an introductory rationale for this SQF for the Creative and Performing Disciplines.

Since the SQF, and the common dimensions employed in its grid have yet to be further validated within our wider communities, we emphasize that this set of documents presents a well-developed prototype rather than a fully endorsed qualifications framework for the sector.

3.1 COMMON DIMENSIONS AND SHARED VALUES

Already in 2007, the ERASMUS Thematic Networks for Higher Education in Architecture, Arts and Music expressed their belief in the common values and strength of their disciplines. Within all the disciplines represented, creating, designing, making and performing forms the heart of the educational process.

European countries and EU policies increasingly recognise the potential of the emerging sector of the Cultural and Creative Industries (CCIs) and its current and future role in maintaining vibrant cultures in Europe, in particular since the Cultural and Creative Industries generate an important part of Europe's economic prosperity. A vital and modern higher educational sector is crucial for the further development of the CCIs and for the sustaining of creative input in all professional domains.

The SQF HUMART expert groups in Architecture, Art & Design, Dance & Theatre and Music seized the opportunity during their meetings in Thessaloniki, Bilbao and in Brussels to further discuss and consider common elements between their respective disciplines and to integrate these into one joint SQF for the Creative and Performing disciplines.

At the project meeting in Bilbao, May 2011, the expert group of architects put forward an initial proposal in order to structure the discussion, building on the core they had painstakingly defined for their own discipline. This proposal met with a positive reaction from representatives of the other disciplines and, after ample discussion, the experts defined the common core characteristic of all their disciplines as "Creation & Creativity", with other important dimensions grouped around this. The first set of joint dimensions formed a good basis for a discussion on common grounds in Bilbao and was then further refined during the SQF HUMART meeting in Brussels in October 2011. The following seven dimensions, reviewed, extended and agreed upon by the group of experts from Architecture, Art & Design, Dance & Theatre and Music, form the outcome of this process, defining the core elements that in the collective view of the experts characterise the Creative and Performing Disciplines:

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| <ul style="list-style-type: none">- Making, Performing, Designing, Conceptualising Creation (skills/knowledge);- Re-thinking, Considering and interpreting the Human (competences);- Experimenting, innovating & Researching (skills/knowledge);- Theories, Histories and Cultures (knowledge);- Technical, environmental and Contextual issues (skills/knowledge);- Communication, Collaboration & Interdisciplinarity (skills/competence);- Initiative & Enterprise (skills/competence). |
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3.2 ARGUMENTS UNDERPINNING THE IMPORTANCE OF COMMON DIMENSIONS

Any attempt to construct a sectoral qualifications framework must address the sense of unique identity that characterises each discipline. Acknowledging that each discipline has its own specific characteristics was an important element of the early discussions among the participants in the HUMART project. It should be remembered that the original goal was to explore the possibility of a common sectoral framework across both the humanities and the arts. Although such a synthesis remains as yet unrealised, there was a growing consensus during the course of the project that it might be both feasible and desirable to integrate the set of common values/dimensions for the Creative and Performing Disciplines shown above into a fully elaborated sectoral QF. The approximately 20 experts coming from all artistic disciplines agreed to discuss and advocate this line of thinking within in their own networks. The following arguments are instrumental in underpinning the importance of this major step forward in terms of thinking about the future of higher arts education in the broadest sense, both in European and in national contexts.

A stronger European/national profile for Higher Education in Architecture, Arts and Music

The common concept of the 'Creative and Performing Disciplines' will strengthen the identity of the higher arts educational sector in Europe. It is in line with current developments within the professional fields of the cultural and creative industries and with the tendency in most European countries towards integrating different disciplines within larger higher education institutions, both universities and institutions specialising in the higher tiers of professional education.

Highlighting the commonalities of the 'Creative and Performing Disciplines' has a demonstrable relationship with the thinking driving the EQF, and this may considerably increase the political impact of the construction of a common European SQF for Architecture, Arts and Music. It will facilitate national authorities in their work to make higher education an integral part of National Qualifications Frameworks. In a general sense, it will 'breathe life' into the EQF.

Stronger focus on the innovative profile of Higher Education in Architecture, Arts and Music

The Creative and Performing Disciplines encompass a range of fields of an artistic and technical nature in which creativity, interpretation and aesthetic judgment are paramount. These disciplines involve the invention and generation of ideas, forms, images, sounds, structures, performances and texts, which can be used in experimental development to produce new artefacts, spaces, devices, products or processes. The joint concept of a unified sector radiates a stronger focus upon this

innovative potential, which is often insufficiently highlighted when considering the constituent disciplines in isolation.

The Creative and Performing Disciplines contribute to the experience of life in ways that complement, and have parity with, the contributions of science, technology and philosophy. They have the capacity to persuade, subvert, celebrate and confront traditions; to act as powerful cultural agents; to establish individual aspirations, to help people learn to appreciate differences and to construct coherent value systems.

The ideas, methods and priorities of the Creative and Performing Disciplines constitute a distinct network of knowledge, using its own language and procedures, which functions in order to describe, understand and engage in different forms of experience. This network of knowledge also develops distinct notions of artistic and other forms of research, in particular those where visual experience, creating, performing and making form part of the research process itself.

3.3 PROCESS AND METHODOLOGY TO CREATE A SECTORAL EQF

During the three project meetings (Thessaloniki, Bilbao, and Brussels), the four expert groups in Architecture, Art & Design, Dance & Theatre and Music, who had all previously developed statements for their disciplines based on the 'Dublin Descriptors', worked independently on translating these into EQF-based descriptors and thereby refining the EQF statements so as to sharpen their relevance for these disciplines.

In addition, as this work entailed looking outwards from each discipline towards a single external reference point, namely the EQF, it seemed both logical and feasible to merge the different revised descriptors into one joint EQF for the sector of Architecture, Arts and Music. In the final project meeting in Brussels, a separate parallel group consisting of three group leaders started to compare the different EQFs in detail by projecting the three different EQF models on the wall simultaneously. The fact that the expert groups had used slightly different terminologies and had worked separately, based on earlier EQF versions within their specific disciplines, presented some difficulties in commensuration. In addition, groups had found slightly different solutions, for instance in defining the 'advanced level' ascribed to EQF Level 6 and in addressing other ambiguities within the EQF model. After the meeting in Brussels, considerable time was still needed to finalize the texts and grids.

Integrating the seven dimensions into the new SQF presented no problems of a fundamental nature and consisted largely of rephrasing some of the statements concerning skills, knowledge and competences, finding a vocabulary free of specific references to individual disciplines. According to the overall opinion of the experts, this process resulted in a stronger text, expressing more adequately the richness and specificity of education of the disciplines concerned by emphasising both what they have in common and what distinguishes them from other disciplines as a group.

3.4 INTRODUCTORY RATIONALE FOR AN SQF FOR THE CREATIVE AND PERFORMING DISCIPLINES

This SQF combines the EQF domains of knowledge, skills and competences in a matrix format with the seven dimensions identified as being shared by the Creative and Performing Disciplines. As such, it locates itself at the intersection of the different professional practices characteristic of these disciplines and contributes to an essentially better understanding of the current requirements and standards in Higher Education in Architecture, the Arts and Music, both on a national and a European level. The SQF also reflects the drastic transformations that its constituent disciplines have undergone since the beginning of the Bologna Process, transformations perhaps more far-reaching than in any other higher education sector.

According to EUROSTAT (2011), approximately 4% of the European student population is in Arts and Music with a further 4% in Architecture and Building – almost 1.5 million students in total. This percentage has gradually grown over the last 20 years. Higher education in Architecture, Arts and Music nowadays constitutes a thoroughly internationalised higher education sector, with a high level of student mobility at Levels 6, 7 and 8 of the EQF and well-established collaborative structures between educational institutes through major European networks (AEC, ENHSA, and ELIA).

On the institutional level, the sector has undergone a process of increase of scale through mergers and through an “academisation” of the disciplines as part of the Bologna Process. Teaching has changed in approach and in content due to the rise of new technologies, and has shifted in orientation towards new roles for artists and creators.

Not only the need to capture the results of these changes but also the similar patterns of change across the sector make an SQF for the Creative and performing Disciplines a valuable new tool.

Academisation and artistic research

With the introduction of the three-cycle structure in European Higher Education, including many institutions specialising in Architecture, Arts and Music, these institutions have also started to develop a research profile. The Bologna Process has spurred the spread of PhD programmes at institutions all over Europe, and has added the requirement for ‘research-based’ Masters’ courses. Accordingly, there has been a debate, which continues to this day, about what counts as *research* in these disciplines. The Creative and Performing Disciplines aim at giving structure, form, substance and expression to human and social reality, even if they are not able to fully explain it in scientific terms. All their actions are directed by experience of this reality, which is the basis upon which speculation on its artistic representation is possible. Sciences aim at describing a reality by knowing about its functioning and operation. These two different realities cannot be investigated with the same research methods and ethics. The Creative and Performing Disciplines are creating their own research methods, in which the observer can be an actor of the observed reality. Currently, there are approximately 3,000 3rd-Cycle students in the Arts and Music in Europe. In addition, Higher Education Institutions in Architecture, Arts and Music have founded graduate schools and postgraduate institutes and initiated partnerships with universities.

An important recent initiative is the SHARE Academic Network for Research in the Arts, which aims at consolidating and improving the research infrastructure in higher arts education. A similar initiative

in Music has been instigated with the establishment of a European Platform for Artistic Research in Music (EPARM) and experts in the two fields are currently working to make the most of synergies between SHARE and EPARM. It is also interesting to mention the strong tendency emerging across Europe to institutionalise 'research by design' in schools of architecture as a legitimate approach to doctoral education.

The expansion within the sector of activity at Level 8, and the fact that this activity is still surrounded by a degree of polemicizing and controversy, make it especially helpful to have a unified set of statements about how the disciplines within the sector are seen as function within this level of the EQF.

Mergers and Institutional Changes

On an institutional level, there has been a major shift towards an *increase of scale* and a *change in status*. For instance, six independent colleges in London became University of the Arts London; seven schools in different disciplines became the Amsterdam School of the Arts. The music school and art & design school in Zurich merged to become Zurich University of the Arts. Currently, the French local *Écoles Supérieures des Beaux-Arts* are merging into regional schools with departments in different cities. In Austria, the seven main academies and conservatoires acquired university status in 2001. In Belgium, art colleges have become part of *Associations* headed by universities and the number of schools of architecture radically diminished after the merging of schools belonging in the same regions. The University of Art and Design Helsinki merged with the School of Economics and University of Technology to become Aalto University. The main trend is towards institutions becoming conglomerates, universities, or part of larger institutes. Among institutions that resist this trend are some prestigious institutes that want to retain their independence, and smaller schools with a specific disciplinary or professional focus (often with no formal degree-based programmes, and with a pedagogy devised by the founder).

Both aspects of these developments intensify the need for a sectoral QF. Previously independent institutions need to have ways of explaining their discipline forcefully and in comprehensible terms to new colleagues in disciplines with which they may have been merged; meanwhile, institutions functioning outside the post-Bologna mainstream can benefit from a clear expression of the core features of their discipline that is linked to EQF levels so as to make correlations between their more individual provision and sectoral norms.

Interdisciplinarity & New Technologies

With the proliferation of digital/audio-visual techniques, teaching is changing substantially. In terms of computer literacy, students are often ahead of their teachers; with the help of audio-visual techniques, creative practice has become increasingly interdisciplinary, whereas teaching is still typically concerned with skills in one particular artistic discipline; correspondingly, while the classroom setting is still the traditional "studio", students get their information and inspiration largely from the Internet. Within design education, this implies a shift away from "applied arts" and "crafts"; within the performing disciplines, it calls for complex collaborations between persons with different skills.

The SQF for the Creative and Performing Disciplines identifies interdisciplinarity as a trait characteristic of the sector and of graduates in these disciplines.

Cultural & Creative Industries Sector

The Cultural and Creative Industries sector is claimed to be the only constant growth sector within the European economy, currently (2010) accounting for 3.5 - 6% of GDP and a further 2 – 3.5% in related/dependent services in the largest European countries. Accordingly, it has played an increasing role in cultural policy, 'city branding' and urban regeneration schemes. See, for instance, the 2007 KEA report *The Economy of Culture in Europe*.¹ Within such policies, artists, designers, architects and musicians are identified as belonging to a larger group of 'creative workers'. In the formulation of Richard Florida's 2002 *The Rise of the Creative Class*, their economic function is to "create new ideas, new technologies, and/or creative content".² This poses a challenge to HE institutions operating in the Creative and Performing Disciplines as to how to respond to the demands of the new roles available for "creatives" in design and media, and whether and how they can train their students for "creative entrepreneurship". As a result, many institutes in Architecture, Arts and Music have introduced courses on art and economy into the curriculum, and started new fields of study, e.g. game design, film & media composition. They also invest in start-ups, incubator units, and "creative partnerships" with companies, local governments and other societal partners.

More generally schools are presenting themselves as cultural institutions in their own right, playing a key role within the (local) creative sector; several schools (Utrecht School of the Arts, Leeds College of Art and Design, ERBA Nantes) have developed into knowledge centres for the creative sector.

The SQF for the Creative and Performing Disciplines makes explicit reference to Initiative and Enterprise as the seventh of its dimensions and emphasises the integral nature of this dimension among its six counterparts and within the overarching focus of creation and creativity.

New Professional Roles

The 2007 KEA report referred to above identifies a role for culture as a "creative input in the production of non-cultural goods", particularly through design, architecture, and advertisement. The 2010 report *The Entrepreneurial Dimension of the Cultural and Creative Industries* (Utrecht School of the Arts for the European Commission) identifies three 'clusters' of creative professionals:³

- *Creative service providers* (design, architecture, new media, advertising) – traditionally non-subsidized
- *Creative content providers* (TV and radio, fashion, games, music, film, books) – largely non-subsidized
- *Creative experience providers / creative original providers* (visual arts, performing arts) – traditionally subsidized

The current shift in cultural policy and funding models towards stimulating entrepreneurship poses considerable challenges to graduates of the Creative and Performing Disciplines attempting to find

¹ www.keanet.eu/ecoculture

² ISBN 0-465-02476-9 (hc); ISBN 0-465-02477-7 (pbk)

³ http://ec.europa.eu/culture/documents/edcci_report.pdf

their way into the Cultural and Creative Industries and/or to make their mark in their discipline. It has called forth new professional roles that, in turn, demand the attention of curriculum designers in HE institutions specialising in these disciplines. Again, the SQF for the Creative and Performing Disciplines seeks to emphasise not only the importance of the entrepreneurial dimension but also the fact that a capacity for creativity itself can be a powerful tool in the hands of practitioners seeking to carve out successful careers in this highly dynamic environment.

LEVEL: 4		CREATIVE & PERFORMING DISCIPLINES		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Creation & Creativity				
Creation & Creativity	7 DIMENSIONS	STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO:		
		have factual and theoretical knowledge of the principles, patterns and processes of their discipline and be able to locate these within the broad contexts which underlie creative activity within that discipline	be able, with guidance, to create, realise and express certain creative concepts of their own and to contribute to the realisation of the creative concepts of others, demonstrating in the process a broad range of practical and cognitive skills	be able to draw upon experience gained within their studies (whether already located within their discipline or not) to exercise self-management within generally predictable guidelines, and to take some responsibility for supervising, evaluating and improving the contributions of others
		Because specialisation in some of the Creative & Performing Disciplines begins only at Level 6, discipline-specific knowledge and skills at Level 4 may not always be manifested in formal studies and, instead, may emerge through students' independent or informal study. As a result, there will be significant variation in the number and range of the 7 dimensions covered in the more detailed qualities displayed by individual students. However, in most cases, their knowledge skills and competence will be expected to embrace aspects such as the following:		
	Making, Performing, Designing, Conceptualising	Knowing the main elements and organisational patterns utilised by practitioners in their discipline	Having some experience of creative or performing activity within their discipline Showing that they are capable of taking ideas and realising them in the form(s) appropriate to their discipline	Demonstrating a creative approach to problem-solving
	Re-thinking, Considering and Interpreting the Human	Having a clear idea of their own personal motivation for being involved in their discipline, coupled to a sense of the relevance of the discipline to individuals and groups in society	Showing that they have learned how to use their bodies in the practice of their discipline in ways that will minimise long-term damage	Being self-motivated and starting to acquire critical self-awareness Being flexible and adaptable in new situations and able to continue to function when feeling anxious or stressed
	Experimenting, Innovating & Researching	Having curiosity and an appetite for discovery concerning their discipline	Being able to progress by trial-and-error towards their intended goal	Having imagination, intuition and a degree of emotional understanding

	Theories, Histories & Cultures	<p>Being familiar with a representative selection of the mainstream artworks, repertoire or buildings relevant to their discipline</p> <p>Being aware of the main outlines of the history of ideas, styles and key figures relevant to their discipline</p>		
	Technical, Environmental & Contextual Issues	<p>Having some working knowledge of technological applications relevant to their discipline</p> <p>Understanding the context(s) in which their discipline is practised</p>	<p>Having some fluency in the graphic or notational conventions of their discipline</p> <p>Where relevant, being able to function within their discipline in situations where there may be no written guidelines, notations, etc.</p>	
	Communication, Collaboration & Interdisciplinarity	<p>Being aware of the ways in which their discipline interacts with others</p>	<p>Being able to work with others in the fulfilment of activity related to their discipline</p> <p>Being able to talk or write about their discipline in ways that communicate their own enthusiasm</p>	<p>Being able to present to others things that interest them</p>
	Initiative & Enterprise	<p>Knowing something about the profession they aspire to enter</p>	<p>Realising goals defined at the outset of their projects, whilst making appropriate adjustments to these in the light of their research experience</p>	<p>Being appropriately ambitious and single-minded</p>

LEVEL: 6		CREATIVE & PERFORMING DISCIPLINES		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Creation & Creativity				
Creation & Creativity	7 DIMENSIONS	STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO:		
	Making, Performing, Designing, Conceptualising	Have advanced knowledge of the processes and concepts underlying creation and/or performance in their specific discipline	Have the advanced skills necessary to create, realise and express their own creative concepts	Be able to draw upon the knowledge and skills gained within their studies to act and respond creatively in different situations
	Re-thinking, Considering and Interpreting the Human	Appreciate how the practice and/or creation generated within their discipline both stems from, and shapes, our humanity	Demonstrate interpretative skill and a reflection of the human dimension in their creative practice	Be able to draw upon experience gained within their studies to operate with an ethical awareness and to encourage the development and foster the well-being of other individuals and groups
	Experimenting, Innovating & Researching	Be aware of the research dimension inherent in the artistic practice and/or creation relevant to their discipline	Experiment in their creative practice and to demonstrate an emerging ability to handle complexity and unpredictability	Be able to draw upon experience gained within their studies to respond with curiosity and an enquiring outlook to the world around them
	Theories, Histories & Cultures	Have advanced knowledge and critical understanding of the main theories, principles, patterns and core body of works of their discipline	Be able to access the information necessary to develop their knowledge, using all appropriate media and sources, and to apply this knowledge to their creative processes	Be able to draw upon experience gained within their studies to access knowledge and exercise critical judgement outside their discipline
	Technical, Environmental & Contextual Issues	Have advanced knowledge of the range of materials, techniques, environments and contexts which underlie the act of creation and/or performance in their discipline	Demonstrate the necessary technical mastery to achieve their creative goals	Be able to draw upon contextual awareness gained within their studies and apply this in different situations

	Communication, Collaboration & Interdisciplinarity	Be aware of disciplines outside their own and of the dynamic ways in which the creative & performing disciplines interact	Demonstrate the capacity to work collaboratively in their discipline and communicate it effectively to others	Be able to contribute to the execution and management of activities or projects in an open and communicative manner
	Initiative & Enterprise	Be aware of how their discipline functions as a profession and as part of the creative industries	Be pro-active in generating artefacts, events and opportunities for work within their discipline	Be able to act resourcefully, initiating certain projects and contributing decisively to the success of others

LEVEL: 7		CREATIVE & PERFORMING DISCIPLINES		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Creation & Creativity				
Creation & Creativity	7 DIMENSIONS	STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO:		
	Making, Performing, Designing, Conceptualising	Have highly specialised knowledge of the processes and concepts underlying creation and/or performance in their specific discipline, some of which will be at the forefront of their field	Have developed to a high professional level their ability to create, realise and express their own artistic concepts	Emerge as well-developed personalities, able to draw upon the knowledge and skills gained within their studies to act and respond creatively in situations that are complex, unpredictable and require new strategic approaches
	Re-thinking, Considering and Interpreting the Human	Have developed highly specialised understanding of how the practice and/or creation generated within their discipline both stems from, and shapes, our humanity	Demonstrate a high professional level of interpretative skill and a distinctive reflection of the human dimension in their creative practice	Be able to draw upon experience gained within their studies to operate with integrity and ethical commitment, encouraging the strategic development of other individuals and groups and fostering the well-being of society at large
	Experimenting, Innovating & Researching	Have highly specialised knowledge of concepts and methods, providing a basis for originality and/or research in their creative practice	Demonstrate specialised skills in creation, innovation and/or research, enabling them to develop new approaches, awareness and insight in their creative practice	Be able to draw upon experience gained within their studies to contribute new approaches, awareness and insight within society at large
	Theories, Histories & Cultures	Have highly specialised knowledge and acute critical understanding of one or more areas located within the main theories, principles, patterns and/or core body of works of their discipline	Demonstrate specialised skills in accessing the information necessary to develop their knowledge, using all appropriate media and sources, and in applying this knowledge to their creative processes	Be able to draw upon experience gained within their studies to process and manipulate knowledge and exercise sophisticated critical judgement outside their discipline
	Technical, Environmental & Contextual Issues	Have highly specialised knowledge of the range of materials, techniques, environments and contexts which underlie the act of creation and/or	Demonstrate fully the specialist technical mastery required by their discipline such that technical issues offer no impediment to the creation,	Be able to draw upon contextual awareness gained within their studies and apply this effectively in a range of different situations

		performance in their discipline	realisation and expression of their own artistic concepts	
	Communication, Collaboration & Interdisciplinarity	Be critically aware of issues at the interface between their field and others and of the dynamic ways in which the creative & performing disciplines interact	Demonstrate specialised ability to integrate elements from different fields when working collaboratively in their discipline and communicating about it to others	Be able to draw upon experience gained within their studies to manage and transform activities or projects in an open, confident and communicative manner, taking full responsibility for contributing to professional knowledge and practice
	Initiative & Enterprise	Have a highly developed understanding of how their discipline functions as a profession and as part of the creative industries	Have a proven track record in generating artefacts, events and opportunities for work within their discipline	Be able to act resourcefully, autonomously and with self-confidence, frequently initiating projects and otherwise contributing decisively to the success of those in which they play a team role

LEVEL: 8		CREATIVE & PERFORMING DISCIPLINES		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Creation & Creativity				
Creation & Creativity	7 DIMENSIONS	STUDENTS IN THE CREATIVE & PERFORMING DISCIPLINES ARE EXPECTED TO:		
		have knowledge at the most advanced frontier of their specialist field and at the interface between this and other fields	demonstrate, in the creation, realisation and expression of their own concepts, the most advanced and specialised skills and techniques	be able to draw upon experience gained within their studies to command authority in areas of specialist expertise and demonstrate conspicuous innovation and autonomy
		Because of its individual nature, study in the Creative & Performing Disciplines at Level 8 may address any or all of the 7 dimensions of the Creative & Performing Disciplines. However, in most cases, students' achievement will be expected to embrace aspects such as the following:		
	Making, Performing, Designing, Conceptualising	Knowing all the relevant methods and techniques of inquiry related to a particular field of study	Integrating previous experience so as to demonstrate original creative insights Functioning with complete creative autonomy	Comprehending the transferability of their research capabilities to other fields Displaying professional, creative and scholarly integrity
	Re-thinking, Considering and Interpreting the Human	Being fully familiar with work and health implications for those involved in their activity	Extending and redefining in a significant way our understanding and/or relationship with the discipline	Seeing their own shortcomings and untapped potential, and devising strategies for maximizing their performance
	Experimenting, Innovating & Researching	Distinguishing between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres	Framing research questions rigorously and lucidly - whether pertaining to practical, theoretical or creative issues, or a combination of these	Showing sustained commitment to the development of new ideas or practices at the forefront of any work or study context to which they apply themselves, including research
	Theories, Histories & Cultures	Understanding standards of excellence in their own field		
	Technical, Environmental & Contextual Issues	Knowing the national and international context of activity and output into which their work has been/will be disseminated		

	Communication, Collaboration & Interdisciplinarity		Talking or writing with complete authority about their special field within their discipline	Disseminating highly specialised information clearly and appropriately, in any relevant form and to different target audiences so as to improve public understanding of their field
	Initiative & Enterprise	<p>Understanding the ownership rights of those who might be affected by their project (e.g. copyright, intellectual property rights, confidential information, ethical questions)</p> <p>Appreciating the economic potential and utilisation of their output</p>	Realising goals defined at the outset of their projects, whilst making appropriate adjustments to these in the light of their research experience	<p>Establishing and maintaining cooperative relationships within the scholarly and creative community</p> <p>Responding with understanding and responsibility to critical considerations</p>

OUTCOME 2. SUBJECT AREA DESCRIPTORS/REFERENCE POINTS DOCUMENTS FOR THE NINE SUBJECT AREAS IN THIS PROJECT.

The drawing up of the two SQFs for the Humanities, and for the Creative and Performing Disciplines could only be executed satisfactorily, as explained in the introduction to each of the SQF's laid out in Outcome 1, section 2, above, if each of them was based on the underpinning of subject area descriptors and reference points documents. This was all the more important since a number of the nine subject areas involved in this project were new to Tuning.

The four subjects areas in the Creative and Performing Disciplines, Music, Fine Arts and Design, Dance and Theatre, and Architecture, and History for the Humanities were able, on the basis of work already completed for Tuning, work in which subject area descriptors were produced on the model of the Dublin Descriptors, to confine themselves to the production of subject area descriptors now on the model of the EQF level descriptors.

Annex 1:

- EQF Level Descriptors Music;
- EQF Level Descriptors Visual and Performing Arts (Art & Design and Dance & Theatre);
- EQF Level Descriptors Architecture;
- EQF Level Descriptors History.

The Reference points documents for Art History, Linguistics, Literary Studies, and Theology and Religious studies, have been published in full by Tuning separately. Only the list of subject area descriptors based on the EQF model are included in Annex 1 of this Report:

- EQF Level Descriptors Art History;
- EQF Level Descriptors Linguistics;
- EQF Level Descriptors Literary Studies;
- EQF Level Descriptors Theology and Religious Studies.

Attention is drawn to the fact that there are some differences between the lists of descriptors constructed by these nine subject areas. Leaving aside that none of them cover EQF level 5, since, as stated above in Outcome 1, none of them has any significant qualifications at the level of Bologna short cycle, not all of them cover all four of the other levels, 4, 6, 7 and 8. Architecture does not cover level 4 which is explained by the fact that it has no subject specific programmes at pre-HEI level. Moreover, only the Visual and Performing Arts felt able to cover level 3.

In addition, only Music and Architecture used the list of 'vertical' categories developed for the two SQFs. This reason for this is discussed below in Outcome 5.

Regardless of these minor variations, all the descriptors constitute significant and positive tests of the ability to relate programmes in HEIs to the EQF categorisation of learning outcomes. This important result is also discussed below in Outcome 5.

OUTCOME 3. A DETAILED INSIGHT INTO THE PROGRESSION ROUTES TOWARDS HIGHER EDUCATION FOR THE TWO SECTORS COVERED AS WELL AS THE NINE SUBJECT AREAS IN THIS PROJECT

1. INTRODUCTION

Given that the final report of the Tuning Sectoral Framework for Social Sciences gave a great deal of information on the general structures of secondary education in the large number of countries, which participated in that project, before proceeding to examine more specifically the progression routes towards higher education in the countries and the subject areas involved in that project, whether these pathways were formal, non-formal or informal, it would be pointless to replicate here the general picture presented in that report⁴.

In this report, the accent is specifically on pathways into higher education in the nine subject areas in this project. Because of the decision to treat the Humanities, on the one hand, and the Creative and Performing Arts, on the other hand, as two separate sectors, an overall view of access has been produced for each. It should be emphasised these two reports are based on a much wider spectrum of countries than was possible in the Social Sciences projects as questionnaires on this matter were very widely circulated, including to Bologna Experts, in a greater number of countries than were involved in this project. Respondent levels to these questionnaires were high.

These two reports are set out below. It will be noticed that they vary somewhat in their method of presentation. The Humanities felt that, despite obvious variations in access pathways between the various respondent countries, the similarities were sufficient to make it possible to present one consolidated report. The Creative and Performing Disciplines, on the contrary, concluded that, after making a general presentation, it was best to devote individual sections to four areas, the Visual Arts, the Performing Arts, Music and, finally, Architecture. Nevertheless, the two reports are complementary and will prove, it is believed, extremely useful to readers of this report. It should be particularly observed that the Humanities express the same doubts as the Social Sciences before them about the quality of connectivity between levels 4 and 6. They feel that students are not always sufficiently prepared to make the move from upper secondary to higher education. The situation in the Creative and Performing Disciplines is rather more diffuse since candidates for entry in some of the disciplines are often well known to the HEIs some (considerable) time before they enter higher education. This, of course, is not the case for Architecture since no specific courses exist in that subject at EQF levels 3 and 4.

⁴ See on the Tuning website, *Tuning Sectoral Framework for Social Sciences: Final Report*, pp.28 – 40.

2.1 ACCESS TO HIGHER EDUCATION IN THE HUMANITIES: THE COUNTRY REPORTS

In order to develop the Sectoral Qualifications Framework for the Humanities, the HUMART subject area groups decided to address the question of the competences possessed by learners when they enroll in First Cycle Higher Education (EQF Level 6). Given the fact that the project decided to distinguish between a Sectoral Qualifications Framework for the Creative and Performing Disciplines and a Sectoral Qualifications Framework the Humanities to do justice to the different character of subject areas involved, a separate note has been prepared for the Creative and the Performing Disciplines.

Although much work has already been done on understanding similarities and differences between the HE systems of the EHEA as regards both their normative structure and their approaches to learning, teaching and assessment – as well as the competences possessed at the end of each cycle (Tuning), we do not have analogous information with regard to conditions for entrance into tertiary education.

As a result, the Humanities Subject Area Groups in HUMART were asked to investigate the situation ‘on the ground, so to speak, in their countries. For this action a template / questionnaire was developed to collect the required information. It meant to obtain current information about the implementation of competence / learning outcomes based national frameworks (according the EQF for LLL model) and detailed information about progressions routes at the level of the sector and the subject areas involved. This template was sent to the national groups of Bologna Experts. Also disciplinary experts were consulted by inviting them to complete parts of the questionnaire.

The SAGs were in particular asked to gather information on how entry is regulated in their subject area in various European countries. In this endeavour the History Subject Area played an important role, because as an ‘old SAG’, it had already carried out a number of the tasks that the new SAGs (Art History, Linguistics, Literary Studies, Theology and Religious Studies) were then working on, and also because a preliminary investigation of the data available suggested that conditions for access to HE in general are not ‘subject specific’ but rather regard the whole Humanities sector in more or less the same way. In the vast majority of cases persons wishing to enroll in Humanities programmes at University level are not tested on their subject specific knowledge, but – if anything – on the subject matter mastered in upper secondary education.

In other words, the possession of an Upper Secondary School Leaving certificate, or in some countries passing a national exam after completion of upper secondary studies, is normally sufficient for gaining access to university Humanities programmes.

First impressions were refined and substantially confirmed thanks to responses to the general project template / questionnaire and a two stage enquiry carried out by the History SAG. The enquiry regarded both History specifically and the Humanities in general.

The History SAG prepared a questionnaire which was distributed to all the members of the History Networks (CLIOHWORLD and CLIOHRES, respectively an Erasmus Academic Network and a FP6

Network of Excellence for History) asking for information on conditions for entry into HE in the universities of the respondents and in their countries.

In the first round answers were received from around 60 historians, on the basis of their own knowledge and of their colleagues in related disciplines.

In evaluating the data received, the History SAG realised that some of the questions had been poorly formulated, and had sometimes been misunderstood.

For this reason a second questionnaire was designed and distributed as a follow-up and feedback – and sent individually to each respondent and also to other members of the ‘CLIOHnets’ who had not answered the first time. The Plenary and working meetings of CLIOHWORLD were used as occasions to discuss the situation and the meaning of the findings, evaluating the access situation across Europe and beyond.

The questions had been formulated to elicit information on admission to HE Humanities programmes in general and to History programmes in particular. Possibilities of evaluation of prior learning were also investigated.

In the second enquiry obtained data on the practices of 51 universities in 32 countries, amongst which Turkey and Japan (Osaka University).

The results showed some individual variation, even within countries, within a very few general schemes, in substance determined by the relationship between Ministries of Education and Universities in each country, as well as by general educational policy. How funding is regulated obviously impacts on Universities’ capacity to pursue certain policies. The outcomes of the information collected by the History subject area group is supported by information gathered by the other subject area groups, in particular Literary Studies and Linguistics.

Overall, by far the most common situation – in fact nearly universal – proved to be that in the Humanities sector students gain access to university programmes by completing successfully upper secondary school (academic track, where a distinction exists), in some cases confirmed by a national or regional examination. These distinctions (some countries are now considering changing their systems, either moving away from or toward national exams) do not change the basic fact: completion of the general obligatory secondary education programme in most countries is sufficient to ‘access’ HE Humanities programmes.

Languages / Literature can serve as an illustration here. Entry to BA Programmes in Languages / Literature is normally possible following the completion of a general course of secondary education, with the exception, in most cases, of vocational courses. This will normally involve some (sometimes quite considerable) element of study of the literature of the students’ native language, which will qualify students for entry into degree programmes in Literary Studies. For programmes involving the study of a foreign literature, there is usually an expectation that candidates will have a reasonably good level of competence in the relevant foreign language (this would not always be

the case in courses focusing on languages other than English, French, German, and Spanish), but there is no expectation that any study of the literature of the target language would have been done. Admission processes vary (secondary school qualifications, entrance examinations), and standards of competence in other subjects (e.g. levels of foreign language competence) are too diverse to allow for meaningful generalisations.

Only rarely do the HEIs retest the students on entry. In general when this is done it is to guide and support weaker students, but *numerus clausus* situations are rare in the Humanities.

A distinction can be made between countries where there is a limit on the number of students each university can accept, and those where this is not the case. For example, Austria, Belgium, France, Iceland, Italy, the Netherlands and Malta do not 'cap' the number of students who can be admitted. In Iceland this applies to the University of Iceland, whereas private institutions and providers can limit numbers. In both the Netherlands and Malta the topic is under debate. In Spain the situation depends on the orientation of the regional governments: for example in Barcelona students are subject to a regional exam: in Madrid also a regional exam is administered, and to be admitted the aspirant must obtain 5 out of the possible 10 points.

In the cases of Bulgaria, Cyprus, Czech Republic, Germany, Denmark, Estonia, Finland, Greece, Hungary, Ireland, Lithuania, Latvia, Norway, Poland, Portugal, Sweden and Turkey and the UK the number of places available is limited in some way by the state or the government, usually on the basis of negotiations between the Universities and the Ministry.

As a result, universities in these countries may have some form of examination or interview to determine which of the applicants may be admitted. More often, places are filled on the basis of the grade obtained at upper secondary school completion (whether certified by the school or through a national or regional exam).

Another model, somewhere in between, is that of Romania, where the state limits the number of students who will be financed by the state, but there is no cap on fee-paying students (Estonia and Latvia have similar systems).

Having established that in substance students coming from upper secondary school are admitted into Higher Education programmes in the Humanities on the basis of completion, without – except in a few cases – efforts of the Universities to check their achievements in specific domains (History, Art History, Literature etc.) it becomes obvious that the deciding factor in determining the condition of entry into EQF level 6 is achievement at level 4.

In this regard, in theory, the requirements set up by Ministries for each country's secondary education systems become the defining factor.

The History Subject Area Group analysed the legal requirements for graduation from upper secondary school as defined by law in various countries.

The upshot was taken into account in the formulation of the History SQF for level 4. Further work is necessary on the other subject areas (many of which are not taught as separate subjects in school) and – particularly—to evaluate to what extent students actually possess the competences that their Ministries consider obligatory when they enter Higher Education.

Experience indicates that there is much variation, and that students are not, in fact, always properly prepared for the Higher Education experience. We believe it is essential to investigate more fully this crucial passage from Level 4 to Level 6.

2.2 ACCESS TO HIGHER EDUCATION IN THE CREATIVE AND PERFORMING DISCIPLINES: THE COUNTRY REPORTS

INTRODUCTION

As part of their development of a Sectoral Qualifications Framework for the Humanities & Arts, the HUMART Subject Area Groups (SAGs) recognised the need to address the question of the competences possessed by learners when they enrol in First-Cycle Higher Education (EQF Level 6). Given the fact that, during the course of the project, it was decided to distinguish between a Sectoral Qualifications Framework for the Creative & Performing Disciplines and a Sectoral Qualifications Framework the Humanities, in order to do justice to the different character of subject areas involved, the work on access to higher education has also been split along these lines. A separate note has been prepared for the Creative and the Performing Disciplines.

Although much work has already been done on understanding the similarities and differences between the HE systems of the countries which comprise the EHEA as regards both their normative structure and their approaches to learning, teaching and assessment – as well as the competences possessed at the end of each cycle (Tuning) - we do not have a comparable richness of information with regard to conditions for entrance into tertiary education. This is especially true of disciplines such as those in the creative and performing areas, where students are expected to have dedicated many hours of learning, whether formally situated or informal and personally-driven, before they present themselves at the ‘gatekeeping’ procedures for HE entry. High levels of motivation and the clear potential to develop as distinctive, conspicuously talented individuals are pre-requisites of entry into HE programmes in these disciplines. Judgements are often made in a face-to-face situation, and therefore in response to subjective criteria as much as to any documented set of criteria. All of these factors problematize the collection of hard data through country reports. Nevertheless, the fresh exercises carried out by the HUMART SAGs, reinforced by other work carried out in certain areas over recent years, have enabled some patterns to be discerned.

The HUMART SAGs were asked to investigate the situation ‘on the ground’, so to speak, in their countries. For this action a template/questionnaire was developed to collect the required information. Its purpose was to obtain the most current information about the implementation of competence/learning outcomes-based national frameworks (according the EQF for LLL model) and

about progressions routes at the level of the sector and the subject areas involved. This template was sent to the national groups of Bologna Experts. In addition, disciplinary experts were consulted by inviting them to complete parts of the questionnaire.

In particular, the SAGs were asked to gather information on how entry is regulated in their subject area in various European countries. In this endeavour, the Music SAG was immeasurably helped by the exercise carried out by working groups of the European Association of Conservatoires (AEC) as part of the Thematic Network for Music, 'Polifonia' between 2007 and 2010 on 'Pre-College Music Education in Europe'. Although such data can rapidly go out of date, its thoroughness – and the network of respondents already identified during the course of the project – meant that the HUMART work did not start with a blank sheet. The information sharing and gathering networks of the European League of Institutes of the Arts (ELIA) and the European Network of Heads of Schools of Architecture (ENHSA) have been similarly useful to the HUMART project.

GENERAL OBSERVATIONS

Among the individual subject areas of the Creative & Performing Disciplines, Architecture stands out as the one where no formal education in the subject takes place before the higher education level. Access to all schools of architecture in Europe presupposes the completion of general studies in secondary education. There are many exceptions and alternative paths but all of them are defined as equivalent to the knowledge, skills and competences assured by general secondary education. There is no specialised education in EQF Level 3 or 4 that could assure access to higher architectural education.

The subject areas that are examined at the point of entry to higher education programmes in Architecture focus, in most cases, on Mathematics, Physics, Chemistry and Geometry, as well as written expression. When schools select their candidates on the basis of individual applications, and not on written exams, then applicants' performance in these subject areas at the previous stage of their education is taken into consideration. But, in addition, skills in technical and freehand drawing, which may have been acquired informally, are very often defined as necessary conditions for successful access to higher architectural education. Many schools with this kind of policy exist in Central Europe and, more specifically, in Germany and Switzerland, as well as in the UK.

The Visual and Performing Arts and Music all feature among the subject areas that may be studied by students at EQF levels below 5. This does not mean that informal learning is less important in these subject areas, nor does it imply that the advantages of a good general secondary education are less applicable to them. In this latter respect, the Bologna reforms and the emergence of formulations defining expectations of student achievement in HE (Dublin Descriptors, EQF Levels 5-8, etc.) have had an influence upon the curricula followed by students as they work towards today's Bachelor, Masters and, in some cases, Doctoral qualifications in arts subjects. Specialist institutions may historically have encouraged an almost fanatical focus upon the specialist subject being pursued by the young musicians, dancers, actors, artists, sculptors, etc. working within their walls. Now, however, whilst they are concerned not to dilute this single-minded concentration, institutions are also aware of the multiplicity of career routes open to graduates in their disciplines

and are keen to emphasise the strong generic competences that study in these areas can promote. This, in turn, influences their entry requirements.

For the Performing Arts and Music in particular, youngsters can develop to prodigious heights of achievement well before reaching the typical age of entry to HE. The effect of Bologna reforms has even been discernible in terms of the age at which students may be admitted to the higher-level specialist institutions. Previously, ability and attainment levels in the specialist area were the only determinants; students entered at what was felt to be the right moment for them, progressed at their own individual pace, and exited when ready for the profession. The Bologna Process, and the defining of a certain group of specialist arts institutions as operating within the cycles of higher education (an exercise that still shows strains and ambiguities in certain countries) has had a profound effect of standardisation concerning the minimum age of entry, as well as the duration of study, of students.

Because early, and often lengthy, development prior to entering higher education is important for young artists – perhaps especially for classical musicians – links and continuities in the teaching and learning process from secondary to higher education have evolved naturally. In many cases, though, these are based upon the individual teachers involved, rather than upon institutional structures. A highly-rated violin teacher, say, in a particular region may be on the staff of the top higher education conservatoire of that area but is probably also connected to local schools and other institutions with musical strengths – and may well have an extensive private teaching practice as well. Talented students will be identified well ahead of their reaching the formal entry point to higher education. This process operates independently of any formal or regulated framework of institutional partnerships, even though it may sometimes overlap almost coincidentally with these.

Mature entry to higher education has long been a feature of the Creative & Performing Disciplines, perhaps because of recognition that an individual's decision to devote him- or herself wholeheartedly to one of these subject areas can strike at a variety of stages in life. In such cases, a particular set of requirements in terms of the applicant's qualifications profile may be difficult to enforce; the individual's acquired abilities, manifested in some kind of face-to-face evaluation, will be paramount. For dancers and musicians, there is an age beyond which an entering student is unlikely to progress to a successful career. In situations where admissions numbers are controlled, this can inhibit the acceptance of mature students. Such limitations are arguably less significant for actors, visual artists and architects.

In concluding these general observations, the abiding impression that emerges from the data collected in the country reports from all these subject areas is one of diversity in the national situations, and in the strategies used to address them. Certain regional clustering is discernible, especially where the vagaries of European history have meant that countries now with separate national identities were once under a common political system. What is perhaps most striking is the extent to which countries have sought to adapt to Bologna reforms by processes of minimal disruption to their existing specialised education systems. At the extreme, this has meant resisting entry altogether into the reformed higher education system. In Denmark, for example, whilst higher music education has been organised in the cycles of Bologna since 2004, the theatre and dance

sectors are not yet recognized as part of higher education. In fact, specialist institutions in these disciplines are not formally placed either in the national system of education or in the qualifications framework. The situation is due to traditional thinking concerning the performing arts as apprenticeship training, more connected to individuals than to institutions. This thinking has influenced policy development in the area for decades. However, finally the Bologna Process is reaching even this pocket of resistance and the sector must now be upgraded; accreditation will start in 2013.

Whilst other examples are generally less dramatic than this, the underlying principle that the Creative & Performing Disciplines are about individual talent in all its glorious idiosyncrasy, rather than qualities that can be captured in descriptors based upon expectations of the 'typical' student, still runs as a discernible thread throughout these disciplines and the rhetoric that surrounds them. Such attitudes pose challenges for would-be creators of a Sectoral Qualifications Framework for the Creative & Performing Disciplines, but these are challenges that the group has attempted to engage with in the same spirit of creativity that characterises the disciplines themselves.

In the remaining sections of this commentary, remarks concerning individual subject areas will be presented in turn, beginning with the visual arts, moving on to the performing arts, then music and finally architecture.

2.2.1 ACCESS TO HIGHER EDUCATION IN THE VISUAL ARTS

INTRODUCTION

Formalised preparation for higher education in the Visual Arts, including Visual Arts & Design, exists in most European Countries. However, this goes hand in hand with vigorous activity at the non-formal and informal level. The majority of higher education institutions evaluate applicants' suitability on an individual basis (although by no means always by face-to-face interview) and, as in the other Creative & Performing Disciplines, the over-riding factor in the admissions decision is whether the candidate is seen to have the potential for significant growth as an artist/creator. Nevertheless, where formal qualifications in the subject at secondary level exist, possession of these is seen as strongly desirable and, in some cases, essential.

The following case studies demonstrate the range of practices that are to be found.

CASE STUDY 1 – ACCESS TO VISUAL ARTS AND DESIGN IN IRELAND

Pre-College Education

A formalized system of pre-college education exists in Ireland. There are Further Education Colleges, which offer portfolio preparation programmes. Usually students who have not studied Art for their Leaving Certificate or feel that their portfolio skills need to be improved take these programmes. In the past students completed a preparation course and then submitted a portfolio through the CAO system as described below. However, the FETAC

qualification achieved by completing the preparation course is not formally recognized for the purposes of admission to a Visual Arts degree.

There has been a slight change in this situation recently where art colleges have started to recognize broader Further Education qualifications as a substitute for the Leaving Certificate examination component of the admission procedure. Students who complete these courses are described as non-standard applicants and some degree level Visual arts programmes reserve some places for these kinds of students. These qualifications will usually include specific art, craft subjects along with more general subjects like ECDL.

Higher Education

Admission to all Visual Arts programmes in Ireland is through the Central Admissions Office. There are two parts to this process. A student must complete the Leaving Certificate, which involves an examination in 6 subjects of which Mathematics, Irish and English are compulsory. Credit points are awarded based on the performance in the examination – each subject is marked out of 100. There is also a portfolio examination that is organized by each individual college and this is marked out of 600. The scores from the Leaving Certificate and the portfolio assessment are added together to give each applicant a score and it is on this basis that a place is offered to the student. The Central Admissions Office determines a minimum score or what is called a cut-off point and anyone who gets above this score is usually offered a place.

More recently, there have been changes to this process for the admission of Mature Students (over 23) where the Leaving Certificate is not considered and the only determining factor is the portfolio score. There is also an entry route for what are called non-standard applicants usually students who have not completed the Leaving Certificate but who have gone on to attend Further Education or Vocational colleges. If these students achieve 5 distinctions and do well in the portfolio examination they can be offered places on most Visual Arts Programmes.

CASE STUDY 2 – ACCESS TO VISUAL ARTS AND DESIGN IN ITALY

Pre-College Education

A formalized system of pre-college education exists in Italy. Primary education in Italy (ISCED 1) lasts five years (from the age of 6 to 11) and leads to the “Diploma di Licenza della Scuola Elementare”. Arts programmes at this level are based on the concept of “education to images” as the training in recognizing the message (together with its codes and communicative contexts) of forms, colours, representations, movement etc. so to gain competences (analytical and productive) in expressing through forms. Such programmes are presented in terms of knowledge, skills and competences and tend to include, together with the classical Fine Arts, the area of audio-visual arts expressions.

Secondary education in Italy (ISCED 2 -3) covers eight years, divided into three years' lower secondary (from the age of 11 to 14) followed by five years' upper secondary education (from 14 to 19). Up to 16 years old the formal training is compulsory. The lower secondary

education (ISCED 2) leads to the “Diploma di Licenza della Scuola Media Inferiore”, a State examination. Arts programmes at this level are more generic and not clearly presented in terms of knowledge, skills and competences. They tend to dedicate more activity to the musical sector and, when dealing with the Arts, tend to implement the Primary Education improving the ability to analyse rather than to produce and territorializing the appreciation of the environment and its aesthetic values seen as a cultural heritage.

Art subjects at the ISCED levels 1-2 are compulsory as per the first 2 years of the ISCED level 3 and are usually cross-linked with the discipline of History.

The Upper secondary education in Italy (ISCED 3) leads to the “Diploma di Maturità”, a State examination, with names differentiated depending on the various addresses (i.e. Classical, Scientific, Technical, and Artistic) due to the specific emphasis of their programmes. Although focusing on different knowledge areas, such programmes usually integrate Arts contents.

Focusing on the pre-college formal training in the Arts and Design it is to be highlighted that a reform is being applied (2010-2011 training year) to the Lyceum (general) and Technical (vocational) training Italian system (ISCED 3) providing a solution to all those experimental programmes that in recent years had flourished due to the lack of a clear legislation. In particular the “Liceo Artistico”, the one providing a specific training in the arts, is now addressing 6 specializations (visual arts, architecture and the environment, design, audiovisual and multimedia, graphics and scenography) described in terms of knowledge, skills and competences.

Higher Education

Higher education (ISCED 5, A and B) in Italy is provided by universities, technical universities, university institutes, as well as by a wide range of academies, higher institutes/schools, especially, but not exclusively, in the artistic sector, and by a number of professional training institutions in a variety of fields related to commerce, e-technologies, fashion, industry, etc.

CASE STUDY 3 – ACCESS TO VISUAL ARTS AND DESIGN IN SLOVENIA

Pre-College Education

A formalized system of pre-college education exists in Slovenia. It takes the form of vocational secondary education and training in Visual Art & Design.

There are two public secondary schools for professional/vocational education and training in Visual Arts & Design. Their programmes are 4 years long (after 9 years of primary school with subjects and elective subjects in visual education and upbringing). Titles that young people get after concluding their studies are: Technician of Photography, Technician of Graphics, Media Technician, Technician of Design and Creator of Fashion Clothing.

In the case of limited admission numbers for entering these schools, candidates have to pass a test of their visual talents.

In addition, there are five professional grammar schools (4 years) with special subjects from the visual arts, culture and design. These offer a Preparatory phase within arts education in Visual Arts. In the case of limited admission numbers for entering these schools, again, the candidates have to pass a test of their abilities.

Higher Education

The Academy of Fine Arts and Design at the University of Ljubljana offers Painting, Printmaking, Video and New Media; Sculpture; Restoration; Visual Communications with directions Graphic Design, Interactive Design, Photography, Illustration; Industrial and Product Design). Admission is possible for those who have:

- a) Passed their general/universal final examination (“matura”) in secondary education
- b) Passed their professional final examination and an exam from one of the following subjects: Art History, Fine Arts Theory, History, Philosophy, Psychology or Sociology; the chosen subject must not be any of the subjects already passed in their professional final examination.

All candidates also have to pass a test of their abilities, which represents 90% of points in the end – 10% is allocated to their previous achievements at the secondary school. There are 2 phases of this test of abilities:

- a) Candidates have to present their previous work in Visual Art or Design (according to the programme they want to enter)
- b) Candidates have to pass a test of abilities in the premises of the academy consisting of practical tasks, questionnaire and conversation about their intentions, interests and previous engagement.

As much as possible the Academy tries to be open for different kind of candidates. The category of “exceptional abilities” exists for those that would not reach the normal requirements; however, it is used very rarely.

CASE STUDY 4 – ACCESS TO VISUAL ARTS AND DESIGN IN SPAIN

Pre-College Education

A formalized system of pre-college education exists in Spain in the form of an optional 2 year of Baccalaureate (Pre-Higher Education) with a workload of close to 50% Art and Cultural Education. It includes a first level for student from 16-18 years old and a second level for students 17-18 years old.

Higher Education

There is a general Selectivity Evaluation with common criteria for the whole of Spain. There are set percentages for the yearly admission into Higher Arts Education programmes.

A quality assurance system exists to maintain higher standards in skills and competence for all students.

2.2.2 ACCESS TO HIGHER EDUCATION IN THE PERFORMING ARTS

INTRODUCTION

Formalised systems of Pre-College education in the Performing Arts are widespread across Europe but, as has already been seen, not universal. Non-formal and Informal education is often an important component of applicants' prior learning and is recognised as such. In the post-Bologna higher education landscape, formal qualifications are seen as important; these may therefore be looked for in subjects other than the specific discipline in which the applicant is going to specialise in his or her higher education.

The following case studies demonstrate the range of practices that are to be found.

CASE STUDY 1 – ACCESS TO THE PERFORMING ARTS IN BULGARIA

Pre-college Education

A formalized system of pre-college education exists in Bulgaria. There are about 20 secondary level education institutions (most of them state schools) specializing in one or more art forms. The best known schools in the field of Dance and Theatre are:

Dance: The National School of Dance Art was established over 50 years ago in Sofia and enjoys a well-deserved recognition both nationally and internationally. Graduate become performers, pedagogues, choreographers and theorists. At present it offers 3 areas of specialization: Classical ballet; Bulgarian folklore dance; Modern dance.

Theatre: The National Secondary School for Stage and Screen Arts was established in 1975 in the town of Plovdiv. At present it offers the following areas of specialization: Stage and film design; Puppet theatre design; Theatre and film management; Make-up and wigs; Lighting art; Acting.

Dance and Theatre: Secondary School for Musical and Stage Arts: It was established in 1974 in the town of Stara Zagora, originally as a School of Music and Opera Singing. Later, in 2001, a specialization area of Classical Dance was added, and in 2004 – a specialization area of Acting.

Higher Education

Theatre: The Higher education institution, which offers the most comprehensive education and training in the field of theatre in Bulgaria, is the National Academy of Theatre and film Arts – NATFA (Sofia). NATFA's Stage Arts Faculty offers the following Degree Programmes:

- B.A. (4-year courses): Acting for Drama Theatre, Acting for Puppet Theatre; Directing for Drama Theatre; Directing for Puppet Theatre; Physical Theatre; Stage and Screen Design; Design for Puppet Theatre; Theatre Studies
- M.A. (3 to 4 semester courses): Theatre Art; Theatre Management
- PhD Studies and specialization courses

Admission criteria are complex, combining knowledge, skills and competences. The selection procedure is based on entrance exams, typically (for B.A. courses) consisting of three stages, which include:

- auditions or practical projects and assignments;
- written exams, tests or essays;
- interview with the examination panel.

Other institutions which offer similar degree programmes in Theatre and/or Acting are: The New Bulgarian University (Sofia); The South-Western University in the town of Blagoevgrad; The University of Plovdiv; The Theatre College “Lyuben Grois” – Sofia, a 3-year course for a professional bachelor degree)

Dance: there is no special higher education institution and no special degree programme in Dance in Bulgaria; Dance at a higher education level is taught for instance in the Physical Theatre Department of NATFA , and as part of the module “Dance Theatre” at the Theatre Department of New Bulgarian University.

CASE STUDY 2 – ACCESS TO THE PERFORMING ARTS (AND VISUAL ART & DESIGN) IN LITHUANIA

Pre-college Education

Pre-college arts education in Lithuania is organized in formal, informal and non-formal ways. FORMAL education offered at secondary schools includes dance and theatre together with fine arts and music as one of the subjects of the compulsory education. Such studies are based on development of basic artistic and aesthetic competences, as well as development of general skills (i.e., communication) through the arts. Progress routes (sub-levels) within secondary education takes place in 4 groups (12 years of education at secondary school): 1-4 years – primary education, where dance can replace one hour of physical training, and theatre is not included into formal education; 5-8 – basic education, where dance can replace or supplement physical training, theatre remaining out of formal education options, years 9-12 (gymnasium years) include an option to choose dance and theatre as a complimentary subject (if the school offers such option instead of music or fine arts).

Music or art gymnasiums, schools and Conservatoires include combined formal secondary education and pre-college education possibly equal to EQF level 4 usually just in the field of music. However, the national M. K. Ciurlionis School of the Arts offers this option for fine arts and ballet dance.

INFORMAL arts education is in both state and private sectors and includes private schools, training centres, creative ateliers or clubs, etc. The level differs per school and/or centre and leads to the second or third level in the EQF. It starts with pre-primary education in kindergartens, possibly equal to EQF level 1.

Some music and arts schools (from 6-7 to 14-15 years) as well as private studios and informal activity centres include basic teaching of dance and theatre. Such institutions offer only artistic studies and are not connected to secondary education. They do not aim to train

future arts professionals but rather well educated amateurs, a critical mass of creative and culturally oriented people and active consumers of cultural products. Artistic competencies could be equal to EQF level 3.

NON-FORMAL education in Lithuania includes peer-learning, private individual tuition or self-study. There is no formal procedure established for assessment and recognition of artistic skills obtained during non-formal education.

Usual progress routes in performing arts studies are:

Not professionally oriented: kindergarten → school (formal education) or kindergarten → informal arts school or centre & school (formal education)

Specialized (professionally oriented): informal arts school → college or university level higher education institution offering performing arts courses; or (in case of ballet) -specialized art/music school → university level higher music education institution.

Level 5 of EQF and LQF (Lithuanian Qualifications Framework) corresponds to the first level of higher education institution (offered at non-university level higher education institution (college), and at university level higher education institution.

Higher Education

All higher education institutions in Lithuania must organize admission to the first cycle studies through the common national admission system LAMA.BPO (www.lamabpo.lt). Therefore there are joint selection procedures and joint admissions criteria developed for each study programme.

The admission to performing arts requires completed formal education, specific school graduation exams (usually Lithuanian and foreign languages). Informal education is not considered as required. The entrance procedure also includes an exam, which intends to determine the talent and skills of entrees. Such skills are possibly acquired and developed through an informal educational process.

CASE STUDY 3 – ACCESS TO THE PERFORMING ARTS IN SWEDEN

Sweden is in the process of deciding to which NQF-level the different degrees within the state-controlled education system are to be connected. Instructions for other qualifications are also discussed as well as how the procedure of placement should be carried out. The main issue of the debate is whether any of the levels in the NQF should be exclusive for academic qualifications. DOCH, as well as the HE sector in general (including the other universities in fine, applied and performing arts) are of the opinion that levels 6-8 should be reserved for academic qualifications. For DOCH the main argument is that it is important to underline the specific artistic qualities of qualifications from university education as opposed to qualifications from non-university institutions.

Pre-College Education

A formalized system of pre-college education exists in Sweden. The main route for dance within secondary education is through the national upper-secondary programme in arts (Estetiska programmet), which has Dance as one of its specializations. The qualification awarded after a completed study cycle fulfils the general entry requirements for university studies. There is also a specialised dance training programme that replaces the school years 4-12 (Yrkesdansutbildningen) with a focus on Ballet and Contemporary dance. This is an exclusive programme, which offers training for a select group of students and there are selection tests upon repeated occasions.

Entry to the programmes offered within the formalised school system is based on admissions/selection tests (auditions).

It is also possible to learn/train dance outside of the formalised school system. This is usually done within private institutions after school.

In Sweden, there is no “mandatory” training or education between a completed secondary education and studies in Dance at a HEI. Some private institutions offer these kinds of courses and we can see that preparatory studies increase the applicant’s position regarding to selection for the Higher Education programmes. Some of the pre-college courses have tuition fees, others do not charge fees. Students are therefore encouraged to check out and contact the institutions that interest them for specific information. Language requirements as well as the dates for applying and partaking in auditions also vary.

Higher Education

There is a formalised requirement that Higher Education should take prior learning and merits from outside the higher educational system into account in admissions procedures or when a student at the asks to have earlier experiences validated. Each school is free to set up its own assessment procedure and criteria.

Swedish Higher Education does not require application or tuition fees from students from Sweden or other EU/EAA countries. The University of Dance and Circus (DOCH), the main Swedish HAE-institution in choreography, circus and dance, offers some programmes taught in English and some taught in Swedish. Auditions are commonly used for admittance to DOCH-programmes.

2.2.3 ACCESS TO HIGHER EDUCATION IN MUSIC

INTRODUCTION

Professional musicians usually start learning music at a very young age and continue being active as musicians until or even after they retire. This makes music one of the most evident examples of lifelong learning and a subject area distinguishing itself in this sense from many other disciplines in higher education. Therefore, for professional music training institutions at the higher education

level, it is essential that the pre-college level prepares students adequately for entering higher education. Without this preparation, students would not be able to meet the current high qualitative standards in higher music education institutions and, even more importantly, the fierce and ever-increasing competition in the music profession.

Until now, it has been commonly accepted among musicians and policy makers that this preparatory phase to higher music education was important and required support. This understanding, however, is coming increasingly under pressure with national governments focusing mostly on the higher educational levels of professional training due to the Bologna Process developments, in particular the implementation of the 3-cycle (Bachelor/Master/3rd cycle) structure. As a result, in some European countries, where professional music training was previously organised as a continuum starting with training at a young age up to a first professional qualification within one continuous structure, the pre-higher education levels in music have been faced with many difficulties. In addition, it seems that the position of music in primary and secondary general education is weakening as well: this is another example of a lack of understanding of the necessity of a well-developed pre-college music education system.

DIVERSITY IN THE FORMS OF PRE-COLLEGE TRAINING FOR MUSICIANS

In some countries training departments for younger students exist within institutions for higher music education, in others preparatory years are offered to young talented musicians who do not yet meet the level of admission to the higher education level. Other countries have well-developed systems of music schools operating within or outside the general (compulsory) education system. However it is organised, some connection between pre-college training and higher music education is always present and in order to improve the quality of the outcomes in both levels of music education, a good relationship between these two educational levels is essential.

Out of those receiving some form of institutional education at pre-college level, a majority receive this in general or specialized music schools outside the compulsory secondary educational systems. A notable role is also played by secondary level institutions and junior departments of European conservatoires. It is interesting to note, however, that in countries with well-developed pre-college music education systems (e.g. in central Europe), the higher music education institutions do not have such junior departments, as apparently they can rely on the preparation being done in the lower educational levels. Conversely, in countries where music schools aim mainly at offering music education for amateurs and not so much at providing the preparation for professional training, more junior departments in conservatoires exist.

Music education at levels before higher music education is organised in different ways throughout Europe. This is mainly due to historically different educational systems, and to the close connection of music education to the national educational and musical infrastructures.

SYSTEMS FOR PRE-COLLEGE MUSIC EDUCATION

◆ *National systems*

In some countries, clearly structured systems for the pre-college phase exist that lead to the professional training level. With the national systems as a framework, secondary level institutions and music schools develop courses for their own work area (often in cooperation with higher music education institutions), which often include a national standard of admission and which are aimed at developing the student from a young age to being a professional musician. In some countries, the national ministry of education is responsible for setting requirements for education at various levels.

◆ *Types of pre-college music education*

In European countries - with or without a national system - the following different types of pre-college music education were identified:

- General music schools
Institutions for music education outside the (compulsory) primary, secondary and higher education systems, offering education in music to students of all ages and all stages. Both state-funded and private music schools exist.
- Specialised music schools or schemes
Institutions or schemes for music education outside the (compulsory) primary, secondary and higher education systems, offering special curricula preparing students for professional music training in higher education.
- Institutions within the compulsory secondary educational system with a specialisation in music. For example:
 - A school at secondary level primarily offering general education with a specialisation in music education (e.g. the Musikgymnasia in Germany);
 - A school at secondary level primarily offering music education at an advanced level including general education (e.g. the conservatories in the Czech Republic).In relation to this type of school, it was observed that:
 - Many of these schools are boarding schools;
 - Teachers are often employed that also teach at higher music education institutions or are recruited as specialists in pre-college training; sometimes these institutions are formally linked to higher music education institutions. This way, there is a clear understanding at the secondary schools about the entrance requirements for the higher education level;
- Junior department/Preparatory Class/Foundation year
These are specialised courses offered by higher music education institution preparing students for professional music training in higher education.
- Private tuition

TESTING AT THE ADMISSION POINT TO HIGHER MUSIC EDUCATION

Testing music applicants to higher education through some kind of face-to-face audition and interview, often coupled to various written tests is the norm in European higher Music education. There are broad similarities in the entrance tests used by institutions. All institutions conduct live auditions. The most widely-tested skills and those considered to be the most important, are:

- artistic expression (encompassing technical skills)
- aural skills
- knowledge of different musical styles

Improvisation and ensemble playing received a lower weighting, although this situation may change in the future when musicians may need to develop the ability to play in different genres and in cross-over styles.

Within the category of 'Theoretical Knowledge', aural skills are the most frequently tested and given the highest weighting. Analysis (music theory) is also tested frequently. It is interesting to note that music theory is tested almost as frequently as aural skills but doesn't receive the same rating of importance.

Most higher education institutions (4 out of 5 of those surveyed) also interview applicants about their musical knowledge, enthusiasms and aspirations. In principle, all European institutions accept foreign students. Language requirements are the biggest limitation for those wanting to study abroad as a full-time student.

Many institutions impose some legal or practical requirements. In most cases, these are age limits, either minimum or maximum. The most common requirement is a secondary education diploma, although institutions vary as to whether this refers to general education or to music education. The majority of institutions are fairly rigorous in their admission tests, making no exceptions to the audition/test/interview process. Those who make exceptions mainly do so to assist students from distant countries by giving the option of sending a CD, DVD or video recording, instead of attending a live audition.

CONCLUSIONS

There are several observations that can be drawn from the information presented in the reports and other studies:

- The information shows a vast range of different systems and institutions all over Europe. Although the term 'music school' suggests a similarity in the various types of institutions that exist, it is in fact an overarching term applicable to a rich diversity of different institutions and systems.
- It seems that music schools find themselves in a challenging situation, operating in the border areas where education and culture come together. They often provide music education to both amateur musicians and to young students as preparation to higher music education. Choosing one point of attention above the other is often not easy and sometimes simply impossible, as

music schools are expected to serve a large range of pupils. The question arises of whether it is reasonable to expect music schools to have the specific knowledge to provide a fulfilling educational programme for amateurs as well as for future music professionals. In any case, it seems self-evident that if music schools would want to continue with catering for such wide target groups, the financial support would need to be sufficient for such a task. Several respondents did indicate that due to financial challenging situations and continuous budget cuts it was difficult to continue provide a provision for students that needed more attention as part of their preparation to higher music education.

- Combining the HUMART data with earlier questionnaires enabled a comparison of information asked to conservatoires about where their students were coming from at admission with information about whether or not the music schools felt they were actually preparing for the professional level adequately. The outcomes from this comparison vary, but it is clear music schools play an important role in preparing students higher music education, whether directly, through specialist institutions, or indirectly, through more generalised secondary-level institutions. However, in many countries higher music education institutions have taken their own responsibility in this area by setting up preparatory classes and junior departments, which seems to indicate they are not entirely content with the preparation otherwise taking place at the pre-college level.
- Another question that arises in relation to this matter is that there may be differences in musical genres and that the preparation for students in the field of classical music may need a different routing than that for students in pop and jazz. These are issues that will need further investigation.
- When addressing the starting age of music students in the pre-college phase, the general perception that it is common and desirable to start early with music education is confirmed by the information gathered, although additional questions in relation to differences between instruments and genres arise that, again, need further study.
- Music schools are important employers of future conservatoire graduates. More information should be collected about the competences and qualifications the music schools are looking for in their new teachers and whether the higher music education institutions provide training appropriate to obtaining these. This issue is also important in relation to the increased mobility of professionals in Europe: the recognition of teaching qualifications is an important issue to address from both a national and a European angle.
- Countries that have music education legislation generally have a system of quality control and keep track of student's progress. Evaluation and reflection are important tools for preserving the level of a music school.
- Countries with music education legislation often have a national curriculum as well. A national curriculum is a way of ensuring that students build up a solid musical foundation, which gives them a head start when applying for institutions that provide professional music education at higher education level. Not having a national curriculum puts a heavy responsibility on individual teachers and possibly withholds equal chances for every student. Every student deserves a well-rounded education, which implies a well-structured curriculum.

- Although links between pre-college and higher music education are generally provided by individual teachers working across this boundary with the same students, music schools that prepare students for professional music training will find it increasingly important to have formalised links with institutions that provide this type of higher education.

2.2.4 ACCESS TO HIGHER EDUCATION IN ARCHITECTURE

INTRODUCTION

Even if there is a broad agreement between architects and schools of architecture that architecture is about giving form to the space of our everyday life, the education of architects in Europe has significant variations in the way that the creation of this space has to be taught. We can easily recognise that a very wide spectrum of differences, particularities, specificities and recognisable identities can be detected as between schools in Countries, regions and places. This is the richness of European Cultures that our Schools of Architecture have to protect and enhance without losing the common European Dimension. It is interesting to remark that all these differences are reflected through the procedures implemented by Schools of Architecture for the access to Higher Architectural Education. As the identity of the institutions strongly influence the system of access, we can easily understand why there is a wide spectrum of different access processes around Europe.

As stated earlier in this document, access to all schools of architecture in Europe presupposes the completion of studies in secondary education. There are a thousand exceptions and alternative paths but all of them are defined as equivalent to knowledge, skills and competence assured by general secondary education. There are not, however specialised educational structures at levels 3 and/or 4 that could assure access to higher architectural education.

IDENTITY AND ACCESS

In order to examine in a structured way the differences in the nature of access to higher architectural education under the scope of the European Qualifications Framework, we will first investigate the differences of the identities of the existing schools on the basis of a grid presenting their structural characteristics. We can classify the schools of architecture according to two poles. The first polarity is that of 'artistic versus scientific'. There are schools of architecture, which are primarily attached to the logic of Fine Arts and, in most cases, these are part of Fine Arts Academies, Faculties or Schools. At the other end of the spectrum, we have schools of Architecture attached primarily to the logic of sciences, sometimes engineering, sometimes humanities or both, which are a part of Technical Universities, Polytechnics or other types of HEIs. Between these two extremes a wide variety of cases can be observed and, along the axis defined by these two poles, each school of architecture can establish the position of its identity.

The second polarity is between schools of architecture presenting a more vocational profile opposed to those presenting a more academic one. Schools of Architecture belonging to the first category have, as asserted in their mission statement, to train their students to become professional architects. On the contrary, schools of architecture of the other category declare that

they educate students in the discipline of architecture. We can have cases of schools presenting an artistic and vocational identity or schools inclined more to vocational and scientific identity. We can also have cases of schools with an academic orientation associated either with an artistic or a scientific inclination. Each one of these four different types of schools of architecture organises in a different way the access, content-wise and process-wise, to architectural education. We will attempt, therefore, to examine the access particularities of these four different types of school identities.

CONTENTS OF AND PROCEDURES FOR ACCESS CONTROL

All kinds of access procedures are designed to assure that incoming students to Higher Architectural Education have the necessary knowledge and skills to cope with the specificities of architectural education, as these are conceived of in the local educational environments.

For Schools of Architecture with an identity structured upon the 'artistic – vocational' axis, the key word of their identity is "to make". This is why the skills that the access control process is invited to detect concern mainly capacities related to the analysis and creative synthesis of facts and real conditions, to the sensitive representation of the reality, to the efficient and sensitive manipulation and craft of materials. In these cases the access control is based upon portfolio submission, interview with the candidate, written statement of motivation for the selected studies and in some cases upon written exams on subject areas related to culture such as history. This typology of schools exists primarily in Countries of Central and Northern Europe.

The key word for the identity of schools of Architecture characterised by the artistic – academic axis is 'to think'. The structure of the curricula of these institutions emphasises the development of advanced skills to formulate critically and to translate innovatively architectural concepts and cultural values to architectural forms. This is why the students' recruitment process is focused mainly on their capacity to express themselves through listening, speaking, writing, drawing, and modelling and, further on their ability to observe, reflect, describe, record and draw conclusions. This is why institutions of this type implement access control processes based upon portfolio submission, interview with the candidates, written statement of motivation for the proposed studies and, in some cases, to written exams on subject areas related to general culture. This is more or less similar to the previous case but different in respect of their focus. This type of school exists primarily in Central Europe and concerns Schools which are parts of Fine Art Schools.

As for the Schools of Architecture that articulate the scientific dimension with the vocational training, they are primarily oriented towards the technical aspect of architecture. The key word for this type of curricula is "to know" understood as profound operational technical knowledge and for this reason the access control is mainly based upon the knowledge candidates can demonstrate on applied sciences, and mathematics. This is why, in most of these cases, entrance exams are organised at local regional or national level. The subject areas examined concern in most of the cases mathematics, physics, chemistry, geometry as well as written expression. When schools select their candidates on the base of individual applications and not on written exams, then the performance on these subject areas in the previous stage of their education is taken into consideration. Moreover, skills on technical and free hand drawing are very often defined as

necessary conditions for the successful access to higher architectural education. Many schools of this type exist in Central Europe and more specifically in Germany and Switzerland as well as in the UK.

Finally, Schools of Architecture that define their identity into the couple scientific – academic organise their curricula to educate their students to architecture and to inspire them to create innovative spatial forms. To achieve this objective, in most of the cases, Schools introduce their students to a wide spectrum of possible stimuli of architectural thinking and creation, they always keep contact with the architectural avant-garde, they encourage experimentation and innovation and they place emphasis on architectural design education. The key word of this type of curricula is 'to invent'. As knowledge and innovation are the milestones of the education offered, these institutions recruit their candidates on the basis of their knowledge of basic sciences, of mathematics, and on their overall performance in secondary education and on written and artistic expression. In most cases, there are written exams organised either by the schools themselves or at national level organised by ministries. The submission of a portfolio in parallel with the exams is not a rare case. This is the case of Schools of Architecture of Southern Europe, France and certain schools in the UK and Nordic Countries.

From the four cases presented above we can see that access to higher architectural education has many different faces. Each educational environment, according to the existing institutional framework, the local traditions and the priorities of its mission statement organises access in order to achieve the best quality of incoming students, compatible with the identity of the institution. However, it is interesting to remark that the processes implemented to control access to schools of architecture very often require skills and competences not always developed in secondary education. In these cases, candidates of schools of architecture have to complete their profile by their own means. Schools of Architecture have a lot of work to do to influence the development of the secondary education in order to host more appropriately and to cultivate more efficiently some of the fundamental aspects of architecture like creative thinking, an understanding of architecture as well as cultural expression and an awareness of the impact of architecture on our everyday life.

OUTCOME 4. THE IDENTIFICATION OF ECTS CREDIT RANGES FOR EQF LEVELS 3 TO 5 AND AN EXPLORATION OF THE LINK TO THE EUROPEAN CREDIT SYSTEM FOR VOCATIONAL EDUCATION AND TRAINING (ECVET).

This desired outcome was seen by this project to be in parallel with the one sought by the SQF for Social Sciences which preceded it. Unfortunately and given the fact that the promised Users Guide to ECVET, which would provide real detail on how ECVET would be elaborated, had not yet appeared, it proved impossible to pursue in depth this outcome. During the course of this current project, the ECVET Users Guide has appeared as has that specifically for the Bank, Insurance and Banking sector. Consequently, Richard de Lavigne, who produced the materials on the relationship between ECVET and ECTS which was published as an Annex to the Report on the SQF Social Sciences, was invited to produce an update for this project. Unfortunately, the results of this update, laid out below, tend to confirm that the differences between the two credit systems, and specifically in terms of credit arithmetic, mean that it is still not practicable to attempt to identify ECTS credit ranges in the Humanities, and the Creative and Performing Arts for EQF levels 3-4. As for EQF level 5, it was rapidly realised that it was pointless to attempt to pursue this objective when it became clear that none of the nine subject areas in this HUMART project found it appropriate to try to define learning outcomes for this level, given the almost universal lack of level 5 qualifications in any of them – see the introduction to Outcome 1 above.

ECTS AND ECVET: COMPARISONS AND CONTRASTS AN UPDATE, OCTOBER 2011

1. INTRODUCTION

In 2010, TUNING published the article by De Lavigne entitled, 'ECTS and ECVET, Comparisons and Contrasts'. This article was an annex to the final report for sectoral qualification framework in the Social Sciences⁵. It was produced, on request, as a background to the possible attribution of ECTS credit ranges to qualifications in this sector at EQF levels 3 and 4, that is at the two levels immediately preceding the most frequent entry point of learners into higher education. The attribution of such credit ranges was one of the six major intended outcomes of the project. Given the great uncertainty about ECVET still pertaining at the moment the project moved towards its conclusion and, principally, the uncertainty concerning the way in which ECVET credits would be allocated in practice, it was thought impossible to pursue in depth this intended outcome of the project⁶. Such a judgment was effectively inevitable given that the long-promised Users Guide for ECVET, a guide, which, it was hoped, would furnish answers to all the questions and doubts about ECVET raised in the article, and by others, had not yet been published.

⁵ Sectoral Framework for the Social Sciences: Final Report 2008-2010, pp. 73-97, available both in print (Deusto & Groningen, 2010) and on the TUNING website.

⁶ Ibid., pp. 40-51.

This uncertainty still prevailed when the last adjustments were made to the article in early September 2010. Obviously, this situation still obtained at the time that this HUMART sectoral framework project held its initial meeting shortly after in early October 2010. The potential for making proposals for possible ECTS credit ranges for EQF levels 3 and 4, on the basis of equivalent ECVET credits, for this sector, could only be seriously advanced, during the course of the project, if greater clarification about ECVET were forthcoming and if this demonstrated real compatibility, in practical and not just theoretical terms, between ECVET and ECTS credits⁷.

Since that initial meeting, two groups of important documents have been published. The first group, The *ECVET Users Guide* has been prepared by the ECVET Users Group. It comes in two parts:

1. *Get to know ECVET better: Questions and Answers*
2. *Using ECVET for Geographical Mobility*⁸

The second group has been provided by the Banking, Insurance and Finance group and comes, again, in two parts.

1. *The Users' Guide to ECVET: Banking Insurance Finance (B.I.F) Project*, December 2010.
2. *The ECVET Vademecum for the Banking & Insurance and Financial Sector*, 31 March 2011⁹.

The first group of documents furnishes a great deal of useful information of a general nature on ECVET. It provides answers to several of the questions which were raised in the article, concerning, for example, memoranda of understanding between providers, learning agreements and personal transcripts for learners. On the other hand, the information which is given on credit allocation, both at the level of overall qualifications and for individual units within qualifications, whilst very clear, is brief and not particularly informative on the precise processes involved in such allocation¹⁰. For a more informative approach to this central question, one needs to turn, therefore, to the second set of documents produced by the BIF group.

⁷ Reference must be made here to the most important publication by the UNICA group of universities entitled, ECVET-ECTS: Building Bridges and Overcoming Differences (July 2010) available on the internet. Unfortunately, this paper, which appeared too late for reference to be made to it in our article, is more concerned with establishing the theoretical compatibility of ECVET with ECTS, and particularly in demonstrating the compatibility of the Dublin Descriptors with the EQF descriptors for levels 5 - 8, than in looking at the practicalities of running the two credit systems side by side and at the questions involved in translating credits from one system into those of the other.

⁸ The first document was made available from April 2011 and the second from August 2011. See www.ecvet-team.eu/en/content/ecvet-users-guide

⁹ Both documents are readily available on the internet at <http://www.befebtn.eu>, even if, strangely, one is obliged to register in order to be able to download these documents.

¹⁰ The information is given in *Get to know ECVET better*, pp. 74-74

The general information given in these two BIF documents is, naturally, in accord with the descriptions given in the first group of documents. It may, therefore, be safely assumed that the ECVET credit allocation system described here is intended to be a reference point for other sectors. These documents are of such central importance that they require the production of a postscript to the article.

The fundamental question arising from these two BIF documents is, therefore, whether they establish, in practical terms, the desired compatibility between ECVET and ECTS credit theory, attribution and arithmetic so that credits may readily be transferred between the two credit accumulation and transfer systems.

2. HOW ARE ECVET CREDITS ALLOCATED IN THE BIF SECTOR?

The General Approach

The *Users' Guide to ECVET* seems most reassuring in this respect. The organigramme on page 10 boldly restates the principle that 'ECTS for higher education and ECVET will be complementary.' This assertion is not affected by a distinction made, more sharply in ECVET vocabulary than in that of ECTS, between ECVET 'points', which reflect student workload, and ECVET 'credit', which reflects the successful acquisition, demonstrated through assessment, of the learning outcomes of units or parts of units¹¹. The close relationship between 'points' and 'credit', in practice, is reflected in the subsequent frequent use in these two documents of the term 'credit points', a term often employed also by those using ECTS.

Credit Attribution in the BIF Sector

It is, however, when one turns to the *Vademecum* that it becomes much clearer how ECVET points, purportedly equivalent to ECTS credits, will actually be allocated. It is stated (page 9) that the 'BIF Project Partnership decided to test a methodology of ECVET credit points attribution by analysing two important qualifications in the BIF Sector that will be referenced as future benchmarks for this sector.'

Before proceeding further, the reader is reminded (page 10) that ECVET [like ECTS] operates on the notion that each year of student learning is estimated to be equivalent to 60 credits, since '...a three-year training programme can allocate an amount [*sic*] of 180 credit points and a four-year programme can allocate 240 credit points.' However, unfortunately no attempt is made to define what constitutes a learning year. It is stated that, 'Similarly to other projects (i.e. VQTS) the BIF Project Partnership recommends the attribution of 1 credit point for 30 hours of learner's workload' [in bold in the text]¹². This figure is commensurate with the top end of the ECTS norms of 25 to 30 hours per credit, and gives an annual student workload of 1800 hours. In addition, it is made explicit (page 11) that, as in ECTS, there can be no award of credit points to learners unless there

¹¹ Obviously, this last statement means that units may consist of subsections or 'mini-modules' each of which has its own assessment, thus enabling assessors to ascertain that the learning outcomes, of that particular part of the unit, have been successfully mastered by the learner. In other words, each part of a unit may be discrete.

¹² For VQTS (the Vocational Qualifications Transfer System) see www.vocationalqualifications.net/vqts/

is an assessment method – a great deal is said on assessment method later in the document. If this assessment method is accepted and implemented, then there is no distinction between successful learning whether it is formal, non-formal or informal. So, non-formal and informal learning can be valued equally with the formal¹³.

After these basic points are established, the matter of credit point attribution becomes somewhat more complex. A first complicating factor arises even before the *Vademecum* proceeds to demonstrate how the BIF sector proposes a methodology for credit attribution to units within the two chosen exemplary qualifications, it is, first, deemed necessary (pages 11-12) to make a distinction between two different kinds of VET units:

- First, there are units for 'iVET', that is initial vocational education and training
- Secondly, there are units for 'cVET', that is continuing vocational education and training.

The importance of this distinction, which generally, but not always, coincides with training BEFORE entering working life for the former and AFTER entering working life for the latter, only becomes apparent subsequently because the procedure for credit attribution is not exactly the same for the two types of VET. This difference results from the way in which it is proposed to apply coefficients to credit points (page 14 ff.)

Coefficients

Two types of coefficient are applied to the baseline credit points which are estimated, as stated above, on the notional learner workload of each unit. The first of these is the EQF coefficient and the second is the complexity of unit coefficient. It is with the EQF coefficient that a distinction is made between iVET and cVET credits.

- The EQF coefficient results in the initial credit numbers of a unit, based on notional learner workload, being increased or decreased according the EQF level of the individual unit. In iVET, the base level (at which the initial learner workload credits are multiplied by coefficient 1) is fixed at EQF level 4. The coefficient of each successive level BELOW EQF 4 is decreased by a factor of 0.2, so that level 3 is coefficient 0.8 whereas level 2 is coefficient 0.6 and level 1 is coefficient 0.4. Each level ABOVE EQF 4 is multiplied by an added factor of 0.2 so that EQF level 5 has a coefficient of 1.2 whereas level 8 has a coefficient of 1.8¹⁴. On the other hand, the benchmark coefficient 1 is set in cVET at EQF level 5, so that the coefficient for level 4 is, in this case, not 1 but 0.8. For level 6 the coefficient is 1.2 and for level 7 it is 1.4. It should be noticed that these EQF coefficients may either be applied to the credits of a whole qualification or they may be applied to the credits of each unit within a qualification where the individual units are not deemed to be all at the same EQF level.

¹³ This ensures that the BIF sector is in accord with the recommendations of the European Guidelines for validating non-formal and informal learning, published by CEDEFOP in 2009, both in print and on the CEDEFOP website.

¹⁴ One wonders how many iVET units will, in practice, be found at EQF level 8, unless they are designed for postgraduates entering the BIF sector for the first time.

- The complexity of unit coefficient is founded on the notion that ECVET credits may be calculated on the relative importance of certain units within a qualification. BIF sees this not as an alternative method of credit allocation (which is how many people understood the final proposals for ECVET of 2009) but rather as an additional method. The relative complexity of a unit is measured as against the overall difficulty of the whole qualification. The coefficient ranges from 0.75 to 1.25 and, unlike the EQF coefficients, is exclusively applied at unit level.

Illustrations of how coefficients are applied. Realising, no doubt, that the application of these two coefficients to the baseline workload points constitutes a rather complex method of credit point allocation, the authors of the *Vademecum* seek to make matters clearer by providing two illustrations, as promised. The first is for the *European Foundation Certificate in Banking*, which is iVET. The second is for the *European Financial Advisor (EFA)*, which is cVET. In each case, a three-step process is followed in order to reach the definitive number of credits for qualification:

- Step 1 requires, for each unit within the qualification, a calculation of the ECVET points indicated by the workload measured in notional hours of work. One credit is awarded, as prescribed, for every 30 hours of work.
- Step 2 requires the application to these basic workload points of both the EQF and complexity coefficients in order to produce the final number of credit points for each unit. Of course, the application of two coefficients to the credits for workload may result in some credit totals which are not round figures. So, guidelines are laid down for rounding up or rounding down such figures. As in ECTS, this is an attempt to avoid unnecessarily complex and potentially confusing credit arithmetic.
- Step 3 requires that the credits for all units be totalled in order to arrive at the overall number of credits for the qualification.

All the illustrative calculations for the two qualifications extend over pages 16-19.

Finally, it is stated that the attribution of ECVET points to other qualifications in the BIF sector should proceed in exactly the same three-step manner, thus ensuring that there will be overall conformity of qualifications within the BIF sector. However, it is not discussed in the document whether the BIF sector expects other sectors to follow the same methodology.

3. DOES THIS BIF METHODOLOGY RESULT IN ECVET CREDITS POINTS WHICH ARE COMPATIBLE WITH ECTS CREDITS?

When the ECTS and ECVET methodology are compared, it is clear that these are based on different parameters, given the straight forward way credit allocation takes place in ECTS and the complex way this is done in ECVET. In effect, BIF methodology represents a major divergence from that of ECTS. Taken either individually or together, the BIF coefficients have the result that the desired compatibility of credit arithmetic between these two credit accumulation and transfer

systems is not achieved. Therefore, the conclusion has to be drawn that BIF ECVET credit points are not readily compatible with ECTS credits.

First, the EQF level coefficient

In ECTS, the number of credits allocated to individual units is never determined, in any degree, by the Bologna cycle to which an individual teaching/learning unit belongs. In this sense, ECTS credit arithmetic is cycle/level neutral. The number of credits for individual teaching/learning units is determined purely by relative student workload, workload which stands for the learning outcomes that are mastered by successful learners. The 'level' of individual units is expressed on an ECTS transcript of record and/or diploma supplement by the identification of the Bologna cycle of the qualification in question and, where it is appropriate, the level of the unit in question within the given Bologna cycle. This latter identification is, of course, frequently made by HEIs, since many qualifications, especially for the first cycle, extend over several semesters/years, even if progressive levels within a cycle do not necessarily coincide perfectly with those semesters/years. This identification is often achieved in short hand by having code numbers for individual units, numbers which, among other things, indicate the cycle and the intra-cyclical level of each unit.

Secondly, the complexity of unit coefficient

In ECTS, credit arithmetic for individual units is never calculated according to some predetermined formula, which reflects the perceived importance or 'weight' (whether greater or lesser than the perceived norm) of a unit within a programme, either as an alternative or as an additional method of credit attribution. If a given unit within a qualification is deemed to be 'weightier' than others within the same cycle/level, then it is clear that the time taken by the average learner to master the learning outcomes will be greater than for a unit of lesser difficulty. The notional number of hours required to master the learning outcomes of such a unit will result, in itself, in the relative workload of that unit being greater than that of other units. The same is true in the opposite case. This fact will lead automatically either to an increase or to a decrease in the number of credits allocated to such units. This is not surprising since it is axiomatic in ECTS that the notional learning hours must be sufficient, to permit the student of average academic ability to master the learning outcomes¹⁵.

If it should happen that a planned new unit, for which accreditation is being sought, is deemed to be of exceptional difficulty for students, then it may ultimately be determined that it is being offered to students at the wrong level within an overall qualification or, even worse, within the wrong cycle. In other cases, the learning outcomes may be deemed to have been devised for the correct cycle/level but to be unachievable within the number of hours of work, and thus the number of

¹⁵ For a most interesting discussion of the issue of giving students sufficient time to master learning outcomes, see KARJALAINEN, Asko, ALHA, Katarina, JUTILA, Suvi, Give me Time to Think : Determining Student Workload in Higher Education., Oulu University Press, 2006 (also available on the internet). The need to give students sufficient time to master a given set of learning outcomes is emphasised time and time again in the literature on open and distance learning, especially where it is e-learning or m-learning. An abundant list of such works can be found in the bibliography of the article 'ECTS Credits: Relating Learning Outcomes to Calculating Student Workload in the European Higher Education Area', in III Jornados Universitarias de Innovación y Calidad : Buenas Prácticas Académicas para la Innovación del Proceso de Aprendizaje en el Espacio Europeo de Educación superior (EEES), 17-19 de Septiembre de 2007 (Deusto, Spain).

credits, allocated to that unit¹⁶. In all of these cases, the planned unit will need to be rethought or even abandoned¹⁷. The same is true in the opposite direction of units of lesser difficulty which may be in danger of acquiring the reputation of being too light.

Here in the BIF sector, added or lesser difficulty is rewarded by an increase/decrease in the number of credits awarded, calculated in formulaic manner, without there being a commensurate increase or decrease in the number of hours of study time allotted to the unit in order to allow students to achieve the learning outcomes¹⁸. In this way, some units, as a by-product of this methodology, become fast-track and others become that which one may term 'slow-track'.

Consequences to be drawn from the application of these two coefficients to credits in the BIF sector

There is no doubt that the respective merits of these two different approaches by ECTS and ECVET in the BIF sector to credit allocation could be debated at considerable length. It does not, however, require great perspicacity to realise that the method of credit allocation in ECTS has the inestimable advantage of being far more simple, transparent and equitable, because less arbitrary, than that proposed by the BIF sector for ECVET credits.

In the *Vademecum* no explanation is found of why the BIF sector have thought it necessary to opt for such a complex procedure, a procedure which, through its two coefficients, de-couples the vital relationship between notional hours of work (representing the learning outcomes of units), on the one hand, and credit arithmetic, on the other hand. What specific problems do these procedures address and how do they provide a solution to them?

¹⁶ For a hypothetical example of the miscalculation of learning outcomes and, therefore, workload within a predetermined number of credits for a module in the U.K. Open University, see CHAMBERS, Elie, 'Work-load and the quality of student learning', *Studies in Higher Education*, vol. 17, 1992, pp. 141-153. It is salutary to remember that in modular systems, the number of credits allocated to individual learning units is predetermined. Such modular systems would be impossible to construct if the number of credits were left to the discretion of the individual teachers planning units. Teachers align the content and learning outcomes of their units according to the number of credits and not vice versa. This is, of course, the sense of Elie Chamber's article cited above.

¹⁷ It is a casual constant within HEIs that some teachers will always argue either a) that their unit is weightier or more difficult than those of other teachers and ought to receive a greater number of credits or b) since they operate within a modular system and the numbers of credits allocated to their unit cannot be increased, that their fellow teachers should nevertheless recognise that their unit requires, de facto, that students devote a greater proportion of their overall time to its study. Such arguments are normally rejected since, in truth, most teachers/subject areas could find reasons why THEIR units are more important or more difficult than those of their colleagues and, thus, deserve more credits...

¹⁸ In discussing my fears, as an ECTS counsellor, with many French teachers about the possible distorting effect of applying, in certain circumstances and on a purely internal basis, coefficients to assessments of units within the BTS short cycle qualification, coefficients which effectively recognised and increased the 'importance' of certain units, I have always received assurances that really serious efforts had been made to ensure that the coefficients were a fair reflection of the extra workload demanded by the units in question and not just a subjective reaction to the 'perceived importance' of those units within a given programme. It is, however, a clumsy practice which will certainly disappear now that all BTS qualifications are to be 'modularised' and to have ECTS credits attached to all teaching units under the auspices of the French Ministry of Education.

It is clearly true that various qualifications in non-HEI vocational education and training consist of units which are not all deemed to be at the same EQF level. However, one might pose the question why it was thought appropriate to play with the arithmetic of ECVET credits through the EQF coefficient when EQF levels could have been reported on a transcript of record? Equally, the relative complexity of units could have been simply taken into account when calculating student workload. Moreover, no explanation is forthcoming as to why the precise coefficients chosen by BIF were selected.

In addition, both kinds of BIF coefficients are arbitrary in nature. Why, for example, are different EQF coefficient levels fixed at different EQF levels for iVET and cVET when it is conceded that iVET and cVET do not necessarily coincide with pre and post entry into the workplace? In respect of the complexity of unit coefficients, nowhere does the *Vademecum* explain exactly how coefficient 1 is established, around certain specific individual units within a qualification, as the norm against which other units receive a coefficient of less or more than 1.

Overall, one might fear that the application of these coefficients on such a formulaic basis is likely to cause those who attribute credits to be rather lazy about calculating student workload in terms of notional hours which are as close as is humanly possible to real hours. It is, of course, well known that calculating student workload is an immensely difficult task.

In contrast, it is, for obvious reasons, far more difficult to calculate work time for intellectual tasks which imply a great deal of thinking time¹⁹. A recent TUNING publication has drawn attention to the need for a great deal more research into the question of estimating student workload with far greater precision²⁰. However difficult calculating student workload may be in practice, that is, nevertheless, no reason, in estimating notional hours, to abandon a serious attempt at verisimilitude. As suggested in the article cited above, hours of work are in ECVET, with its alternative/additional methods of calculating credits, likely to become 'notional' to the point of being rather meaningless, as has happened in some CATS in other parts of the world²¹. Indeed, this outcome seems all the more likely because this complex procedure for ECVET credits in the BIF sector must result in making the task of arriving at a total of 60 credits to represent a year's work a very haphazard business.

To return to the EQF coefficients, there seem to be a better way to achieve the desired effect with respect to credit arithmetic. Non-HEI VET qualifications and their constituent units should be better defined not through the application of arbitrary level coefficients to credit attribution and arithmetic

¹⁹ On thinking time, see the article cited above note 11.

²⁰ See, on the TUNING website, Reference Points for the Design and Delivery of Degree Programmes in BUSINESS, esp. Section 4.

²¹ One thinks, for example, of the 'student work hour' in North America. For a rapid survey of the history of the development of CATS in North America, see Bahram Bekhradnia, Credit Accumulation and Transfer and the Bologna Process, Full report for the UK Higher Education Policy Institute, October 2004, pp. 15 – 22. See, www.bccat.cu/pubs/13CATFullReport.pdf

but, as in qualifications offered by HEIs, by their specific programme requirements. These formal requirements, which regulate individual qualifications in HEIs consist of the following:

- a statement of the minimum overall number of credits required to achieve the given qualification within one or other of the Bologna cycles
- a definition of the minimum number of credits which must be achieved at the various levels within a given qualification. The setting of minimum numbers of credits at the higher levels automatically sets the maximum number of credits which may be normally accumulated at the lower levels of the programme
- a determination, where appropriate, of which units are obligatory and which are optional and/or free electives, with minimum and/or maximum numbers of credits being laid down for each of these three categories of units
- a statement, where appropriate, of the minimum requirements, in terms of the numbers and the level of credits, for different groups of modules according to their subject matter.

These programme requirements, naturally become more elaborate the greater the choices offered to students within qualifications.

The question of students wishing to opt to take more than the prescribed maximum number of credits normally allowed at a lesser level within a given cycle may be an important one. Here, in the BIF model, it seems to be implied that a learner may achieve the total number of credits required for a qualification by taking a greater number of units at a lesser EQF level without there being strict rules governing this practice. Such disparities of level are important since each EQF level from 5 to 8 is, of course, equivalent to a whole Bologna cycle. On the other hand, a well-constructed set of programme requirements in an HEI will, in all probability and where it exceptionally permits this practice, oblige a student to accumulate a greater number of credits than the minimum laid down as the norm for the qualification in question. Clearly, strict procedures (often determined *ad hominen/feminam*) have to be followed covering these cases, otherwise a programme which included a large number of units of a lesser level, resulting in a significantly reduced number of credits at higher levels, would risk bringing the qualification in question into disrepute. Unfortunately, no mention is made in the two BIF documents reviewed here of the application of programme requirements to the sector's qualifications.

The translation of ECVET credits on the BIF model into ECTS credits

Whatever conclusion one reaches on the difference of methodology between ECTS and ECVET as revealed by the BIF sector methodology, it is clear that, because of the way BIF ECVET allocates credits, allows, ECTS and such ECVET credits cannot simply be exchanged on a 1 to 1 basis²² or, indeed, on any other set coefficient. ECVET may well be based on a conception of credit compatible with that of ECTS and on the notion that 60 ECVET credits, representing 1800 hours of student effort, are equal to one year's work but, because of the methodology applied, the BIF ECVET credits for individual units are simply not directly compatible with ECTS credits.

²² With the exception, of course, of those course units for which the EQF coefficient and the complexity of unit coefficient both stand at 1. But how does one identify these units on a transcript of record?

Quite to the contrary, one can only conclude that attempting to 'unpick' ECVET credits attributed after the three-step process in BIF, and particularly after the initial credits have been subjected to the two BIF coefficients, in order to attempt to turn them into ECTS credits would be artificial and therefore unreliable in its outcomes in terms of recognition.

Of course, it might be possible that, in other sectors, ECVET credits will be attributed on a simpler basis. That would mean, however, that HEIs would have to know which one of various models had been used, according to this or that sector, for the calculation of the ECVET credits which were presented to them for the purposes of either credit entry or credit exemption into one or other of their programmes. This seems not a very attractive scenario and will add to the risk of being arbitrarily.

4. CONCLUSION

At the conclusion of this brief survey of credit attribution in the BIF sector, it seems an inescapable fact that it is going to prove no easier to propose ECTS credit ranges for EQF levels 3 and 4 within the HUMART sector than it was for the Social Sciences sector which preceded this project. Unless, of course, further clarification and simplification about ECVET credit attribution over a wide range of VET sectors is forthcoming in the next few months.

This is a disturbing outcome and one which may possibly result in driving the HEI and non-HEI sectors further apart rather than in achieving the greatly-to-be-desired end of bringing them closer together. This is all the more true given the unavoidable further conclusion that quite a number of the other questions, which have been raised about the way in which ECVET will be constructed and operated in practice, have still not been given satisfactory answers in these two groups of documents.

Nevertheless, it remains possible that the breaking down of barriers between the two educational sectors may still succeed. At best, it would appear that the transfer of credit from further/continuing to higher education is likely to proceed purely on the basis of comparisons of statements of learning outcomes for units which are at equivalent levels/cycles of the EQF and of the QF EHEA. However and because learning outcomes are not of themselves easily measurable and translatable into numbers of credits, this will only be achievable where there is clear and strict pre-agreement between individual further/continuing educational institutions, on the one hand, and individual HEIs, on the other hand. This is something that has been in existence now for some considerable time and before the idea of ECVET was conceived, although very rarely on a cross-frontier basis.

One can only hope fervently that as ECVET evolves, this pessimistic conclusion may prove to be erroneous.

Richard de Lavigne
October 2011

OUTCOME 5. SUGGESTIONS FOR FINE TUNING AND BRIDGING OF THE BOLOGNA (DUBLIN) DESCRIPTORS AND THE DESCRIPTORS OF THE EQF FOR LLL

The approach taken to the categorisation of Learning Outcomes by the QF EHEA in the Dublin Descriptors and by the EQF LLL in its descriptors of the eight levels of learning is not the same, although both relate closely to Bloom's taxonomy. The Dublin Descriptors have been drawn up on a five categories of LOs namely:

- a. Knowledge and Skills
- b. Applying knowledge and understanding
- c. Making judgments
- d. Communication skills
- e. Learning Skills.

The EQF descriptors are based on a tripartite division of learning outcomes each of which is closely defined as follows:

- a. 'Knowledge' means the outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of study or work. In the EQF, knowledge is described as theoretical and/or factual;
- b. 'Skills' means the ability to apply knowledge and use know-how to complete tasks and solve problems. In the EQF, skills are described as cognitive (use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments);
- c. 'Competence' means the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and/or personal development. In the EQF, competence is described in terms of responsibility and autonomy.

This difference of approach has inevitably led to serious questions being raised about the degree of compatibility between the two learning frameworks, since compatibility cannot be taken for granted. Several attempts have been made to assess the relationship between the two of which this HUMART project is the latest. Mention may be here of three such previous attempts, the published results of which are all readily available on the internet.

The first is the result of the BE-TWIN project, entitled *ECVET-ECTS: Building Bridges and Overcoming Differences*, published in July 2010. This has a very positive attitude to the compatibility of the two systems.

The second is the results of the DOCET project conducted as part of the Erasmus Mundus Programme, entitled *EQF-CDIO: a reference model for engineering education*, published in the autumn of 2010. Although generally positive in its approach to the question of the compatibility of the two learning framework, this second report raised some doubts about the strict degree of

coincidence between EQF learning levels 5 to 8, on the one hand, and the four Bologna cycles, on the other hand.

The third project is that of Tuning which produced in October 2010 its report on *Tuning SQF for the Social Sciences*. This was, as previously discussed earlier in this report, the first attempt to produce a set of sectoral learning outcomes on the EQF model for all programmes in the Social Sciences offered in HEIs. A clear methodology and procedure was developed for producing this table of learning outcomes for each of levels 4 to 8. Even if some members of the project initially felt some doubt, in a few cases even serious doubt, as to the degree of coincidence between the EQF levels and the Bologna cycles, the outcome of this exercise was an undoubted success.

On the basis of the Tuning SQF for the Social Sciences, Tuning HUMART has taken a significant step further. Its approach in the construction of the sectoral tables has been to use a grid which can be read, with greater clarity, in both planes. The first of these two planes is the 'horizontal' plane represented by the three categories of the EQF framework. The second plane is based on the more 'progressive' approach of the Dublin Descriptors, and constitutes sectoral 'dimensions' which are displayed in the vertical plane. This means that the resultant tables are more easily readable in both planes. The differences between the two sectors has resulted in lists of these vertical dimensions which varied somewhat even if there is a great degree of overlap.

For the Humanities, these categories for each of levels 4, 6, 7 and 8 are as follows:

- The Human Being
- Cultures and Societies
- Texts and Contexts
- Theories and Concepts
- Interdisciplinarity
- Communication
- Initiative and Creativity
- Professional Development

For the Creative and Performing Disciplines for each of levels 4, 6 7 and 8 these dimensions are as follows:

- Making Performing, Designing, Conceptualising, Creation (skills/knowledge)
- Re-thinking, Considering and interpreting the Human (competences)
- Experimenting, innovating and Researching (skills/knowledge)
- Theories histories and Cultures (knowledge)
- Technical, environmental and Contextual issues (skills/knowledge)
- Communication, Collaboration and Interdisciplinarity (skills/competence)
- Initiative & Enterprise (skills/competence)

Another clear difference between the two sectors is that, whilst the vertical list of dimensions for the Humanities can be read across all three of the horizontal categories, the vertical list of dimensions for the Creative and Performing Disciplines does not always coincide with all three of the horizontal EQF categories – hence the bracketed identifications with the EQF categories in the CPD list.

This approach has proved highly fruitful and will no doubt serve as a model for other sectors which will, in future, produce their own tables of learning outcomes.

Naturally, it would have been desirable for all nine subject areas involved in the project to adopt exactly the same approach for their own tables. However, this methodology was produced during the course of the project and evolved out of the tables drawn up by the various subject areas. So, only two subject areas, Music and Architecture were able, within the timeframe of the project, to upgrade their initial tables to concur with the methodology of the SQFs. No doubt, upgrades on this pattern will, eventually be accomplished by the other subject areas.

Overall, this more highly structured methodology developed by Tuning HUMART, as against that of the Social Sciences, must be seen as a major contribution to reinforcing in practical terms the fundamental compatibility between the QF EHEA and the EQF LLL approaches.

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COMPETENCE BASED LEVEL DESCRIPTORS FOR ART HISTORY

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN ART HISTORY AT LEVEL 4 ARE EXPECTED TO...		
LEVEL 4	<p>Demonstrate an ability to recognize artworks and to categorize them into main categories based on their materials</p> <p>Have knowledge of the general framework they were constructed in</p> <p>Demonstrate knowledge on the main purposes and contexts of artworks</p> <p>Demonstrate knowledge of the main art periods of the western world in general and of their native country in particular</p>	<p>Demonstrate an ability to apply a range of key analytical skills in the description and interpretation of the subject of an artwork</p> <p>Demonstrate an ability to use, with guidance, primary and secondary sources of information</p> <p>Demonstrate an ability to communicate ideas clearly, mostly in their own language</p> <p>Describe and interpret in broad terms variation in and between different modes and genres of artworks</p>	<p>Demonstrate the ability to relate artworks with historical and social events</p> <p>Demonstrate the ability to understand social and political structures through the artworks</p> <p>Ability to place one's personal understanding and beliefs in relationship with art history and artworks</p>

	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	
		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
	<i>Have in depth understanding of:</i>		
	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 communicate complex work to specialized and non-specialized audiences and in a variety of contexts
	A variety of methodologies (technical analysis, semiotics, iconology, stylistic analysis etc.)		
	<i>Have critical development of:</i>		
	Ideas and arguments approaching a complex scientific project related to the management of professional practice	Develop connoisseurship regarding authenticity evaluation and state of preservation	
		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	<i>Have highly specialized knowledge, critical understanding and self-critical awareness to comprehend and convey both written and orally at the deepest level:</i>	Convey information on art practice and theory and express oneself in a second language in written and verbal form	Share newly acquired knowledge through publications in articles, papers etc. with professional integrity and deontology
	The national and international state of HA	Comprehend written sources in at least two languages	Demonstrate autonomy and leadership in order to manage teams within the context of a research or work project
	The wider multidisciplinary context of HA	Convey verbally or in a written form with autonomy, responsibility and complete authority a special art history issue.	Sustain commitment to LLL
	The relevant methods and techniques of inquiry related to their field of study	Pose and resolve research questions tracing and using the relevant literature and other appropriate sources	Motivate and inspire non-specialists to attain interest in cultural issues
	The scientific, economic and professional potential of their output	Analyze and critically evaluate the results of their research	Interact and network with other scholars in order to promote and develop knowledge at the forefront of the field
	The standards of excellence in their own field		Motivate and inspire non-specialized people to attain interest in cultural issues
	The ontological, epistemological and ethical issues raised by the specific field of study and work	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	Assess critical considerations and respond with responsibility and self-awareness
			Recognize their own inadequacies and devise strategies to fulfill their research or work goals
			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

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN LINGUISTICS AT LEVEL 4 ARE EXPECTED TO...		
LEVEL 4	<p>Demonstrate knowledge of the main categories for grammatical description and some basic grammatical processes.</p> <p>Demonstrate broad knowledge of the influence of genres, contexts, audiences and purposes on language forms and their meanings.</p> <p>Demonstrate broad understanding of the social and cultural role of language and discourse.</p>	<p>Carry out basic language description using appropriate descriptive terminology.</p> <p>Describe and interpret in broad terms variation in and between different modes and genres of spoken and written texts.</p>	<p>Adjust their spoken and written language according to genres, contexts, audiences and purposes.</p> <p>Reflect on their own subjective experience of language in everyday life.</p>

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN LINGUISTICS AT LEVEL 6 ARE EXPECTED TO...		
LEVEL 6	Demonstrate advanced knowledge of the structure and use of language	Ask empirically motivated questions in relation to language	Demonstrate sensitivity to issues of register and language appropriacy.
	Demonstrate advanced knowledge of the role of language data in linguistic argumentation	Analyse language data using appropriate linguistic techniques	Demonstrate a capacity to learn and stay up-to-date with learning
	Demonstrate knowledge of linguistic theories, principles, hypotheses and explanations	Formulate linguistic generalizations on the basis of structured data	Demonstrate awareness of one's own knowledge and skills
	Demonstrate knowledge of linguistic methodologies and their relationship to linguistic theories	Collect, organise and interpret language data under guidance	Demonstrate a capacity to reflect on one's own performance
	Demonstrate advanced knowledge of the role of language in society	Argue for or against a particular linguistic analysis on the basis of data sets.	Demonstrate a capacity to reflect on one's own problem solving skills
	Demonstrate knowledge of the relatedness between linguistics and other disciplines	Convey basic linguistic ideas to a non-specialist audience	
	Demonstrate knowledge of the acquisition, production and comprehension of language	Write and speak in the language of instruction Engage in abstract thinking and carry out analysis and synthesis Search for, process and analyse information from a variety of sources	

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN LINGUISTICS AT LEVEL 7 ARE EXPECTED TO...		
LEVEL 7	<p>Demonstrate specialised knowledge within the areas of linguistics relevant to the program</p> <p>Demonstrate theoretically grounded knowledge of the role of language data in linguistic argumentation</p> <p>Demonstrate advanced knowledge of linguistic theories, principles, hypotheses and explanations</p> <p>Demonstrate specialised knowledge of linguistic methodologies and their relationship to linguistic theories</p> <p>Demonstrate specialised knowledge of the relatedness between linguistics and other disciplines</p>	<p>Formulate theoretically grounded questions in relation to language</p> <p>Formulate linguistic generalisations out of independently sourced data.</p> <p>Select appropriate research methodologies</p> <p>Collect and organise language data independently</p> <p>Analyse and interpret complex language data within a relevant framework</p> <p>Use appropriate linguistic techniques in handling data</p> <p>Provide theoretically informed argumentation for or against a particular linguistic analysis on the basis of complex data sets.</p> <p>Convey linguistic ideas to a non-specialist audience</p> <p>Communicate in one or more major languages of the world</p> <p>Write and speak according to the relevant register (formal, informal and specialist)</p>	<p>Demonstrate a capacity to generate new ideas</p> <p>Demonstrate an ability to determine the nature of a problem and to reflect on the appropriate approach to its solution</p> <p>Demonstrate an ability to be critical and self-critical</p> <p>Demonstrate an ability to evaluate one's own problem solving skills</p> <p>Demonstrate an ability to work independently with abstract ideas</p> <p>Demonstrate an ability to independently search for, process and analyse information from a variety of sources</p>

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN LINGUISTICS AT LEVEL 8 ARE EXPECTED TO...		
LEVEL 8	Demonstrate highly specialized knowledge as the basis for original thinking and research within linguistics	<p>Design and implement complex data collection procedures</p> <p>Write and present for a targeted professional audience</p> <p>Argue clearly and persuasively in a scholarly and/or professional environment</p> <p>Communicate in a variety of modes at an expert level</p> <p>Identify significant and topical research questions</p>	<p>Demonstrate a capacity for original thinking in linguistics</p> <p>Demonstrate a capacity to generate and recognise contributions to the field of linguistics</p> <p>Recognise and respond to opportunities to promote linguistic ideas to a wider audience</p>

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN LITERARY STUDIES AT LEVEL 4 ARE EXPECTED TO...		
LEVEL 4	<p><i>Basic general knowledge:</i></p> <p>Demonstrate knowledge of the major processes and events from ancient times to present, including the general framework of non-European history</p> <p>Demonstrate ability to conceptualise the past in terms of time and space</p> <p>Demonstrate knowledge of the relationship between sources of historical information and the formulation of historical narratives.</p>	<p><i>Oral and written communication:</i></p> <p>Demonstrate ability to communicate in one's own language using the categories and terminology employed in historical narratives</p> <p>Demonstrate ability to read, understand and summarize historical texts</p> <p>Demonstrate ability to read and understand information contained in tables, graphs and diagrams</p>	<p><i>Critical and self-critical abilities:</i></p> <p>Demonstrate ability to understand and place in historical perspective current concerns and conflicts</p> <p>Demonstrate ability to place one's personal understandings and beliefs in relationship with their historical roots</p>

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN LITERARY STUDIES AT LEVEL 6 ARE EXPECTED TO...		
LEVEL 6	<p>Demonstrate knowledge and understanding of a range of critical and methodological approaches to texts;</p> <p>Demonstrate knowledge of a range of social, cultural, and historical contexts relevant to the specific field of study;</p> <p>Demonstrate knowledge of a range of core literary and related texts relevant to the field of study.</p>	<p>Demonstrate ability to apply a range of critical and methodological approaches to the study of literary and related texts;</p> <p>Demonstrate ability to identify and evaluate relevant primary and secondary sources of information and to use them properly in the process of developing knowledge and interpretation;</p> <p>Demonstrate ability to communicate ideas in accordance with professional standards and conventions of academic writing;</p> <p>Demonstrate ability to communicate in a foreign language.</p>	<p>Demonstrate ability to interpret literary and related texts;</p> <p>Demonstrate ability to be critical and self-reflective independent learners;</p> <p>Demonstrate ability to identify ethical issues in literary texts and to relate them to different cultural and historical contexts.</p>

	KNOWLEDGE	SKILLS	COMPETENCE
GRADUATES IN LITERARY STUDIES AT LEVEL 7 ARE EXPECTED TO...			
LEVEL 7	Demonstrate advanced knowledge and understanding of a broad spectrum of critical and methodological approaches to texts;	Demonstrate ability to apply complex critical and methodological approaches to the study of literary and related texts, often in interdisciplinary contexts;	Demonstrate ability to develop complex interpretations of literary and related texts, often in interdisciplinary contexts;
	Demonstrate knowledge of a broad social, cultural, and historical framework of the development of relevant literature(s);	Demonstrate ability to identify and evaluate a broad range of diverse primary and secondary sources of information in the process of generating new complex knowledge and interpretation;	Demonstrate ability to be critical and self-reflective independent learners capable of generating independent knowledge;
	Demonstrate knowledge of a broad range of core literary and related texts relevant to the field of study, and of their interpretations;	Demonstrate ability to communicate ideas in accordance with professional standards and conventions of academic writing, with a view to contributing to the development of knowledge;	Demonstrate ability to reflect on and interpret ethical issues in literary texts in complex cultural and historical contexts;
	Demonstrate understanding of the place of literary studies in broad interdisciplinary contexts.		Demonstrate ability to demonstrate autonomy and responsibility in the delivery of work in a manner transferable to a range of professional contexts;
		Demonstrate ability to engage in academic discourse through the medium of a foreign language.	Demonstrate ability to think and articulate ideas creatively.

	KNOWLEDGE	SKILLS	COMPETENCE
GRADUATES IN LITERARY STUDIES AT LEVEL 8 ARE EXPECTED TO...			
LEVEL 8	Demonstrate highly advanced and refined knowledge and understanding of a broad spectrum of critical and methodological approaches to texts;	Demonstrate ability to identify and define areas and specific topics of research;	Demonstrate ability to develop innovative interpretations of literary and related texts, and of literary-historical processes, in subject-specific as well as interdisciplinary contexts;
	Demonstrate expert knowledge of a broad social, cultural, and historical framework of the development of relevant literature(s);	Demonstrate ability to reflect on and develop complex critical and methodological approaches to the study of literary and related texts, often in interdisciplinary contexts, with a view to generating new knowledge;	Demonstrate ability to be critical and self-reflective independent scholars, and to transfer knowledge and skills into a variety of different areas of research;
	Demonstrate expert knowledge of a broad range of literary and related texts relevant to the field of study, and of their interpretations;	Demonstrate ability to manage large amounts of information originating from a broad range of diverse primary and secondary sources, with a view to bringing out innovative insights and opening up new critical perspectives;	Demonstrate ability to bring the social, political, and ethical implications of literary texts and other forms of cultural expression into public debate;
	Demonstrate highly specialised knowledge of literary and non-literary material constituting the relevant research area;	Demonstrate ability to engage in academic debate and disseminate ideas, in speech and in writing, through a variety of channels and in a variety of national and international contexts;	Demonstrate ability to plan and co-ordinate research projects, individually and in co-operation with others, and to function as independent members of the research community;
	Demonstrate highly advanced knowledge and understanding of complex paradigms of the operation of literary and related studies in subject-specific as well as interdisciplinary contexts.	Demonstrate ability to maintain an extensive level of engagement in academic discourse through the medium of a foreign language.	Demonstrate ability to independently design and deliver university courses in the area of literary studies, and supervise student work; Demonstrate ability to develop complex ideas and approaches to literature and culture in an intellectually challenging and imaginative way, in subject-specific as well as interdisciplinary contexts.

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN THEOLOGY AND RELIGIOUS STUDIES AT LEVEL 4 ARE EXPECTED TO HAVE...		
LEVEL 4	<p>An awareness of the historical, social, and cultural significance of religious traditions and of attitudes toward religions</p> <p>A general knowledge of the ways in which religious belief may influence and inform the ethics, outlook, and behaviour of individuals and communities</p> <p>A general knowledge of the interactions between religions and societies, both historically and in the contemporary world</p>	<p>Ability to read, understand and summarize religious texts</p> <p>Ability to communicate in a clear manner both orally and through the written word</p> <p>Ability to employ different learning methods</p> <p>Ability to participate in a collective and work for common goals</p>	<p>Ability to relate one's personal ethical reasoning, understandings and beliefs with the world views of the others</p> <p>A self-critical awareness of a possible vocational commitment involved in a chosen field of study</p>

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN THEOLOGY AND RELIGIOUS STUDIES AT LEVEL 6 ARE EXPECTED TO HAVE...		
LEVEL 6	An advanced knowledge of the historical, social, and cultural significance of religious traditions and of attitudes toward religions.	The capacity to apply in practice as required an understanding of the complexity of different mentalities, social behaviours and aesthetic responses, and of the ways they have been shaped by beliefs and values, and conversely, how beliefs, sacred texts and art forms have been shaped by society and politics.	Ability to show awareness of equal opportunities and gender issues
	A critical understanding of the ways in which theological understanding or religious belief may influence and inform the ethics, outlook, and behaviour of individuals and communities.		Ability to act on the basis of ethical reasoning
	A knowledge of the ways in which specific religions and religious institutions are structured and regulated.	The ability to participate in dialogue between religious traditions and belief systems.	An ability to understand and evaluate new and developing forms of religious belief and practice.
	A critical understanding of the interactions between religions and societies, both historically and in the contemporary world.	Ability to communicate both orally and through the written word, using the terminology and techniques accepted in the profession.	Ability to apply knowledge in practical situations
	A critical understanding of the complexity of different mentalities, social behaviours and aesthetic responses, and of the ways they have been shaped by beliefs and values, and conversely, how beliefs, sacred texts and art forms have been shaped by society and politics.		Ability to be critical and self-critical
	A critical understanding of both the interconnectedness and internal tensions within a system of beliefs and practices, and of the theological significance of religious statements.		Ability for abstract and analytical thinking, and synthesis of ideas
			The ability to read texts critically and accurately with a view to their original meaning, and their historical and contemporary application
			Capacity to generate new ideas (creativity)
			An ability to apply theological knowledge in professional and social life, in accordance with human rights and European values.
			Ability to communicate both orally and through the written word.

	<p>A critical understanding of dialogue between religious traditions and belief systems.</p> <p>An awareness of literature, methods and issues in different branches of theological and religious Studies, and of the ongoing nature of theological research and debate.</p>	<p>Ability to search for, process and analyse information from a variety of sources</p> <p>Ability to identify, pose and resolve problems</p> <p>Ability to undertake research at an appropriate level</p> <p>Ability to participate effectively in small-scale projects</p> <p>Capacity to learn and stay up-to-date with learning</p> <p>An ability to identify sources of information for research projects, and to use them appropriately</p>
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	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN THEOLOGY AND RELIGIOUS STUDIES AT LEVEL 7 ARE EXPECTED TO HAVE...		
LEVEL 7	A specialised knowledge of the historical, social, and cultural significance of religious traditions and of attitudes toward religions.	The capacity to apply in practice as required an understanding of the complexity of different mentalities, social behaviours and aesthetic responses, and of the ways they have been shaped by beliefs and values, and conversely, how beliefs, sacred texts and art forms have been shaped by society and politics.	An advanced ability to understand and evaluate new and developing forms of religious belief and practice.
	An advanced and critical comprehension of the ways in which theological understanding or religious belief may influence and inform the ethics, outlook, and behaviour of individuals and communities.		The capacity to take responsibility for the practical application of their knowledge
			Ability to reflect critically and self-critically
	An advanced knowledge of the ways in which specific religions and religious institutions are structured and regulated.	An ability to employ tools as necessary from other relevant disciplines (e.g. literary theory and criticism, semiotics, art history, archaeology, anthropology, law, sociology, philosophy, economics, natural sciences, bioethics).	An enhanced ability for abstract and analytical thinking, and synthesis of ideas
	A specialised understanding of the interactions between religions and societies, both historically and in the contemporary world.		The advanced ability to read texts (in the original language if required) critically and accurately with a view to their original meaning, and their historical and contemporary application
	An advanced and critical understanding of the complexity of different mentalities, social behaviours and aesthetic responses, and of the ways they have been shaped by beliefs and values, and conversely, how beliefs, sacred texts and art forms have been shaped by society and politics.	An ability to communicate theological and religious concepts and contexts to a broader public.	Ability to communicate in a professional manner both orally and through the written word.
			Ability to identify and address problems on the basis of informed judgment.
	An advanced understanding of both the interconnectedness and internal tensions within a system of beliefs and practices, and of the theological significance of religious statements.		An ability to define and undertake research topics at an advanced level.
			Ability to take responsibility for the management and implementation of projects

A specialised understanding of dialogue between religious traditions and belief systems.

An awareness of literature, methods and issues in different branches of theological and religious Studies, and of the ongoing nature of theological research and debate.

An awareness at an advanced level of interdisciplinary issues and of relevant methods and theories in other disciplines (e.g. literary theory and criticism, semiotics, art history, archaeology, anthropology, law, sociology, philosophy, economics, natural sciences, bioethics).

A knowledge of the theory and practice of religious education.

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN THEOLOGY AND RELIGIOUS STUDIES AT LEVEL 8 ARE EXPECTED TO HAVE...		
LEVEL 8	<p>An expert knowledge of a specific issue in the field of theology and/or religious studies.</p> <p>A highly informed knowledge of the broader area within which the subject of research lies.</p> <p>An expert knowledge of theories, methods and issues in relevant branches of theological and religious studies, or of other fields of study as appropriate to the topic of research.</p>	<p>The ability to apply and evaluate in the most advanced way methods or methodologies used in the field</p> <p>The ability to analyse and evaluate theories which are established or at the cutting edge of the discipline.</p> <p>To present and disseminate the results of research in a clear and professional way.</p>	<p>To advance knowledge and the field of research through discovery, innovation or redefinition of significant issues</p> <p>The ability to define research topics which can make a significant contribution to knowledge and debate in the areas of theology and religious studies.</p> <p>The ability to work autonomously, or collaboratively in the design, guidance and leading of projects</p>

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN HISTORTY AT LEVEL 4 ARE EXPECTED TO HAVE...		
LEVEL 4	<i>Basic general knowledge:</i>	<i>Oral and written communication:</i>	<i>Critical and self-critical abilities:</i>
	Knowledge of the major processes and events from ancient times to present, including the general framework of non-European history	Ability to communicate in one's own language using the categories and terminology employed in historical narratives	Ability to understand and place in historical perspective current concerns and conflicts
	The ability to conceptualise the past in terms of time and space	Ability to read, understand and summarize historical texts	Ability to place one's personal understandings and beliefs in relationship with their historical roots
	Knowledge of the relationship between sources of historical information land the formulation of historical narratives.	Ability to read and understand information contained in tables, graphs and diagrams	

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN HISTORTY AT LEVEL 6 ARE EXPECTED TO HAVE...		
LEVEL 6	<p><i>Basic general knowledge:</i></p> <p>Orientation in the major themes of present historical debate and knowledge of world chronology</p> <p>Knowledge of the on-going nature of historical research and debate</p> <p>Awareness of the connections between present-day issues and the past</p> <p>Knowledge of the general diachronic framework of the past</p> <p>Knowledge of at least one chronological or thematic area</p>	<p><i>Written and oral communication in one's own language:</i></p> <p>The ability to write and speak correctly according to the various communication registers (informal, formal, scientific)</p> <p><i>Applying knowledge in practice:</i></p> <p>The ability to use background information and information retrieval skills to formulate a coherent discussion of a historical problem</p> <p>The ability to retrieve and handle information from a variety of sources (electronic, written, archival, oral) as appropriate to the problem, integrating it critically into a grounded narrative</p> <p>The ability to use the appropriate terminology and modes of expression of the discipline in oral and written form in one's own language and in the second language</p>	<p><i>Critical and self-critical abilities:</i></p> <p>The ability to think in scientific terms, pose problems, gather data, analyse it and propose findings</p> <p>The ability to work autonomously, taking initiatives and managing time: ability to organise complex efforts over a period of time, producing the required result on schedule</p> <p>The ability to work with others in a multidisciplinary multi-national setting</p>

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN HISTORTY AT LEVEL 7 ARE EXPECTED TO HAVE...		
LEVEL 7	Broad knowledge and understanding of historical processes and events, current debates and research orientations regarding them	<i>Written and oral communication in one's own language and another language:</i> The ability to write and speak correctly according to the various communication registers (informal, formal, scientific).	<i>Critical and self-critical skills:</i> The ability to formulate a problem, address it with appropriate information and methodology, to arrive at a valid conclusion.
	Knowledge of the principal theoretical approaches to history.		<i>Concern for quality and ethical commitment:</i>
	<i>Historical period / theme:</i> Detailed knowledge and understanding of a particular period/thematic domain and the methodologies and historiographical debates regarding it.	<i>Analysis of documents:</i> The ability to retrieve, understand and place archival material, historiographical contributions and debates regarding the past in their political and cultural context.	Awareness of the standards required for scientific research and publication including critical awareness and intellectual honesty.
	Knowledge of the resources available for historical research including those based on ICT.	Use of appropriate terminology and modes of expression of the discipline in oral and written form in one's own language and in a second language. Awareness of and ability to use the methodological and practical tools of History and other sciences as needed. The ability to work in a team to complete specific tasks relating to the discipline (gathering and treating data, developing analyses, presenting results).	<i>Interpersonal skills and teamwork:</i> The ability to participate actively and constructively in group work, outside one's own speciality. <i>Working autonomously, designing strategies and managing time:</i> The ability to organise complex efforts, integrating the results of diverse studies and analyses and producing the required product according to the established deadlines. The ability to plan, complete and deliver an individual research-based contribution to historiographical knowledge bearing on a significant problem

	KNOWLEDGE	SKILLS	COMPETENCE
	GRADUATES IN HISTORTY AT LEVEL 8 ARE EXPECTED TO HAVE...		
LEVEL 8	<p><i>Knowledge base:</i></p> <p>Broad well-grounded knowledge of major events and processes;</p> <p>Detailed or very detailed knowledge of the specific research field accompanied by knowledge of the general scholarly debate and specific contributions to the individual historical research area.</p> <p>Knowledge of resources (including those based on ICT), available for research in one's specific field of history and in related fields.</p>	<p><i>Abstract reasoning, problem modelling:</i></p> <p>The ability to identify relevant problems and delineate them in a way useful to the advancement and transfer of scientific knowledge and understanding.</p> <p><i>Communication:</i></p> <p>The ability to write, speak, and listen according to various registers in one's own language and another language, presenting complex problems to specialists and non-specialists; awareness of the uses and modalities of media.</p> <p><i>Information management:</i></p> <p>The ability to identify, access, analyse and integrate information from various sources, documents and texts to deal with relevant historical problems.</p> <p><i>Analysis of historical documents:</i></p> <p>The ability to find, retrieve, contextualise and interpret substantial quantities of archival or documentary material.</p> <p><i>Interpersonal abilities:</i></p> <p>cooperation in a local or international milieu to complete specific tasks relating to the discipline (gathering and treating data, developing analyses, presenting and discussing results).</p> <p><i>Programme design and management:</i> understanding of and ability to apply in practice principles of cooperative research to history and the social and human sciences</p>	<p><i>Critical and self-critical skills:</i></p> <p>The ability to critique publications, presentations and theses present in international scientific debate, identifying and defending one's own position in regard to them.</p> <p><i>Concern for quality and ethical commitment:</i></p> <p>Awareness of the standards and the mindset required for scientific inquiry and publication -- including critical awareness and intellectual honesty.</p> <p><i>Working autonomously; time management:</i></p> <p>The ability to organise acquisition of theoretical and practical tools, addressing complex efforts, integrating the results of diverse studies and analyses and producing a final product by a set deadline.</p> <p><i>Individual research:</i></p> <p>The ability to plan and deliver an original research-based contribution to historiographical knowledge, bearing on a significant problem, of publishable quality.</p>

COMPETENCE BASED LEVEL DESCRIPTORS FOR ARCHITECTURE

LEVEL: 6		ARCHITECTURE		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Architectural Creation & Architectural Creativity				
Architectural Creation & Architectural Creativity	7 DIMENSIONS	GRADUATES IN ARCHITECTURE AT LEVEL 6 ARE EXPECTED:		
	Conceptualising, Designing, Materialising Architecture	To have advanced knowledge of the processes, concepts and cultural values guiding architectural creation	To have the advanced skills to formulate critically , elaborate creatively and translate innovatively into spatial forms their own architectural concepts	To be able to draw upon the knowledge and skills gained within their architectural studies so as to act and respond critically and creatively in different situations
	Re-thinking, Considering and Interpreting the Human Aspect of Architecture	To appreciate how architectural practice and creation both stems from, and shapes, our humanity	To demonstrate interpretative skill and a reflection of the human dimension in their creative architectural practice	To be able to draw upon experience gained within their architectural studies to operate with an ethical awareness and to encourage the development and foster the well-being of other individuals and groups
	Experimenting, Innovating & Researching through Architecture	To be aware of the research and experimentation dimension inherent in the architectural practice and creation relevant to architecture as creative discipline	To experiment in their architectural creative practice and demonstrate an emerging ability to handle complexity and unpredictability	To be able to draw upon experience gained within their architectural studies to respond with curiosity and an enquiring outlook to the world around them
	Theories, Histories & Cultures of Architecture	To have advanced knowledge and critical understanding of the main theories of architecture, as well as the dominant principles, values and core body of works created in different periods of history of architecture	To be able to access the information necessary to develop their architectural knowledge, using all appropriate media and sources, and to apply this knowledge to the creative architectural design processes	To be able to draw upon experience gained within their architectural studies to access knowledge and exercise critical judgement outside their discipline
	Technical, Environmental & Contextual Issues relating to Architecture	To have advanced knowledge of the range of materials, construction techniques, environments and contexts which underlie the act of architectural creation	To demonstrate the necessary technical mastery to achieve basic architectural creations	To be able to draw upon contextual awareness gained within their architectural studies and apply this in different situations

	Communication, Collaboration & Interdisciplinarity in Architecture	To be aware of disciplines outside architecture and of the dynamic ways in which they interact with architecture	To demonstrate the capacity to work collaboratively with other architects as well as with specialists from other disciplines in creating architecture and communicate it effectively to others	To be able to contribute to the execution and management of activities or projects in an open and communicative manner
	Initiative & Enterprise through Architecture	To be aware of how architecture functions as a profession and as part of the creative industries To be aware of the key financial, business and legal aspects of the architecture as profession	To be pro-active in generating artefacts, events and opportunities for work within architectural practice	To be able to act resourcefully, initiating projects, innovative ideas and contributing decisively to the success of others

LEVEL: 7		ARCHITECTURE		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Architectural Creation & Architectural Creativity				
Architectural Creation & Architectural Creativity	7 DIMENSIONS	GRADUATES IN ARCHITECTURE AT LEVEL 7 ARE EXPECTED:		
	Conceptualising, Designing, Materialising Architecture	To have highly advanced knowledge of the processes, concepts and cultural values guiding architectural creation, some of which will be at the forefront of their field	To have developed to a high professional level their ability as architects to formulate critically, elaborate creatively and translate innovatively into spatial forms their own architectural concepts	To emerge as well-developed personalities, able to draw upon the knowledge and skills gained within their architectural studies so as to act and respond critically and creatively in situations that are complex, unpredictable and require new strategic approaches
	Re-thinking, Considering and Interpreting the Human Aspect of Architecture	To have developed highly advanced understanding of how architecture stems from, and shapes, our humanity	To demonstrate a high professional level of interpretative skill and a distinctive reflection of the human dimension in their architectural creations	To be able to draw upon experience gained within their architectural studies to operate with integrity and ethical commitment, encouraging the improvement of other individuals' and groups' life into public and private space and fostering the well-being of society at large
	Experimenting, Innovating & Researching through Architecture	To have highly advanced knowledge of concepts, methods and precedents that provide a basis for originality, innovation and/or research in their creative practice as architects	To demonstrate advanced skills in architectural creation, innovation and/or research, enabling them to use new means and develop new approaches, awareness and insight in their architectural practice	To be able to draw upon experience gained within their architectural studies to contribute innovative approaches, awareness and insight within society at large
	Theories, Histories & Cultures of Architecture	To have highly advanced knowledge and acute critical understanding of contemporary and historical architectural creations and the architectural theoretical discourses articulating related arts, technologies and human sciences	<p>To have built upon their studies advanced skills to retrieve the basic issues, themes and values of the past and present day architectural debate and practice and to identify cultural representations on architectural forms</p> <p>To demonstrate specialised skills in accessing the information necessary to further develop their architectural knowledge, using all appropriate media and sources, and in applying this knowledge to their architectural</p>	To be able to draw upon experience gained within their architectural studies to process and manipulate present and past knowledge and exercise sophisticated critical judgement outside their discipline

		creations	
Technical, Environmental & Contextual Issues relating to Architecture	To have highly advanced knowledge of the range of materials, techniques, environments and contexts which underlie the act of creating architecture	To demonstrate fully the advanced technical mastery required to achieve their architectural works such that technical and environmental issues offer no impediment to the creation, realisation and expression of their own artistic concepts but on the contrary to be creatively integrated into the design process	To be able to draw upon contextual, cultural and environmental awareness gained within their architectural studies and apply this effectively in a range of different situations
Communication, Collaboration & Interdisciplinarity in Architecture	To be critically aware of issues at the interface between architecture and disciplines outside it, and of the dynamic ways in which architects interact with their counterparts in the other creative & performing disciplines, humanities, engineering and sciences	Demonstrate advanced ability to integrate elements from different fields when working collaboratively in their discipline and communicating about it to others Demonstrate advanced skills to develop a trans and inter-disciplinary understanding To talk or write and sketch in a mature and sophisticated way about their architectural ideas and proposals To master fully the behavioural and communicative demands of public performance	To be able to draw upon experience gained within their architectural studies to manage and transform activities or projects in an open, confident and communicative manner, taking full responsibility for contributing to professional knowledge and practice
Initiative & Enterprise through Architecture	To have a highly developed understanding of how architecture functions as a profession in its own right and as part of the creative industries	To have a proven track record in generating architectural forms and pro-actively creating opportunities for work for themselves and other architects	To be able to act resourcefully, autonomously and with self-confidence, frequently initiating projects and otherwise contributing decisively to the success of those in which they play a team role

LEVEL: 8		ARCHITECTURE		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Architectural Creation & Architectural Creativity				
Architectural Creation & Architectural Creativity	7 DIMENSIONS	GRADUATES IN ARCHITECTURE AT LEVEL 8 ARE EXPECTED:		
		to have knowledge at the most advanced frontier of their specialised architectural field and at the interface between this and other fields and disciplines.	to demonstrate in the formation, articulation and expression of their own architectural concepts or/or creations the most advanced and specialised skills and techniques	to be able to draw upon experience gained within their advanced architectural studies to command authority in areas of specialist expertise and demonstrate conspicuous innovation and autonomy
		Because of its individual nature, study in Architectural Creation & Architectural Creativity at Level 8 may embrace any or all of the 7 dimensions of the Creative & Performing Disciplines. However, in most cases, it will be expected to embrace aspects such as the following:		
	Making, Performing, Designing, Conceptualising	Knowing in depth all the relevant methods and techniques of inquiry related to a particular field of study of architecture	Integrating previous experience so as to demonstrate original creative insights in the domain of architecture Functioning with complete creative autonomy	Comprehending the transferability of their research capabilities to other fields Displaying professional, creative and scholarly integrity
	Re-thinking, Considering and Interpreting the Human	Being fully familiar with architectural research dynamics, conclusions and implications of the results in the particular field of study of architecture	Extending and redefining in a significant way our understanding and/or relationship with architecture	Seeing their own shortcomings and untapped potential, and devising strategies for maximizing their performance
	Experimenting, Innovating & Researching	Distinguishing between valuable and irrelevant inquiry and innovation in architecture, whether in the theoretical, practical and/or creative spheres	Framing research questions rigorously and lucidly - whether pertaining to practical, theoretical or creative issues, or a combination of these	Showing sustained commitment to the development of new ideas or practices at the forefront of any work or study context to which they apply themselves, including research
	Theories, Histories & Cultures	Understanding high standards of architectural excellence in their own field		

	Technical, Environmental & Contextual Issues	Knowing the national and international context of architectural knowledge and practice production into which their work has been/will be disseminated		
	Communication, Collaboration & Interdisciplinarity		Talking or writing with complete authority about their special field within their discipline	Disseminating highly specialised information clearly and appropriately, in any relevant form and to different target audiences so as to improve public understanding of their field Establishing and maintaining cooperative relationships within the scholarly and creative community Responding with understanding and responsibility to critical considerations
	Initiative & Enterprise	Understanding the ownership rights of those who might be affected by their research work (e.g. copyright, intellectual property rights, confidential information, ethical questions) Appreciating the economic potential and utilisation of their output	Realising goals defined at the outset of their projects, whilst making appropriate adjustments to these in the light of their research experience	

COMPETENCE BASED LEVEL DESCRIPTORS FOR MUSIC

LEVEL: 4		MUSIC		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Musical Creation & Musical Creativity				
Musical Creation & Musical Creativity	7 DIMENSIONS	GRADUATES IN MUSIC AT LEVEL 4 ARE EXPECTED:		
		to have factual and theoretical knowledge of the principles, patterns and processes of music and be able to locate these within the broad contexts which underlie creative activity in music.	to be able, with guidance, to create, realise and express certain creative concepts of their own and to contribute to the realisation of the creative concepts of others, demonstrating in the process a broad range of practical and cognitive skills.	to be able to draw upon experience gained within their studies (whether already located within their discipline or not) to exercise self-management within generally predictable guidelines, and to take some responsibility for supervising, evaluating and improving the contributions of others.
		Because Music is usually taught alongside other disciplines up until the end of level 4 and full specialisation begins only at Level 6, music students' knowledge and skills at Level 4 may not always be manifested in formal studies and, instead, may emerge through their independent or informal study. As a result, there will be significant variation in the number and range of the 7 dimensions covered in the more detailed qualities displayed by individual students. However, in most cases, their knowledge skills and competence will be expected to embrace aspects such as the following:		
	Making, Performing, Designing and Conceptualising Music	Knowing the main elements and organisational patterns utilised by musicians, especially with relevance to the specific genre (pop, Jazz, Classical, etc.) that they are pursuing	Performing some representative repertoire of the main area of musical study and/or composing and arranging music within practical settings Functioning in a variety of appropriate musical styles	Demonstrating a creative approach to problem-solving
	Re-thinking, Considering and Interpreting the Human aspect of Music and Music-making	Having a clear idea of their own personal motivation for being involved in music, coupled to a sense of music's relevance to individuals and groups in society	Showing that they have learned how to use their bodies in their musical practice in ways that are effective and that will minimise long-term damage	Being self-motivated and starting to acquire critical self-awareness Being flexible and adaptable in new situations and able to continue to function when feeling anxious or stressed

	Experimenting, Innovating & Researching through Music	Having curiosity and an appetite for discovering more about music	Practising and rehearsing effectively	Having imagination, intuition and a degree of emotional understanding
	Theories, Histories & Cultures of Music	Being familiar with a representative selection of the mainstream musical works, repertoires and styles	Being able to progress by trial- and-error towards their intended musical goals	
		Being aware of the main outlines of music history: the ideas, styles and key composers, performers, etc. that have shaped the art-form		
	Technical, Environmental & Contextual Issues relating to Music	Having some working knowledge of the range of technological applications relevant to music	Transmitting and communicating musical structures and materials through notations	
		Understanding the context(s) in which music is practised	Shaping and/or creating music independently of a notated score	
	Communication, Collaboration & Interdisciplinarity in Music		Recognising by ear, memorising and manipulating some of the materials of music	Being able to present to others things that interest them
		Being aware of some of the ways in which music interacts with other arts disciplines, science and technology	Participating in ensembles where they work with others in creating performances, arrangements, group compositions, etc.	
			Being able to talk or write about music in ways that communicate their own enthusiasm	
	Initiative & Enterprise through Music		Dealing with some of the behavioural and communicative demands of public performance	Being appropriately ambitious and single-minded
		Knowing something about the music profession and the issues they would confront if they chose this as their career	Realising goals defined at the outset of their musical projects, whilst making appropriate adjustments to these in the light of their research experience	

LEVEL: 6		MUSIC		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Musical Creation & Musical Creativity				
Musical Creation & Musical Creativity	7 DIMENSIONS	GRADUATES IN MUSIC AT LEVEL 6 ARE EXPECTED:		
	Making, Performing, Designing and Conceptualising Music	To have advanced knowledge of the processes and concepts underlying creation and/or performance in music	To have the advanced musical skills necessary to create, realise and express their own artistic concepts	To be able to draw upon the knowledge and skills gained within their musical studies to act and respond creatively in different situations
	Re-thinking, Considering and Interpreting the Human Aspect of Music and Music-making	To appreciate how the performance and composition of music both stems from, and shapes, our humanity	To demonstrate interpretative skill and a reflection of the human dimension in their musical practice	To be able to draw upon experience gained within their musical studies to operate with an ethical awareness and to encourage the development, and foster the well-being, of other individuals and groups
	Experimenting, Innovating & Researching through Music	To be aware of the research dimension inherent in the performer's search for a fully-realised interpretation and the composer's creation of a finished musical piece, both from starting points of conjecture	To experiment in their musical practice and to demonstrate an emerging ability to handle complexity and unpredictability in the performance and/or creation of music	To be able to draw upon experience gained within their musical studies to respond with curiosity and an enquiring outlook to the world around them
	Theories, Histories & Cultures of Music	To have advanced knowledge and critical understanding of the main theories, principles and patterns of music, of those musical works commonly accepted as forming the core body of their chosen repertoire and of the performing traditions associated with them	To function fluently in a wide variety of appropriate musical styles Be able to access the information necessary to develop their musical knowledge, using all appropriate media and sources, and to apply this knowledge to their performing and/or compositional activities	To be able to draw upon experience gained within their musical studies to access knowledge and exercise critical judgement outside their discipline
	Technical, Environmental & Contextual Issues relating to Music	To have advanced knowledge of the range of materials, techniques, environments and contexts which underlie the creation and/or performance of music	To demonstrate the necessary technical mastery to achieve their musical goals, including practising and rehearsing effectively and autonomously and recognising by ear, memorising and manipulating the materials of music	To be able to draw upon contextual awareness gained within their musical studies and apply this in different situations

	<p>Communication, Collaboration & Interdisciplinarity in Music</p>	<p>To understand the fundamental patterns and processes which underlie musical improvisation</p> <p>To be familiar with the concepts and practices of music pedagogy, where relevant to the main area of study</p> <p>To be aware of disciplines outside music and of the dynamic ways in which musicians interact with their counterparts in the other creative & performing disciplines</p>	<p>To transmit and communicate musical structures, materials and ideas through developed notational systems</p> <p>To shape and/or create music according to extended patterns and processes that go significantly beyond the notated score</p> <p>To interact musically in ensembles of varied size and style, initiating ideas where appropriate, as well as responding quickly and proficiently to those of others</p> <p>To talk or write logically, reflectively and persuasively about a range of music and music-making</p> <p>To deal with the behavioural and communicative demands of public performance, using a range of appropriate strategies</p> <p>To teach music, where relevant to their main area of study, at a variety of levels</p>	<p>To be able to contribute to the execution and management of activities or projects in an open and communicative manner</p>
	<p>Initiative & Enterprise through Music</p>	<p>To be aware of the key financial, business and legal aspects of the music profession</p> <p>To understand how music functions as a profession in its own right and as part of the creative industries</p>	<p>To be pro-active in generating musical material, organising musical events and creating opportunities for work for themselves and other musicians</p>	<p>To be able to act resourcefully, initiating certain projects and contributing decisively to the success of others</p>

LEVEL: 7		MUSIC		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Musical Creation & Musical Creativity				
Musical Creation & Musical Creativity	7 DIMENSIONS	GRADUATES IN MUSIC AT LEVEL 7 ARE EXPECTED:		
	Making, Performing, Designing and Conceptualising Music	To have highly specialised knowledge of the processes and concepts underlying musical creation and/or performance, some of which will be at the forefront of their field	To have developed to a high professional level their ability as musicians to create, realise and express their own artistic concepts	To emerge as well-developed personalities, able to draw upon the knowledge and skills gained within their musical studies so as to act and respond creatively in situations that are complex, unpredictable and require new strategic approaches
	Re-thinking, Considering and Interpreting the Human Aspect of Music and Music-making	To have developed highly specialised understanding of how musical practice and/or creation both stems from, and shapes, our humanity	To demonstrate a high professional level of interpretative skill and a distinctive reflection of the human dimension in their musical practice	To be able to draw upon experience gained within their musical studies to operate with integrity and ethical commitment, encouraging the strategic development of other individuals and groups and fostering the well-being of society at large
	Experimenting, Innovating & Researching through Music	To have highly specialised knowledge of concepts and methods that provide a basis for originality and/or research in their creative practice as musicians	To demonstrate specialised skills in musical creation, innovation and/or research, enabling them to develop new approaches, awareness and insight in their musical practice	To be able to draw upon experience gained within their musical studies to contribute new approaches, awareness and insight within society at large
	Theories, Histories & Cultures of Music	To have highly specialised knowledge and acute critical understanding of one or more areas located within the main theories, principles, patterns of music and/or its core body of works	<p>To have built upon their experience of representative repertoire within the main area of musical study either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation</p> <p>To be fluent across a comprehensive range of styles and/or have developed a distinctive and individual voice in one particular style</p> <p>To demonstrate specialised skills in accessing the information necessary to develop their musical knowledge, using</p>	To be able to draw upon experience gained within their musical studies to process and manipulate knowledge and exercise sophisticated critical judgement outside their discipline

		all appropriate media and sources, and in applying this knowledge to their performing and/or compositional activities	
Technical, Environmental & Contextual Issues relating to Music	To have highly specialised knowledge of the range of materials, techniques, environments and contexts which underlie the act of creation and/or performance in music	<p>To demonstrate fully the specialist technical mastery required to achieve their musical goals such that technical issues offer no impediment to the creation, realisation and expression of their own artistic concepts</p> <p>To improvise to a high level of fluency, where relevant to the main area of study</p> <p>To engage at a high level with the practical and theoretical aspects of music teaching, where relevant to their main area of study, at a variety of levels</p>	To be able to draw upon contextual awareness gained within their musical studies and apply this effectively in a range of different situations
Communication, Collaboration & Interdisciplinarity in Music	To be critically aware of issues at the interface between music and disciplines outside it, and of the dynamic ways in which musicians interact with their counterparts in the other creative & performing disciplines	<p>Where they are engaged in ensemble activity as part of their level 7 studies, to be able to take a leadership role in this activity</p> <p>To talk or write in a mature and sophisticated way about their specialist area of music and/or music-making</p> <p>To master fully the behavioural and communicative demands of public performance</p> <p>To demonstrate specialised ability to integrate elements from different fields when working collaboratively in their discipline and communicating about it to others</p>	To be able to draw upon experience gained within their musical studies to manage and transform activities or projects in an open, confident and communicative manner, taking full responsibility for contributing to professional knowledge and practice
Initiative & Enterprise through Music	To have a highly developed understanding of how music functions as a profession in its own right and as part of the creative industries	To have a proven track record in generating musical material, organising musical events and pro-actively creating opportunities for work for themselves and other musicians	To be able to act resourcefully, autonomously and with self-confidence, frequently initiating projects and otherwise contributing decisively to the success of those in which they play a team role

LEVEL: 8		MUSIC		
EQF CATEGORIES →		KNOWLEDGE	SKILLS	COMPETENCE
Musical Creation & Musical Creativity				
Musical Creation & Musical Creativity	7 DIMENSIONS	GRADUATES IN MUSIC AT LEVEL 8 ARE EXPECTED:		
		to have knowledge at the most advanced frontier of their specialist musical field and at the interface between this and other fields.	to demonstrate in the creation, realisation and expression of their own concepts the most advanced and specialised musical skills and techniques	to be able to draw upon experience gained within their musical studies to command authority in areas of specialist expertise and demonstrate conspicuous innovation and autonomy.
		Because of its individual nature, study in Music at Level 8 may address any or all of the 7 dimensions that are characteristic of the Creative & Performing Disciplines. However, in most cases, it will be expected to embrace aspects such as the following:		
	Making, Performing, Designing, and Conceptualising Music	Knowing all the relevant methods and techniques of inquiry related to a particular field of musical study	Integrating previous experience so as to demonstrate original creative insights within the discipline of music Functioning with complete creative autonomy	Comprehending the transferability of their research capabilities to other fields Displaying professional, creative and scholarly integrity
	Re-thinking, Considering and Interpreting the Human Aspects of Music and Music-making	Being fully familiar with work, health and wellbeing implications for those involved in their activity as musicians and/or researchers	Extending and redefining in a significant way our understanding and/or relationship with the discipline of music	Seeing their own shortcomings and untapped potential, and devising strategies for maximizing their performance
	Experimenting, Innovating & Researching through Music	Distinguishing between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres of music	Framing research questions rigorously and lucidly - whether pertaining to practical, theoretical or creative issues, or a combination of these	Showing sustained commitment to the development of new ideas or practices at the forefront of any work or study context to which they apply themselves, including research
	Theories, Histories & Cultures of Music	Understanding standards of excellence in their own musical field		
	Technical, Environmental & Contextual Issues relating to Music	Knowing the national and international context of musical activity and output into which their work has been/will be disseminated		

	<p>Communication, Collaboration & Interdisciplinarity in Music</p>		<p>Talking or writing with complete authority about their special field within the discipline of music</p>	<p>Disseminating highly specialised information clearly and appropriately, in any relevant form and to different target audiences so as to improve public understanding of their field</p> <p>Establishing and maintaining cooperative relationships within the scholarly and creative community</p> <p>Responding with understanding and responsibility to critical considerations</p>
	<p>Initiative & Enterprise through Music</p>	<p>Understanding the ownership rights of those who might be affected by their project (e.g. copyright, intellectual property rights, confidential information, ethical questions)</p> <p>Appreciating the economic potential and utilisation of their output</p>	<p>Realising goals defined at the outset of their projects, whilst making appropriate adjustments to these in the light of their musical and/or research experience</p>	

COMPETENCE BASED LEVEL DESCRIPTORS FOR VISUAL AND PERFORMING ARTS (ARTS & DESIGN AND DANCE & THEATRE)

KNOWLEDGE				
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 3	Knowledge of facts, principles, processes and general concepts, in a field of work or study	Basic knowledge of chosen art form and ability to analyse and reflect on the nature of visual and/or performing arts, observing how they are present in our everyday life and how to talk about them.	<i>Basic knowledge of:</i> Central features of art history, contemporary art and/or most important architects and designers Cultural services and electronic communications as source for own work and experiences How to evaluate own work and that of others while employing key concepts of art How to assess and evaluate diverse visual media contents	<i>Basic knowledge of:</i> Theatre as art form The workings of theatre and live performance through visits and analysis of performances Different forms of theatre
SKILLS				
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 3	a range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information	<i>The ability to:</i> Work with primary materials, techniques and tools in the visual and/or performing arts Communicate with others through executing artistic projects in a purposeful manner	<i>The ability to:</i> Interpret images Interpret a basic brief Employ primary materials, techniques, visual concepts, tools and ways of expression Understand the nature of artistic process through own work Use techniques, and employ tools of media and how to express own thoughts through them	<i>The ability to:</i> Develop own artistic expression Study through action basics of theatre, key concepts, different genres and styles Participate in the preparation and/or performance of a theatrical event, and reflect on the process.

	COMPETENCE			
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 3	Take responsibility for completion of tasks in work or study; adapt own behaviour to circumstances in solving problems	The capacity to develop self-expression and understanding of cultural, ethical, social and economic contexts of visual and/or performing arts	<i>The capacity to:</i> Enjoy expressing own thoughts, observations, ideas and feelings in visual form Work independently and in groups Make ethical and aesthetic evaluations of art, visual communication and the environment	<i>The capacity to:</i> Express oneself through theatrical means Participate in team-work Engage in artistic process in performing arts environment of a group

	KNOWLEDGE			
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 4	Factual and theoretical knowledge in broad contexts within a field of work or study	<i>Knowledge of:</i> What visual and/or performing arts and culture are. Knowledge of how they came to be the way they are and how they can be influenced by own and/or collaborative actions The roles and purposes of artists working in different times and cultures The variety and diversity of art forms and styles (e.g. in performing arts; art and design); The materials and processes used in arts and how these can be matched to ideas and intentions	<i>Knowledge of:</i> Recognition, understanding and evaluation of visual arts in own life and society Key concepts in visual arts Historical and contemporary situations within visual art, architecture, design, media and/or material culture How own actions and planning processes influence cultural landscape and built environment	<i>Knowledge of :</i> Key periods in history of drama and theatre. Important names and works in contemporary drama and theatre. How performances are planned, build and directed How space influences performances Of different genres and styles in drama and theatre

SKILLS				
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 4	A range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study	<p><i>The ability to:</i> Recognise tools, materials and methods relevant in visual and/or performing arts and how to employ them for desired results</p> <p>Demonstrate imagination in problem-solving, risk-taking and perseverance in a creative and productive context ;</p> <p>Begin to develop individual expression, identity and artistic potential</p>	<p><i>The ability to:</i> Employ conceptually appropriate working methods</p> <p>Evaluate own and others' work</p> <p>Choose appropriate materials, techniques and tools for desired goals</p> <p>Ability to apply contemporary technology in their own work</p> <p>Work with visual and tactile elements such as shape, form, space, colour, texture, pattern</p>	<p><i>The ability to:</i> Use own experiences as starting point for artistic practice</p> <p>Interpret dramatic texts and write basic scripts, either alone or with others</p> <p>Creatively use speech, voice, verbal memory, movement, dance, acting, stage design in a performance context and in front of audiences</p> <p>Prepare a performance project, reflect on and evaluate it</p>

	COMPETENCE			
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 4	<p>Exercise self-management within the guidelines of work and study context that are usually predictable, but are subject to change</p> <p>Supervise the routine work of others taking some responsibility for the evaluation and improvement of work and study activities</p>	<p><i>The capacity to:</i> Understand, enjoy, produce and reflect upon visual and/or performing arts both individually and collaboratively in the contemporary cultural environment</p> <p>Critically appraise own and others' work and exercise reflection and self-reflection</p> <p>Develop self-confidence</p> <p>Exercise self-management within general guidelines</p> <p>Adopt a creative approach to problem solving</p>	<p><i>The capacity to:</i> Interpret, appreciate and evaluate own and others' work</p> <p>Experience feelings of success, enjoy art and express what is important to self through independent artistic work</p> <p>Reflect on and justify own and others' aesthetic and ethical choices in visual arts.</p>	<p><i>The capacity to:</i> Develop and carry out theatrical work</p> <p>Participate in creative teamwork</p> <p>Attain own artistic goals within a performance context</p>

KNOWLEDGE				
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 6		<p>A practical and/or embodied knowledge of the language and theories of a specific arts discipline. A critical understanding of the major reference points of that discipline, and its history allied to knowledge of how to interrelate theory and practice constructively within the area of study.</p>	<p><i>Advanced practical and/or embodied knowledge of the language and theories of a specific arts discipline and critical understanding of:</i></p> <p>Concepts, history and contemporary developments in visual arts, design, media, material culture and related disciplines (4)</p> <p>The interplay between visual arts and society and how to influence cultural landscape and built environment (6)</p> <p>How methodology, materials and procedures influence design and artworks (5)</p> <p>How design and artwork is conceptualised/planned, realised and managed (1)</p> <p>Primary and secondary research (3)</p>	<p><i>Advanced practical and/or embodied knowledge of the language and theories of a specific arts discipline and critical understanding of:</i></p> <p>Historical and contemporary developments in drama/dance/theatre and their interrelationship with other art forms within different cultural contexts. (4)</p> <p>Different genres and styles in drama/dance/theatre (6)</p> <p>How space influences staged performances (5)</p> <p>How staged performances are conceptualised/planned, produced, directed and promoted (1)</p> <p>Primary and secondary research (3)</p>

	SKILLS			
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 6		A command of the skills techniques and methodologies of a specific arts discipline. An ability to utilise interpretive, evaluative and analytical skills appropriately. An ability to identify and understand audiences and how to communicate with them effectively.	<p><i>Advanced skills techniques and methodologies demonstrating mastery and innovation required to solve complex and unpredictable problems in:</i></p> <p>Creatively employing appropriate working methods, choosing materials, techniques and tools for desired goals (1)</p> <p>Analysing, Interpreting, evaluating own and others' work within the framework of existing theoretical knowledge (2)</p> <p>Applying state of the art technology (5)</p> <p>Working with visual and tactile elements at a professional level (1)</p> <p>Identifying and understanding different spaces, contexts, collaborating with experts from different disciplines and how to relate to audiences. (6)</p>	<p><i>Advanced skills, techniques and methodologies relevant to the performing arts including:</i></p> <p>Drawing on own experiences to inform artistic practice (1)</p> <p>Ability to interpret, develop, evaluate and analyse dramatic texts, dramatic and/or choreography scripts, stage models and blueprints (3)</p> <p>Working successfully in ensemble and collaborative contexts (6)</p> <p>Preparing a performance project, reflect on and evaluate it in relationship to the audience. (1)</p>

	COMPETENCE			
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO
LEVEL 6		<p>The effective articulation of conceptual, creative and imaginative resources. Command of the theories, techniques and individual sensibilities, necessary to operate successfully within the professional arena. Be critically self-reflective and have the potential to work autonomously and to contribute as part of a team.</p>	<p><i>Manage creative professional activities or projects. Taking responsibility:</i> For decision-making and problem-solving in diverse art and design contexts (3)</p> <p>Of professional development and promotion of art and design projects (7)</p> <p>To critically self-reflect on own and others' aesthetic and ethical choices in visual arts (2)</p> <p>To work autonomously and/or as part of a team. (6)</p>	<p><i>Manage creative professional activities or projects. Taking responsibility</i> For decision-making and problem-solving in diverse staged performance contexts (3)</p> <p>Of professional development and promotion of stage and/or screen performance projects (7)</p> <p>To critically self-reflect on own and others' aesthetic and ethical choices in drama/theatre/dance productions (2)</p> <p>To work autonomously as part of a team. (6)</p>

KNOWLEDGE				
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 7	Highly specialised knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking and/or research Critical awareness of knowledge is issues in a field and at the interface between different fields	An advanced and specialised ability to interrelate theory and practice in the creation of a body of work that is personally innovative and informed by advanced practice and knowledge within the field. Critical and creative awareness of interdisciplinary possibilities between differing fields and disciplines.	<i>Highly specialised knowledge, some of which is at the forefront of art and design disciplines. An advanced and specialised ability to:</i> Demonstrate critical and creative awareness of interdisciplinary possibilities between differing fields and disciplines. Demonstrate sound use of methodology, source materials and procedures needed to undertake practice based and/or theoretically oriented research.	<i>Highly specialised knowledge, some of which is at the forefront of drama/theatre/dance. An advanced and specialised ability to:</i> Demonstrate critical and creative awareness of interdisciplinary possibilities between differing fields and disciplines. Demonstrate sound use of methodology, source materials and procedures needed to undertake practice based and/or theoretically oriented research.
SKILLS				
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 7		The ability to create a self-initiated body of work that demonstrates innovation and mastery of expressive, intellectual and technical skills. The ability to analyse and develop working processes, and plan and manage their own projects.	<i>The ability to:</i> Analyse and develop working processes, and plan and manage their own projects. Undertake primary and secondary research as a way of reflection on ideas and aesthetics related to the body of work the student is expected to produce Realise a body of work that is personally innovative and informed by advanced practice and knowledge within the field	<i>The ability to:</i> Analyse and develop working processes, and plan and manage their own individual or group projects. Undertake primary and secondary research as a way of reflection on ideas and aesthetics related to the project the student is expected to produce Realise a project that is personally innovative and informed by advanced practice and knowledge within the field

	COMPETENCE			
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 7	<p>Manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches</p> <p>Take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams</p>	<p>Manage and transform work or study contexts that are complex, unpredictable, and require new strategic approaches. Take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams.</p>	<p><i>The capacity to:</i></p> <p>Produce work that responds to complex situations, requires new strategic approaches and contributes to professional knowledge and practice</p> <p>Integrate research methodology, advanced tools and experience</p> <p>Manage projects and/or teams, acting with individual autonomy and/or leadership where appropriate</p> <p>Apply ethical principles of the discipline and act with awareness of their role in wider society.</p>	<p><i>The capacity to:</i></p> <p>Produce work that responds to complex situations, requires new strategic approaches and contributes to professional knowledge and practice</p> <p>Integrate research methodology, advanced tools and experience</p> <p>Manage projects and/or teams, acting with individual autonomy and/or leadership where appropriate</p> <p>Apply ethical principles of the discipline and act with awareness of their role in wider society.</p>

	KNOWLEDGE			
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO
LEVEL 8	Knowledge at the most advanced frontier of a field of work or study and the interface between fields	Make a significant contribution to the advancement of knowledge and/or creative practice in the subject and produce outcomes worthy of dissemination within the public domain.	<p><i>Make a significant contribution:</i> To the advancement of knowledge and/or creative practice in the subject and produce outcomes worthy of dissemination within the public domain</p> <p>To research in the specific field and/or at the interface between fields and as provocation for new ideas and aesthetics including art/design projects</p>	<p><i>Make a significant contribution:</i> To the advancement of knowledge and/or creative practice in the subject and produce outcomes worthy of dissemination within the public domain</p> <p>To research in the specific field and/or at the interface between fields and as provocation for new ideas and aesthetics including performances and other field related projects</p>
	SKILLS			
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO HAVE	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO HAVE	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO HAVE
LEVEL 8	The most advanced and specialised skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge or professional practice	An ability to identify issues worthy of research and/or investigative creative practice, and develop a reasoned methodology and processes of documentation, resulting in new knowledge or innovative expression, capable of dissemination.	<p><i>An ability:</i> To identify issues worthy of research and/or investigative creative practice, and develop a reasoned methodology and processes of documentation, resulting in new knowledge or innovative expression, capable of dissemination.</p> <p>To creatively solve art and design related problems and research, applying specialised skills and techniques, including synthesis, evaluation and critical thinking.</p>	<p><i>An ability:</i> To identify issues worthy of research and/or investigative creative practice, and develop a reasoned methodology and processes of documentation, resulting in new knowledge or innovative expression, capable of dissemination.</p> <p>To creatively solve performing arts related problems and research, applying specialised skills and techniques, including synthesis, evaluation and critical thinking.</p>

COMPETENCE				
	EQF	STUDENTS IN THE ARTS ARE EXPECTED TO	STUDENTS IN DESIGN/FINE ARTS* ARE EXPECTED TO	STUDENTS IN PERFORMING ARTS ARE EXPECTED TO
LEVEL 8	Demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research	Make informed judgements on complex issues, often within unexplored fields or unstable areas of knowledge, and be able to communicate ideas and outcomes clearly and effectively to specialist audiences and within appropriate public domains.	Make informed and creative statements on complex issues, often within unexplored fields or unstable areas of knowledge, and be able to identify and communicate ideas, research findings and outcomes clearly and effectively to specialist audiences and within appropriate public domains. Demonstrate autonomy and scholarly and professional integrity.	Make informed and creative statements on complex issues, often within unexplored fields or unstable areas of knowledge, and be able to identify and communicate ideas, research findings and outcomes clearly and effectively to specialist audiences and within appropriate public domains. Demonstrate autonomy and scholarly and professional integrity.

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ISBN: 978-84-9830-