

on quality: instrumental reason or critical pedagogies

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10TH

ELIA BIENNIAL  
CONFERENCE GOTHENBURG  
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European  
League of  
Institutes  
of the Arts

standards not standardisation

management of quality

in european higher arts education

'Living with contradictions is difficult, and, especially for intellectuals and artists employed in academic institutions, the inability to speak honestly and openly about contradictory consciousness can lead to a destructive desire for "pure" political positions, to militant posturing and internecine battles with one another that ultimately have more to do with individual subjectivities and self-images than with **disciplined collective struggle for resources and power.**' (Lipsitz)

'As higher education becomes an industry, it commercializes. This process is giving rise to certain anxieties. True, commercialization is bringing certain evils; at the same time, it is generating impulses towards the development of higher education as an essential factor of social progress and economic growth.' (Nartowski)

This presentation will attempt to do three things:

- (i) Contextualise the debates in respect of 'quality' and outline a version of the question of 'quality' that could support a critical or 'open' pedagogy.
- (ii) Connect these with the question of 'qualification frameworks' applied to higher degrees across the arts.
- (iii) Give a summary description of a process being developed at present between four institutions working together across four different accreditation systems.

As defined by the International Organization for Standardization, Total Quality Management 'is a management approach for an organization, centered on quality, based on the participation of all its members and aiming at long-term success through customer satisfaction, and benefits to all members of the organization and to society.'

[ISO 8402:1994]

Total quality management (TQM) is called 'total' because it addresses the full set of an organization's processes and outputs. This terminology is rooted in Armand Feigenbaum's (1951) *Quality Control: Principles, Practice, and Administration*, but really emerges with the later transfer into 'services.'

This discourse of 'quality control management' thus emerged from engineering and industrial processes. It has evolved to address the *totality* of 'people, process and products.' Quality management emerges as a response to scale - mass production.

Total quality management is a classic example of 'instrumental reason': reasoning about 'means' and 'ends.'

Within this particular project of 'instrumental reason' there is often an attempt to maintain some notion of the 'person' as an 'end' rather than as a 'means.' Hence, the emphasis is often placed on involving all people within an organization in the conversation about quality. The person is presented as a potential agent of quality not as an instrument to be used by quality managers.

Quality improvement is presented as an achievement of people taking pride in their work role; identifying with the organizational mission; and reflecting on their own working processes. For this reason, overly centralized 'command and control' management is often seen as incompatible with quality management.

It may seem inevitable that a conversation about 'quality management' and a conversation about 'education' (especially 'arts education') are found contradictory.

Arguably, debates about education in Europe have been marked for centuries by a tension between advocates of:

(i) education as a thoroughly 'instrumental' and ultimately market-related activity - to enhance market competitiveness; to promote skills relevant to the market place. For example Michaelis (1768) on the virtue of a 'well run university' for the benefit of the state (in his *Reasoning on the Protestant Universities in Germany*.)

(ii) education as something fundamentally separate from the instrumental and the market-place with its own *ethos* - e.g. Bourdieu's description of the '*skholè*' in his *Pascalian Meditations*; Schiller's '*bildung*.'

These arguments continue - but now with the new question of corporate management processes and higher education as becoming a fully commercial enterprise in its own right. Thus, Canadian academic Bill Readings (1996) on '*The University in Ruins*':

'When Ford Motors enters into a "partnership" with the Ohio State University to develop "**total quality management in all areas of life on campus,**" this partnership is based on the assumption that "**the mission of the university and the corporation are not that different,**" [...] The University is on the way to becoming a corporation [...to applying] **TQM** to all aspects of its experience [...] The invocation of "**quality**" is the means of that transformation, since "**quality**" can apply to "**all areas of life on campus**" indifferently, and can tie them together on a single evaluative scale.' (p. 22)

Bill Readings is critical of this turn to corporate 'accountancy' models of 'total quality management.' This leads to talk of 'excellence' in education - for Readings an empty word.

**'Excellence is invoked [...] as always to say precisely nothing at all:** it deflects attention from the questions of what quality [...] might be, who actually are the judges of a relevant or good University, and by what authority they become those judges. Excellence responds very well to the needs of technological capitalism [...] in that it allows for the increasing integration of all activities into a generalized market, while permitting a large degree of flexibility and innovation at local level [...] once excellence has been generally accepted as an organizing principle, there is no need to argue about different definitions [...] Excellence draws only one boundary: the boundary that protects the unrestricted power of the bureaucracy.'

(pp. 32-33)

Current fears about what is happening in higher arts education:

- increasing marketisation (privatization of the public sphere);
- increasing managerialism (accountancy and administration);
- everywhere increasing mediocrity (newly called 'excellence').

However, to cope with and overcome 'anxiety' what we need is:

- a larger analysis of the overarching cultural changes that have happened as higher arts education - for decades an 'elite formation' - is transforming into a 'mass education system.'
- a specific consideration of the different ways in which the question of 'quality' can be asked and answered within our own everyday work activities, our agency and our power.

Higher arts education from 'elite formation' to 'mass education'

As well as the European project to achieve globally competitive education and economy, there is also a process of 'mass-ification.'

'Without a dramatic change in institutional and sectoral size, it is unlikely that some of the other changes would have taken place [...] and partly as a consequence, the relationship of higher education to elite formation changed.'

(Craig Calhoun, 2006, p. 3.)

One of the things that is so disheartening in education debates is the loss of historical perspectives. We often speak as if we are forgetting that the 'university,' the 'academy' and the 'PhD' are historically and culturally variable.

'For only two centuries, knowledge has assumed a disciplinary form; for less than one, it has been produced in academic institutions by professionally trained knowers. Yet we have come to see these circumstances as so natural that we tend to forget their historical novelty and fail to imagine how else we might produce and organize knowledge.'

(Messer-Davidow et al.)

The independent art academies have typically had a different history to the universities. However, those academies that have come into being outside the university, came to be - typically - because of imperial, nationalist, mercantilist and other vested interest arguments - for 'reasons of state.'

The academies have generated spaces of experimentation and openness AFTER the market outside had enabled a non-state private/public-cultural-sphere to emerge. The avant-garde, modernism, cultural experimentation, creative risk-taking are not the invention of the academies; just as the scientific revolution was not the invention of the universities.

Institutions of higher education tend to be conservative spaces that have a high opinion of themselves. In spite of myths like 1968, they are not typically engines of cultural and social change and renewal. We can change this.

It is of course possible to reject my polemic. However, what this consideration suggests is that we must be cautious of an uncritical nostalgia for the good old days.

Mass higher education brings with it new challenges and new opportunities.

Mass higher education does not have to be education by and for mediocrity - it could be a process of radical collectivization, politicization, public-formation and cultural renewal.

We educators could even become progressively transformed by our own education in ways as yet unseen.

Could asking questions about 'quality' be part of actualizing a higher arts education that is open, experimental and that drives cultural renewal?

The different ways a question of 'quality' can be asked.

Typically conversations about quality assurance, standards and qualifications require us to consider how we use these key terms and avoid the institution of 'empty' terms. However:

'Quality is a concept that lacks a common definition that could be applicable in all fields, for every phenomenon or any subject. The guiding principle is that the more complex, many-folded or abstract the object under quality measurement is, the more difficult it is to come up with a satisfactory definition. The reason why it is not possible to find the one and only definition for higher education in literature lies in the fact that higher education is one of these objects.' (Parri, 2006, p. 107)

Thus in the European University Association project 'Developing an Internal Quality Culture in European Universities,' a range of competing ways of using the term 'quality' are cited:

- Quality as fitness for purpose
- Quality as compliance (zero errors)
- Quality as customer satisfaction
- Quality as excellence
- Quality as value for money
- Quality as transformation (process of changing the customer)
- Quality as enhancement (process of changing the institution)
- Quality as control (punitive/rewarding process of quality assurance)

Within this network project the participants 'could not agree explicitly on a shared definition of quality' because of 'heterogeneity [...] institutions of different type, mission, size, age and geographic location [...] agreed that definitions of quality are culturally sensitive and that quality is in itself a relative concept.'

[<http://www.eua.be/eua/jsp/en/upload/QCII%20Report%2030.03.05.1115967574238.pdf>]

This is a recurrent issue in discussions of 'quality.' The standard solution is to locate questions of 'quality' within a specific context: 'mission, size, age and geographic location.' In this way the conversation on 'quality' becomes a process of reflection on:

- 'what do we believe we are trying to do?'
- 'what are we actually doing?'
- 'can we do it better/differently in any way?'

The conversation on 'quality' **can** become a process of critical reflection on:

- 'what do we believe we are trying to do?'
  - > is this the right ambition?
- 'what are we actually doing?'
  - > how can we know what we are *actually* doing?
- 'can we do it better/differently in any way?'
  - > how do we educators learn new things?

Asking and answering these questions can act as a process of re-thinking and renewing what we are doing.

EQF: Quality Assurance should include the following elements:

- clear and measurable objectives and standards;

not vague aspirational empty terms; specific, demonstrable

- guidelines for implementation, including stakeholder involvement;

a pathway through asking and answering the questions

- appropriate resources;

enable the time for people to ask and answer these questions

- consistent evaluation methods, associating self-assessment and external review;

ask the same questions, inside and outside the 'institution'

- feedback mechanisms and procedures for improvement;

have some way of listening to, and acting upon, what is learnt through asking these questions

- widely accessible evaluation results.

not all done behind closed doors; some 'public' communication

An example: within ELIA's *inter}artes* network, the group working on 'quality assurance' adopted a task list at their 2005 Berlin meeting that included addressing four questions (based on EUA practice):

- What are you trying to do? (mission/goal)
- How are you doing it? (instruments)
- How do you know it works? (quality control)
- What do you do to change  
and what do you do with these results?

In this way a conversation about 'quality' can become concrete and the empty abstraction (*pace* Readings) of 'excellence' can be avoided.

There is something both prosaic and profound about the act of asking ourselves questions.

If the asking of a question is experienced as a real call to reflect on how we are in our everyday worlds of work it can open up these worlds in profound ways. This is the work of critique. This is properly called 'auto-critique.'

On the other hand if we ask questions in a purely formal and procedural way - without an interest in listening for the gaps in our self-knowledge - we will be unable to converse and engage with the contradictory consciousness of our institutional worlds. Just doing the necessary paper-work... This is properly called 'bureaucracy.'

But, there are some significant rhetorical problems here.

To whom are these questions - 'What are you trying to do?' - 'How do you know it works?' - addressed?

Who are 'we' when 'we' ask 'ourselves' such questions - whether 'we' ask in a process of 'auto-critique' or of 'bureaucracy'?

And here we turn upon the problem of the difficult relationships between: the policy landscape; the institution; the subject; the programme; the individual educator; the educational manager or academic leader; and the learner. What common cause or collectivity is possible here?

This rhetorical problem of the institution and the persons comprising the institution is not an impasse - or a point of collapse - for our conversation with each other about 'quality.' Rather, it suggests the potential of rethinking how we collectively may operate within an institutional space where we have different status, different roles, different resources, different histories, different *ethos*.

*'Living with contradictions is difficult, and, especially for intellectuals and artists employed in academic institutions, the inability to speak honestly and openly about contradictory consciousness can lead to a destructive desire for "pure" political positions ... more to do with individual subjectivities and self-images than with disciplined collective struggle for resources and power.'* (Lipsitz, 2000)

The conversation on quality can be realised as an attempt to disclose what it is that we do as educators in the arts. It can be a conversation that takes account of the competing agendas and different kinds of 'agency' possible within the institutions that we work within and of the different policy landscapes that we try to navigate.

It is a conversation that can be pursued with some attention to the actual lived-experience of the everyday world-of-work. Attending to what is sometimes a space of petty cruelties; of rivalries between teachers for the affections of their students and the esteem of their colleagues; of power struggles by academics for their tiny territories; and of conservative 'reproduction' where teachers seek validation from students; of vanity. But also spaces of 'live' discovery and wonder...

The conversation on quality could enable us to grapple with the difficult lessons of Bourdieu and other educational theorists who have pointed to the enculturation of students - not only by what is spoken, but also by what goes unspoken, undisclosed, un-interrogated in the special 'disciplinary' conversation of higher education and culture.

The conversation on quality can be realised within our peer networks and also with our other colleagues less fully embedded in the arts academies - or not there at all. It can be produced as a conversation on: what we (believe we) do; how we (believe we) do it; and why (we believe) we do it.

It can also be a matter of listening to others when they suggest to us that we are mistaken - that we might mis-recognise ourselves as the 'subject presumed to know (themselves).'

So can we grow the conversation on 'quality' from its roots within an instrumental reasoning and bring it into a different space of critique and 'open' pedagogy? Can it become an act of critical agency and not of 'accountancy'?

Well clearly, what I am proposing here is that this is indeed possible.

But I am not for one moment suggesting that this is easy! Its probably much easier (for some) to simply go the bureaucratic route of generating paper-trails that create the appearance of self-reflection while really avoiding any serious critical enquiry into the actual circumstances of our worlds-of-work.

And we cannot ignore the recent controversies over quality metrics and art education as played out in the UK?

Graham Crowley, a former art educator based in London, wrote a letter to *Art Monthly* under the heading - 'Can't get no satisfaction' - in response to a survey report on student satisfaction levels in UK higher education. This letter kicked off a series of high profile debates on art education in the UK. These debates responded to what was seen as 'educational Taylorism' and 'overbearing, corporate-style management.'

Michael Corris's contribution to this debate opens with the challenge: 'The only legitimate opinions about art education anywhere - not simply the UK - must come from the mouths of students, not from the stock of ornamented fantasies of "teaching and learning" invented by educational handlers who have long ago given up on being anything but clerks dedicated to sucking the life out of any evidence of optimism, creativity and fun...' (p. 5)

Students have a voice in our conversation on 'quality' - but we must also.

However, one of the implications of this UK debate would seem to be that a conversation about 'quality' can be - for some - just simply a matter of marketisation, managerialism and the actual erosion of art education.

For many in this debate, talking about 'quality' can become the very way to destroy quality.

What is perhaps striking in these debates is the contrast with the debates on arts education happening elsewhere in Europe, both within and outside of the academy.

In the *Art Monthly* debates there is a lack of self-criticism.

Outside the academy: the future model of the arts pedagogy is clearly something that exercises the imagination and energies of the international contemporary art world. Everywhere in the journals, the fairs, the biennales, the question of art education is being asked and rehearsed.

Major international projects take pedagogy as their focus: *unitednationsplaza*; *documenta 12* with 'Pedagogy' was one of the three leitmotifs; *Manifesta's* 'Notes for an Artschool'; *Frieze's* 'Art schools then and now'; *ArteContexto's* recent dossier on teaching the arts; 'A.C.A.D.E.M.Y'; 'proto-academy'; *Cork Caucus*; and *Frieze Art Fair's* roundtable on art education (Oct 2007).

But in the academies, we have educators reluctant to call themselves 'teachers': they would rather be called 'artist'!  
The artworld has taken leadership in art education debate???

When continental academies, such as the famous *Städelschule Frankfurt/Main*, enter this debate on art education, they do so in an interesting way.

Consider Okwui Enzewor writing in a book published by the Städelschule Frankfurt/Main (2007): 'What seems apposite for me in this new context is the relationship between art and education as two versions of a process of reaching awareness: self-discovery and self-emancipation. Both involve taking chances, opening oneself up to one's limits, and being challenged by the labor of making obscure knowledge immanent and palpable.'

'taking chances, opening oneself up to one's limits, and being challenged by the labor of making obscure knowledge immanent and palpable.'

This seems to me to be precisely what is at stake in the challenge to try and think through the questions:

- What are you trying to do? (mission/goal)
- How are you doing it? (instruments)
- How do you know it works? (internal quality control)
- What do you do to change  
and what do you do with the answers to these questions?

Furthermore, when we talk with students, this is often exactly the kind of enquiry we ask them to engage in:

‘What are you trying to do?

How are you doing it?

How do you know if its working?...’

... and the answer to these questions is always, in some way, incomplete and incorrect and so we - the student and the teacher start learning again. This open-ended process of enquiry and reflection in practice is seen as central to critical pedagogy.

We can - we must - take the 'quality' conversation from its instrumental origins and its bureaucratic appeal and place it at the centre of a process of auto-critique with 'critical friends' and other 'publics.'

The larger world of cultural work that includes - but is much more than - the academy is a key enabler - we must talk with the non-academy more.

There is a strong sense that the 'open' pedagogy described earlier is under threat from a parallel development, the construction of 'qualification frameworks' - another dimension of the Bologna process.

'if Bologna prevails, the academy will be annexed by virtue of the system of credit points and Masters and Bachelor degrees, to the bureaucratic apparatus of the universities, losing its relative autonomy.' (Jan Verwoert, 2007, p. 97)

'the introduction of the Anglo-American system of Bachelor and Master's courses to the European art school system (as part of the so-called Bologna process) also seems to point less towards the creation of open academies with an unstable sense of identity and more towards the consolidation of art schools as educational institutions with regimented schedules.' (Jan Verwoert)

This is an important debate: it is in part about 'cultural imperialism.'

But let us have an informed debate. Lets look at the descriptors again.

Let us recognize that the Anglo-American system is hugely diverse. Bologna is a change-process for the Anglophone sphere also.

## European Qualification Framework: Level 8 (DOCTORATE)

'knowledge at the most advanced frontier of a field of work or study and at the interface between fields

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

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'

This descriptor is consistent with making distinctions of 'kind' - at the same 'doctorate' level. Doctoral programmes can emphasize different agendas:

'Professional' and employment focussed

AND/OR

Research-oriented

AND/OR

Structured

AND/OR

Taught

AND/OR

Generalist

AND/OR

Discipline-specific

AND/OR

Multi-disciplinary (transdisciplinary, interdisciplinary...)

The 'learning outcomes' technique for describing learning can support a very broad generic description. Outcomes are not 'outputs.' The 'outcomes' provide a generous and flexible space.

There are some risks to be considered also:

- the educators may come to appear as secondary 'resources' ('means' not 'ends') for the realization of these outcomes?
- the learners appear constructed as **pre-autonomous** actors - where is their agency? Could they not start their studies as already 'autonomous' agents?
- the collective, the critical and the context-transformative potential within pedagogy seems under-represented / absent?

Enough abstraction!

Show something 'concrete.'

'the problems of real-world practice do not present themselves to practitioners as well-formed structures. Indeed, they tend not to present themselves as problems at all but as messy, indeterminate situations.' (Schön)

on quality: instrumental reasoning and 'open' pedagogy

A potentially 'messy, indeterminate situation': WE GOT FUNDED!

4 institutions in Ireland: DIT, NCAD, IADT (south) and UU (north).

4 quality assurance systems: DIT, NUI, HETAC and UK system.

Lots of disciplines: music, fine art, design, architecture, media...

Invent a new structured doctoral pedagogy to promote research.

Get everyone to work together and play nice.

Build an all-island sector of research: 'creative arts and media.'

Make some new friends in Europe, work together and play nice.

Be credible to: practitioners - academics - publics - employers...

1<sup>st</sup> November '07     Start process of planning and recruitment

1<sup>st</sup> February '08     Start process of delivery 8 researchers

1<sup>st</sup> September '08     Start second semester 15+ researchers

on quality: instrumental reasoning and 'open' pedagogy  
Ready, Fire, Aim.



## Ready: Nov 2007- Jan 2008

See what the descriptors say: how might you begin to get there?

Arrange for researchers to meet: set a 'starting' agenda.

Ask them to work with you in a process of peer-education.

Establish mutual commitments: seminars, lectures, events...

## Fire: Feb - July 2008

Put as much as possible in the public domain: create obligation.

Build community: doing the list of things you committed to do.

Co-produce a draft code of practice nationally (south)

## Aim: September - October 2008

Review and refine each time you do a major chunk of work: an event, a workshop, a semester...

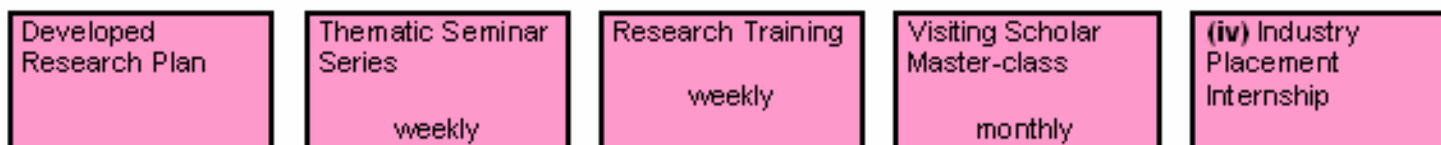
Document the programme in a way that is informed by the peers

Seek recommendations on a single quality assurance process that will satisfy all players while suggesting possible solutions.

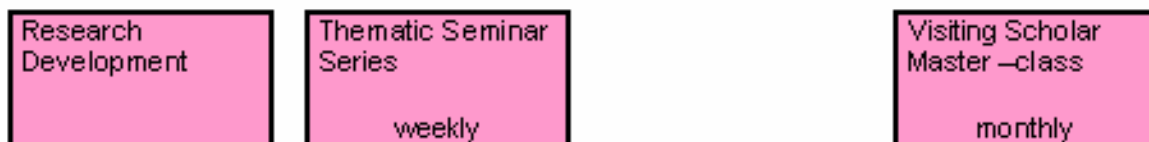
**Year 1** Students take core modules – research methods, transferable skills and thematic seminars – in conjunction with elective modules and workshops based on the personal development plan established in consultation with the supervisory team through the induction process.



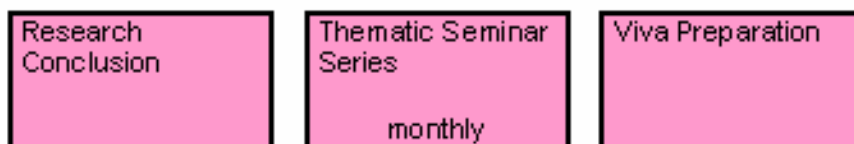
**Year 2** Students participate in thematic research seminars and elective research training. Students participate in appropriate placement/internship process established in conjunction with the supervisory team. A detailed research plan is established on the basis of the developed research proposal.



**Year 3** Students work closely with supervisory team while developing the research work. Participation in thematic seminars continues.



**Year 4** Continuation and culmination of the research project with supervisory team support.



(v) Students interact with peers internationally through symposia and annual conferences rooted in **GradCAM's** four key research themes.

Students have structured interaction with undergraduates based on their specific research work through the Undergraduate Research Opportunities Programme (UROP).

From the Initial Researcher Handbook: 'The core programme is designed to enable the development of the research proposal to realise a fully specified research plan. It is also designed to enable the broad development of each researcher so that they will in turn be in a position to give supervision and research support to others in the future. In the first semester of studies the emphasis will be on providing an overview of research terminologies and protocols, establishing broad competencies in terms of advanced critical literacy and promoting highly developed communications skills.

There are four key elements to the core programme:

- Epistemic practices
- Crits
- Events
- Seminars & Workshops' (January 2008)

- (i) basic programme documentation: handbooks + online support
- (ii) pilot delivery of modules
- (iii) generate a first draft of full document integrating feedback
- (iv) (in parallel) generate National Guidelines with QA bodies
- (v) weekly reporting to peer groups of activities; housekeeping
- (vi) **Current phase:** establish a peer review process satisfying all. Delivery and documentation of programme reviewed with reference to the researchers experience and the School mission.
- (vii) The cohort from Year 1 will then team-implement the next iteration of the programme in year 2. Re-iterate and evolve. Keep in the public domain as much as possible.

Sample extract from first draft of full module documentation:

spring semester year one			
module	code	credits	description
epistemic practices A	GradCAM S101	10	A lecture and workshop series on creative arts and media research epistemologies, thematics, discourses, methods and techniques.
research seminars A	GradCAM S102	10	The seminars are the key means by which we develop collaborative initiatives and group work as part of the structured doctoral programme. They are also a means to promote cross-disciplinary and interdisciplinary dialogues and to engage with colleagues from other institutions. It is intended that new and distinct seminar groups will emerge over time from researchers' own interests and concerns.
research development A	GradCAM S103	10	The research development module captures the specific work done to evolve from the initial point-of-entry research proposal to a fully developed research plan.

**Indicative Outcomes:** *(what the researcher typically can demonstrate and how it may be demonstrated...)*

On completion of this subject the researcher should:

(Declarative): Demonstrate the ability to methodologically frame a research undertaking with reference to **(a)** broad epistemological orientation; **(b)** disciplinary paradigm; **(c)** method choice; and **(d)** saliency with respect to overall research aims.

(Performative): Demonstrate critical reflection in decision-making with respect to the relationship between purpose of enquiry and mode of enquiry in framing a research undertaking.

(Integrative): Demonstrate consideration of practical requirements and constraints in planning a research undertaking with reference to **(a)** resource management; **(b)** timeframe; **(c)** personal development and competency building.

(Coping with uncertainty): Demonstrate contingency planning with respect to planning a research undertaking.

(Adaptability to different operating environments): Demonstrate ability to communicate central aspects of their research undertaking to different audiences.

(Significant self-direction): Demonstrate self-direction in framing and planning a research undertaking.

(Self-assessment): Demonstrate a planned approach to skills-acquisition and the construction of opportunities for experiential learning in relation to planning a research undertaking.

(Autonomy and agency): Demonstrate purposive engagement with peer community in assessing, documenting and developing the learning processes actualised in the implementation of this module.

## Example of an important Learning Outcome

Demonstrate purposive engagement with peer community in assessing, documenting and developing the learning processes actualised in the implementation of this module.

i.e., researchers co-author the programme document.

some indications of the challenges we face.

- Communication with a multiplicity of players/structures
- Territorial/empire-building anxieties
- Disciplinary spread and coherency
- Divergent institutional cultures
- Sheer volume of work, often in getting simple things started
- Prioritizing discursive process at first for practitioners - but only as a step towards becoming practitioner-researchers
- Promoting researcher's clarity of purpose at point of entry
- Un-learning old habits for all: fellows and and researchers
- Truncated operating cycle - building a research community takes time.
- Disciplinary mix
- Affective dimensions of group dialogue and peer community
- Structure and fit with contingent nature of real-world practice
- Disconnected funding regimes, unclear of remit for the arts.

## the critical supports

- Colleagues in the arts in Europe with experience
- Colleagues in the Humanities and Sciences with experience
- National Quality Assurance agencies
- Quality Assurance personnel in the institutions
- External advocates and champions among cultural workers
- Key institutional managers providing leadership and latitude
- Researchers who are responsive to demands of 'pilot' situation
- Supervisors and fellows working in concert with each other

Where I began:

'Living with contradictions is difficult, and, especially for intellectuals and artists employed in academic institutions, the inability to speak honestly and openly about contradictory consciousness can lead to a destructive desire for "pure" political positions, to militant posturing and internecine battles with one another that ultimately have more to do with individual subjectivities and self-images than with disciplined collective struggle for resources and power.' (Lipsitz)

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## European Qualification Framework: Level 7 (MASTERS)

- **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 issues in a field and at the interface between different fields
- **specialised problem-solving skills** required in research and/or innovation in order to develop new knowledge and procedures and to **integrate knowledge from different fields**
- **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