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Handbook
Future management
and governance
structures

HANDBOOK - FUTURE GOVERNANCE STRUCTURES AND MANAGEMENT

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I. INTRODUCTION - NOTES ON GOVERNANCE

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This introduction to our “Handbook on future Governance” is about problematizing governance, which implies locating it with some precision within the broader context of institutions life and development. We have endless books on the subject, but they all start from its obviousness towards a more agile and open government of organizations, proposing countless models to configure it. It is suspected that taking governance seriously implies rethinking this plurality and critically determining its conditions of existence.

a.
To think about governance, we will start with institutions. The Latin formula *vita instituire* should be read as the fact that there is no human life outside the institution, not even animal life, and that between institution and life there is no opposition because, as Roberto Esposito states, “the two sides of a single figure that delineates at the same time the vital character of institutions and the instituent power of life” . It is not a matter of life formatted by the law, nor even biopolitics, although

the law is part of it because it is itself instituted and participates in life. In the institution, the possibility that life is a dignified life is at stake.

Institutions can indeed assume an enormous variety of forms, some of which are unbreathable and violent, but only because they deny something of the institution's essential nature. Disregarding this aspect explains why authors such as Foucault, Marcuse or Goffman have produced a radical critique of the institution, accusing them of domesticating and harming human spontaneity and freedom or, on the contrary, of being factories of power, money, of death, etc. However, it is the effect of having closed themselves in a rigid, purely mechanical "form," which can be productive, but makes life worse.

Whatever the institution, it is the effect of an instituting power where it originates and is inserted in the world and of a constituent power that permanently refounds it. Through this power, the origin is assumed to be imperative, and its potency comes from sticking to the promise of its foundation and achieving, through its activity, that the decision of the origin becomes more precise, and more transparent.

Indeed, the institution is open because being in time corresponds to its nature, as can be seen from Merleau-Ponty: "By institution we understand those events of an experience that give it lasting dimensions, in relation to which a whole series of other experiences will have sense, will form a thinkable sequence or history" . Simultaneously, it is within it that the entire founding act takes place, which creates other institutions, which are added, while others disappear, or still others come from the depths of history, as is the case of the institution of language or the State , all giving shape to life ".

The term institution is preferable to organization, which metaphors the body, assuming a cohesive, compact, and self-contained totality, which is not even applied in biology. Organology always tends to exclude the third or the contradiction, as something threatened, and above all because it presupposes a strong teleology with ultimate and determining ends . The same does not happen with the institution, which is permanently marked by its openness to the forces that threaten or deprive it. If the

organism is illusorily closed, the institution, by its temporal logic, is a kind of transactional relais between interior and exterior. As Esposito points out, "The logic of the institution - or rather of what in this book I will call "instituent praxis" - implies a continual tension between inside and outside. Whatever lies outside institutions, before being institutionalized itself, alters the previous institutional structure, challenging, expanding, and deforming it" .

In practice, whatever the institution, whatever the rigid organization, it is impossible to abolish the outside, "nature" (Physis) is not questionable in history, but everything depends on how it relates to its outside, and this reveals how to work inside. Within this logic, the exterior is a kind of environment where the institution is inserted and simultaneously produces it. This opening corresponds to risk, as it occurs without guarantee, which would only be possible if the environment were itself part of the institution, which is impossible. Coming from economics, the idea of the market gives an institutional basis to the institutional environment; if using this term, the market would be made up of countless "markets" - the subjects in the State, the free market of companies, the participants in the interaction in the case of networks, the of art. In short, all institutions evolve in a tendentially global market, a kind of market of markets where universal "commerce" develops, to use António Escoto's formulation . In the same process where they produce and increase networks and markets, institutions evolve within them in a paradoxical relationship of parts and whole .

Contrary to the organicist visions that resolved what is happening at their borders, trying to make them rigid and opaque, or trying to control them, which leads to a dramatization of command, the crisis that marks all recent experience and the forces at large in general media, it reveals that borders are prose, continually being redrawn. If conditions such as legal ones, contracts and the type of property seem to guarantee stable borders, these are always threatened by informal and contingent forces, which can be overwhelming. The 2009 crisis showed that an unexpected event caught the institutions off-guard. It is true that the borders that separate intuition towards the inside and the outside are unstable, but that dividing threshold remains.

We are always immersed in the immanence of the world, which rests on the general productivity of humans and on the historical ways in which this is used, targeted, and appropriated. F. W. J. Schelling underlined the original productivity of nature", in its absolute indetermination and continuity since "all products are still invisible and dissolved in universal productivity" . It is on it that historical productivity is built , made up of an infinity of moves, objects, gestures, and thoughts, i.e., the entire institutional fabric . In the 19th century, Marx became aware of this general productivity of humans, despite its problematic relationship with Physis, maintaining that it is dominated by a general form, that of Capital, which has to be abolished to be able to liberate it. But in the logic of the institution, characterized by openness and multiplicity, it is difficult to think of a general and transcendent form, be it Capital, "Power," or "emancipation"; or, more empirically, a mega-institution that articulates and dominates all others. Immersed in the immanence of life and institutions, everything happens there, through successive arrangements and rearrangements .

Historical, national, entrepreneurial and global forms exploit that universal productivity, conflicting around their production and distribution, tending out of necessity towards a logic of "more" that the ancients called pleonexia , which is far from being "psychological" or "moral", but which depends on what Hobbes called the libido dominandi or Spinoza the conatus . A famous philosopher spoke of the "will to power" (Wille zur Macht), but it very simply corresponds to the exercise of a power to maintain or conserve itself, which in reality is part of the logic of survival of any institution, whatever it may be . It would be that cold logic of the modern, always more profitability, always more strength, always more weapons or more money; but also, how not to think of more freedom, more equity, more knowledge, less tangible goods, but expectant and necessary.

b.

If it seems like a fictional or speculative leap, that of postulating a general form or absolute power that dominates, captures or exploits everything without ceasing to be part of the struggle and interests in

presence. However, the emergence of a managerial reason that spreads throughout all the institutions it is easily verifiable. Niklas Luhmann's notion of a generalized medium is helpful in this context, in this case, that of a management function that has tended to become universal. This new general functionalization is due to modernity and its tendency to certify itself mathematically, the need for calculation, and the growing algorithmization of experience. Like every function, this one also has a variation space that goes from "power", in the extreme case, infinite, absolute power, and in the other extreme, its zero-degree, an-arkhé, such as it is aimed at, in failure, by historical anarchisms.

There is also a dream around managerial reason, which has its nightmares when it seeks to fulfill itself. There is no lack of examples, such as Bogdanov and his tektology (1928) As the author was condemned to death in the Moscow trials of the 1930s, she somehow sought to give form to the perspective opened up by the 1917 revolution. Evident, in addition to abolishing all institutions founding it in a single one, this vague "society" of totalizing programs to be realized would be tektology itself and would disappear as a problem. Totalizing programs never managed to get rid of this paradox. On the other hand, it is symptomatic that liberal societies understood that there had been a Managerial Revolution (1940), as happened with James Burnham. In addition to accounting for the rise of a class of managers and a general trend towards management, which is empirically attested.

The other extreme variation, that of an-arkhé, which can take various forms, from the most radical of pure concreteness in the style of Reiner Schurmann, or negatively, that of a destituent power to use Agamben's formulation, to more mitigated forms that show that an-arkhé, by the very logic of the institution, is part of the power that prevents it from crystallizing or repeating itself indefinitely,

In short, between its extremes, the management function will vary between governmentality, administration, more or less participatory management, administration, control, and, according to some, governance. We will maintain that it is necessary to extract it from the function, if that is possible, since not being equivalent to the Government or the an-arké, it is difficult to locate it theoretically. But this is a critically necessary task.

c.

An institution is characterized by a given productivity, an articulation between inside and outside, and a matrix of relationships that structure it, having something open and undecidable. Despite being part of the network of institutions where life on Earth and its forms takes place, in addition to the space in common with similar ones, each institution is unique and singular. There is no family in general, but “this” family, this “company.” Governance allows thinking about this uniqueness, which makes the elements that make up the institution problematic. It aims at the set without being able to ignore the fact that, by definition, this is never static or purely material, not constituting a mechanism tending to be automatic.

This singularity is based on the decision where the institution originates and which is grounded on the “good” that defines and justifies it. In the case of the University, for example, this decisive good is knowledge in all its aspects. With knowledge distributed throughout life, as Aldo Leopoldo refers less enigmatically than it appears, the “mountain thinks” , like the craftsman, the mechanic, and even the simplest animal. The knowledge of the University is a knowledge of knowledge, which is inscribed in the shared space formed by other universities. Each institution adds knowledge with new knowledge and new productivity, but it is only justified because it constitutes something original and unique that adds something that only it can do. In this sense, the realization of the idea that drives it is expressed in an image. At the same time that it is produced, a dynamic image is created that characterizes the specificity and uniqueness of the institution. Knowledge is the historical product of all humans, which accumulates since the dawn of time. We are all his heirs and are shaped by him. It is based on it that it is possible to fight against abusive appropriations and unfair distributions.

All this is done in terms of a Good, which becomes problematic when it becomes an absolute good. Indeed, in a plural society, all goods are relative and are defined by what they produce, but also by the way they are produced and, above all, by the nature of how they relate to other means. Among the available goods, “power” is one of the most complex. The institutions that produce “power” as a decisive asset are usually

political, military, and monopolies. etc., tend to undermine the open and plastic nature of the institution. An institution has power, but it does not produce power, but simply the good that defines its mission.

This mission has to be permanently rethought, as it is a task that is always unfinished and requires remarkable plasticity to adapt to the challenges, threats, and uncertainties of the environment in which the entire institution evolves. It is from archaic warfare that originates the idea that total control of the interior and exterior of the institution is possible. Furthermore, its historically attested effect is the tendency toward total governance based on hierarchical and pyramidal structures and rigid chains of command. It is true that there are a series of management and government modulations that seek to lessen the effects of the governmentalization of institutions. However, models and geometries, whether pyramidal or not, are of little use if the direction is not immanent to the plasticity of the institution in its dynamism.

More than a logic of power, institutions, most certainly those based on an alliance of institutions, must correspond to a logic of recognition, postulated by Hegel in the phenomenology of Spirit. In Kojève's interpretation: "real and wrong man is the result of his inter-action with others; his I and the idea he has of himself are 'mediated' by recognitions obtained as a result of his action by him. And his true autonomy of him is the autonomy that he maintains in the social by the effort of that action" . It is not about recognizing a well-defined and stable subject or institution, but it is in the struggle for recognition of the uniqueness of the participants that the process of individuation is founded outside of all violence.

It is because instituting power is never done, but in the process of being made, one returns time and time again to the forms of government and the logic of management. Weak institutions look for the best scheme and apply it, but no scheme is permanent, any more than instituting life is. The emergence of the governance issue, without forgetting to relate it to management, is evident in times of crisis and, above all, in instituting moments with the institution being built. This is evident in FilmEU, whose uniqueness is asserting itself. The discussion on governance has nothing

to do with the choice of a model or management scheme, as the whole model is too abstract and general to be transposed to an institution in its singularity to be made. The insistence on governance results from the need to invent the plastic form that the institution assumes in its dynamics. Playing in time, it is about not being destroyed in time; having to manage it's all about not getting trapped in the forms put in place for that.

d.

The idea of governance has been implicit since the beginning of Western culture. It goes back to Aristotle's *Economicus*, of which we find an echo in Geoffrey Chaucer's definition of the 'governance of hous and lond' [the governance of house and land]. In fact, the Greek *oikonomia* was the administration and management of the *Oikos*, of the house, which Aristotle clearly distinguishes from government and governing, since "The art of administering a house and that of administering a polis differ from each other not only in their the extent to which the house and the polis also differ (since the former is the foundation of the latter), but also in the fact that the administration of the polis involves many rulers and that the domestic administration depends on only one". The circumstances of Aristotelian governance were less violent than those of the Polis, namely when governed by a tyrant. It is a question of "wise governance" as Chaucer still refers, or sweet governance as others would say in the same Prologue. This a problematic thesis to understand when we look at the Greek and medieval conditions marked by slavery and the exclusion of women from governance. In any case, the Aristotelian distinction indicates an irreducible difference of governance in relation to the government.

Somehow sweet governance prevailed in love or in families, despite Greek tragedies like Aeschylus's *Oresteia*, which pile horrors upon horrors. It is true that the government entirely dominated at the top of the chain of command and command. The high-low axis dominated all of history until modernity, barely distinguishable from theocracy and the State. Something abruptly changes when Hegel defines the State as the modern God. But it doesn't change direction, typically from top to bottom, which grants command. The directors, first of all direct the direction, in space and time. The universalization of the State occurs in

a general way and expands to all dimensions. Foucault, in his studies on governmentalization, showed this well . The dissemination of government shaped by the figure of the State spreads virally, applying to all institutions, thus emerging a management function that was obsessively worked on, and which is distinguished from the strong government by some essential variations. Nevertheless, without coming to call it into question, each theory and each new model has further expanded this function.

The emergence of governance seems to be the effect of the crisis in the management role that became evident at the end of the 20th century. This crisis can be explained by essential mutations in the "environment" where institutions evolve, which is markedly complex, affected by transversal problems such as the climate crisis, globalization, the emergence of technological networks, the emergence of transnational alliances and associations, the need for democracy recognition of identities in resistance, and the hybridization of political, ethical and aesthetic problems that disrupted reality, articulating conflicting values among themselves, but to which institutions, even the strongest companies, have to respond, even within themselves, that it is not immune to what goes on abroad .

It is not apparent that this mutation is due to a convulsion within democracies and affluent societies, which would explain why authoritarian governments accuse it of being a source and victim of moral or political decadence. The universal problem affects everything and everyone, despite the variation in concrete conditions, because the planetary era we have entered and the technological networks make them present and instantaneous.

Governance emerges as a need to respond to the immense complexity of the conditions of existence, still being the result of the critical awareness of the institution that finds itself fragile and absolutely unique. Instead of solving the problem, the proposition of countless administration and management models and schemes tends to make the crisis the managerial reason. It is also true that each one operates following a given model. However, the multiplicity of models and the emergence of new creations

by management theorists and philosophers showed that the problem was another. The creation of abstract models contradicted the real and the institution. Multiplicity itself was a sign that something had to be aimed at in excess or obliterated within the management itself. Thus, governance is the moment of inconceptuality in the middle of management, pointing to the possibility of a government that is up to the contemporary, technical, but above all, ethical and political injunctions and implies a new relationship with the existing models of management.

These do not disappear but are appropriated and rearticulated as a result of governance. This kind of rest of government and management is present in all institutions to a greater or lesser extent. The comfort of top-down command or strong governance, which does not disappear even in companies working in conditions of pure liberalism, returns whenever there is an intense crisis in reality, be it economic, political, or linked to war or epidemic. In short, in a crisis, the command model tends to impose itself and prevail, becoming much more evident in the case of the State, which holds the possibility of enacting a state of emergency. As a result, governance, which requires more time, is opaque, and in a crisis, time is shortened, just as resources are scarce. Nevertheless, governance remains expectant.

e.

In addition to the changes in the institution's environment and internal structure, a series of transformations have enhanced it. Merging with the fluid nature that characterizes all institutions, even the most averse to this fluidity, governance is in process. Now, any process is based on a relational ontology, as it is on the strength and quality of relations and interrelationships on that its productivity, or its failure, depends. This is not new, as certain historical metaphysics based it on the opposition between subject and relationship, focusing on the stabilization and fixation of the subjects. Ortega's old thesis that man is himself and his circumstances start from the idea that man and his relationships are something different when instead, the fixation of the subject passes through control and work on the relationships in which he is inserted. The relationship has always been something repressed, given its potential instability and hybridity, but it is the relationship that constitutes any

possible individuation . Given the priority of the relational, any identity or individual, or figure, such as that of the institution, reveals itself as something open and in the process of becoming.

The turn towards the relational is not due to a change in ideology, but it has become evident with the increasing technologization of relationships through the emergence of technical connections, which take on an infinity of forms, such as connectivity, interactivity, links, telepresence, etc. serving as revealers of something that was repressed out of necessity. by the technical conversion that emerges as relationships. This turn is realized by Gilbert Simondon . Due to their very associativity, technical relations constitute a network physically installed on Earth, which develops as a huge network of networks, in permanent pulsation the connections and disconnections that occur in it. In short, if the networks reveal the relationship with priority, at the same time, they reveal the reticular logic that crosses the entire historical experience, from traffic networks to family networks, power, etc. Almost spontaneously, we see that the idea of a network is imposed, but it does not offer guarantees. As Galloway rules the network can be one of ruin or victory . The theory of networks immediately emerges to account for the situation, but the network is itself highly productive and conducive to conditions, but also highly conditioning.

Given the priority of the reticular, much depends on the quality of the relationship, and on the possibility of managing relationships in flexible and open but productive, institutions. The institution's reticular structure confers stability, more or less potent, to the multiplicity of relationships more quickly about the internal structure than to the networks that constitute the fabric of reality, with which it necessarily articulates and associates. It is about achieving maximum fluidity through connected, concrete acts and in the permanent definition of free agents to potentiate through permanent negotiation and monitoring of the ongoing processing. This implies a clear definition of the good to be produced and a willingness to experiment with ways of implementing it that always make it explicit.

In fact, within the institution, it is necessary to establish a division of labor that segments the function into a series of dimensions or

quasi-institutions. The same happens concerning the outside, which is necessary to resort through the ordering of services and devices, but also of associations and alliances and from which a disturbance event arises. A supply failure or insufficient supply affects the institution as a whole. As this imperative extends to all institutions, the productive, distributive and consumption elements grow in complexity.

Given the instability of overly rigid management models, governance seems to necessarily result from the need to adapt to this fluid and often a crisis. Demand provides an effective response that tends to refocus and control networks. The situation is complex since failures, exploitation, and interruptions can arise in the reticular connection, and even an inability to determine at least the expected effects and above all, to determine the chain effects, which escape any possibility of control .

On the other hand, the mere participation in the network or the insertion in its physicality seems to lead to a process of generalized control, ranging from the use of networks by the State or by large companies such as Google or Twitter to the influential utopias of denouncing the absolute vigilance. Leaving aside these utopias, which are interesting in terms of literature, it must be recognized that, since the control of networks is a real problem, ranging from privacy to political interference in elections, for example, it is necessary to include it in the logic of the institution and minimize it or resist him. Empirically, the logic of control corresponds to one more element to be considered in an environment increasingly characterized by political, financial, ethical, and technical problems, etc.

It is only possible to respond to the increase in complexity, the crisis, the contingency with more control, returning to the classic models of governance and its variants, or better governance.

f.
Numerous theories of governance seek to go beyond this alternative, but it deforms with an essential difficulty: governance contains a part of non-conceptuality that no theory manages to exhaust . Any institution. Firstly, because by the mere fact of its existence, the institution already contains some form of direction or governance, evolving simultaneously

in the general space of management that constitutes an available fund of theories, techniques, and models - a kind of available fund that can always be drawn on, and this happens all the time. Even when governance is explicitly envisaged, abolishing its zone of inconceptuality, that crucial moment of the imagination, its materialization always resorts to pre-existing forms. Even better, the materialization of governance immediately becomes a new theory and model, which is added to the existing ones.

Given the nature of the institution, and the fact that it is open and dynamic, a series of hidden factors and variables always escape, preventing the theory from being able to predict everything that exceeds it, like a kind of infallible butterfly hunt. Hence, governance cannot be fully modeled, acquiring a stable topology where management is inscribed. It exists as a limit of current governance. It emerges at the institution's critical moments, it reveals itself in the fact that it is constantly being revised and reinvented. As Defarges states: "a heterogeneous set of very diverse devices, each problem, each institution, each company defining its governance space. These spaces are neither closed nor fixed. They interpenetrate each other, maintaining multiple and evolutionary relationships. A common inspiration characterizes these systems - the idea of governance". What exceeds the non-conceptuality of governance is its real and double the institutional imagination, implying the possibility of creating concepts in the same course of events where the institution lives and takes risks. Governance is not a "model" because it is concrete and demands reinvention. The thought that gives it consistency tends to respond better to a complex, plural environment, marked by tensions of all kinds, by various laws and rigidities.

Being highly plastic, governance draws on the existing background of theories and models to adapt its ongoing management to the circumstances. In the event of a serious crisis, the institution's concrete life resorts to centralized management to the Board's unity of command. However, the persistence of governance within what it seems to deny makes such a decision provisional and unstable. Does it reappear after the crisis, giving rise to lighter and more flexible ways of management? It is an undecidable subject, which depends on each institution, and the

tensions that weaken it, and has to be answered. Not recognizing this material precipitation of governance in governmentality would make it a kind of utopia of pure negotiation and collaboration between partners and allies in a kind of absolute understanding. The effect would be perfect self-regulation, which is no less illusory than the perfect market. The space of governance is that of the game, where the agonistic element tends to disappear, as it always leads to a zero-sum game, to the advantage of a game in which everyone wins something by cooperating. It is about playing and enforcing the game's rules in unstable situations. In real conditions marked by conflict and unexpected contingent problems, governance seems weak . Absolute governance would only be possible at the end of conflicts and wars, but in that situation, it would no longer have a reason to exist. It would be almost as natural as the architecture of bees or spiders .

Governance is metapolitics since the State confiscates politics by crystallizing it through Law and governance. It is related to politics, but without being part of it. This fact has led some to consider it a "depoliticized politics" equivalent to an extreme of managerial reason. This leads an author like Giorgio Agamben to defend that it is necessary "to bring to light the Ungovernable which is the beginning and, at the same time. the vanishing point of every politics" . Governance in its extreme form, which tends to suspend governance, seems to point to the ungovernable, but with a radical difference, it is not based on an impossible position outside the institutions, which it denies despite always being theirs, even if it is language or language or any other. There is no politics of the institution, although it includes among its problems and matters the State and politics, which seek to capture politics for governmentality. Something that Lévinas defines as metapolitics is at stake . This relationship is much more unrestricted, plural and open, not fearing the ideality of justice without intending to capture it, revealing a necessary background throughout the institution, which can be defined as an-arkhé, which respects this creation ex nihilo that corresponds to the foundation of the institution that remains active in everything it develops. In short, the instituting is haunted by the destituent.

g.

To complete. Although governance is inscribed in the managerial reason that is formalized and rationalized in modernity and crosses all institutions and the State itself, it goes beyond this logic and, in a way, constitutes an essential element for its critique and the guarantee of its inventiveness. It has always been in every institution and common activity, for example, the family and associations of all kinds, but virtually. Amid the power of direction, it is the vision that a free relationship is possible within what denies it. . This is why people speak of sweet governance, the strength of love, and persuasion insofar as they exceed command and power. Its thematization corresponds to the coming to the surface of this almost anarchist background, which emerges as a counterpoint to the passionate criticism and defense of the various management models that have been imposing themselves in an unstoppable unfolding of government and governmentalization. Therefore, it cannot be a form of structuring, rigid scheme, or theory since it has no consistency in itself. Its consistency comes from its relationship with other forms of management, which are more imposing, authoritarian, and, in extreme cases, violent. It is founded on the threshold of managerial reason, preventing its closing line where the institution would wither.

The fact that governance is uncapturable does not mean it is “ideal”. Given the existing plurality and dissonance between institutions, governing is imposed by necessity; and if this ideal extended to the whole of life and were the effect of everyone’s free actions, governance would cease to exist and would be useless. It exists because there are crises and conflicts where all the powers of governance are grounded on the institution’s will to survive or the desire to strengthen. Governance aims at that background of an-arkhé that persists in all order and law, and that has as its horizon those absolute ideas that are the just, the beautiful, the good, and the truth. Occupying all vision, it is the life that hides them.

However, what uncovers and brings to life what, in history, has shone as a promise of the best, is present in every instituting act, which adds something unique to what is already in progress. We expect a decisive contribution to knowledge from the alliance of universities that created FilmEU, with its clear vision of what is to be done in cinema and the arts.

That we question ourselves about the ways of doing this, about the governance that should guide us, about our instituent singularity, does not constitute a provisional moment that shall end quickly to go to work. Still, it is already the work from which everything else will emerge.

2. THE FILMEU CASE STUDY

In 2017, the Rome Declaration [1] signaled the EU pledge to work towards a 'Union where young people receive the best education and training and can study and find jobs across the continent'. In that same year the Commission set out the vision of the European Education Area (EEA) as a genuine common space for quality education and lifelong learning across borders for all. Further acknowledgment of the key role higher education plays in the future of Europe occurred with the publication of [2]. In order to attain this European Education Area and the related European Space for Higher Education, many actions have since then been designed and implemented, of which one of the most important is the European Strategy for Universities [3] that aims to support the higher education sector in adapting to changing conditions and strengthen cooperation across borders. One of the key initiatives of this European Strategy for Universities is the "European Universities" initiative. Since 2020, this initiative has been supporting 44 Alliances of European Higher Education institutions (HEIs) in which approximately 340 HEIs take part, in reaching higher levels of cooperation and integration.

Initially designed in a project-oriented manner with resort to E+ funding, the initiative evolved to a more programmatic approach once implementation moved on. With already three different cohorts of Alliances funded, it is clear this core initiative is now at the crossroads and there are many obstacles in the way of the full deployment of these "European Universities". Issues such as funding or the legal status of these trans-European universities, all point to the key importance "governance", with its multiple conceptualizations and affordances, has for the understanding of what the final outcomes and impacts of this grand initiative will be.

FilmEU – The European University of Film and Media Arts is one of the several Alliances funded by the EU in 2020 in the context of the second

call for the set-up of European Universities. FilmEU is a thematic Alliance in the sense that, differently from most of the Alliances in operations, it departs from an exclusive focus on the disciplines of Film and Media Arts to call upon the deep transformations the European Universities initiative implies. Another distinctive feature of FilmEU is its relatively small size with only four members at this moment in time, when most of the Alliances have 8 or more members. Its relatively small size is counterbalanced by the highly diversified nature of the alliance, that not only represents completely different cultural and geographical regions but also integrates HEIs that represent the full fledge of institutional profiles represented in HE in Europe, from comprehensive universities to more research intensive ones, from Polytechniques/Universities of Applied Arts to smaller Art oriented colleges, from public centrally funded institutions to private non-for-profit ones, from institutions with a clear national profile and international edge to others with a more regional and even local orientation. This institutional diversity is obviously accompanied by very diverse governance models that sometimes imply a strong participation of academics while in other cases stipulate a strict separation between different management and academic boards. FilmEU diversity poses some difficulties, but also opens up some new opportunities, namely when one is faced with the problem of how-to set-up a joint trans-European university. Nonetheless, the challenges FilmEU's diversity entails are nothing when compared with the level of uncertainty in relation with the future legal statute and regulatory framework of these "European Universities". This is currently one of the main challenges we and all other European Universities face, and it is the convergence of these two topics - how to set-up a European University made of an assemble of diversified HEIs and what should be the governance model of this future HEI considering a framework and statute that no one knows, at least at this moment in time, what it will look like - that put "governance" at the center of our agenda, in view of several societal, legal, regulatory, technological and cultural transformations. Governance is undoubtedly a complex topic. First of all, there is no clear agreement on exactly what we are talking about when we discuss "governance" with the consequential uncertainties about the affordances it entails and its impacts. What constitutes a "good" or a "bad" governance is sometimes a subjective question that depends on traits of leadership

while in other cases it points to the adoption of models that are not fit for purpose. In this paper we mostly focus on the second aspect and try to identify the geometries of the model that is best fit for the purpose of governing a trans-European University made up of campus scattered across Europe that all host and boost different national institutions each with their own profile and mission.

Effective governance sustains the desired goals of the institution and involves the stakeholders in the processes of either informing or engaging in forming policies, procedures, and outcomes to build and maintain trust for the common good of the institution. Past research on European Universities focused on the governance of the Alliances found that these mostly depict governance models that reflect the duality between the management of the ongoing Erasmus+ and H2020 projects that assure the funding of the Alliances, and the fluid future models, that the absence of a clear legal statute often converts into not much more than experiments [4]. The governance of the project concerns the management and decision making of the Alliances during the funding period, while the governance of the European University deals with both the legal entity supporting the universities - for which there still does not exist a clear statute at this moment in time - and the interactions between this and the participants in the Alliance. In this paper we are particularly interested in the future governance models of the Universities in themselves and not of the Alliances about which relevant and interesting data is already available.

At this moment in time, two elements prevail that are central for our discussion: the lack of a clear definition of the legal statute of European Universities and associated legal model, and the parallel ongoing process of implementation of the universities and their enlargement. This duality poses a major challenge to these institutions and several critical risks are associated to them, that impel these Alliances to come up with provisional governance models while still designing and testing potential definitive ones. European Universities are something completely new and highly innovative that calls for the implementation of consensus governance spaces [5] if these "European Universities" want to strive in such an uncertain context and proceed with the cross-fertilisation of differing perspectives around education, research, innovation, and services to society that this initiative entails.

Future governance models must influence these Alliances' capacity to become re-gionally and internationally responsive and engaged in collaboration dynamics with other actors across their regional innovation eco-systems to increase their competi-tiveness but also their sustainability, while ensuring full and transparent participation of all stakeholders and their engagement.

The main contribution we expect this paper to bring about is a better comprehension and definition of the future governance model of European Universities and their specificities. The governance of European Universities will have to be profoundly dif-ferent from other governance arrangements that we know. Taking [6] as a definition, "governance" should be understood as the 'structures and processes that are designed to ensure accountability, transparency, responsiveness, rule of law, stability, equity and inclusiveness, empowerment, and broad-based participation in Higher Education In-stitutions (HEIs). Governance also represents the norms, values, and rules of the game through which affairs are managed in a manner that is transparent, participatory, inclusive, and responsive.' The specificities of the European Universities call for a deep-ening of this definition that highlights the key elements of "participation" (the HEIs that are members and the stakeholders), "transparency" (the operation of the University and its procedures must be completely transparent to members and all stakeholders) and what we call "institutional dependency" with this referring the umbilical nature that exists between the European University and its members, but also the potential conflict between the national and the European dimensions. In our view, European Universities will be more of a success and their objectives will only be fully attained, when the benefits they entail are fully understood by all members of each Alliance and clearly represent an added value to their own mission and that of its constituent members. Initial research conducted in [7] highlighted the importance of a dynamic, agile, and bottom-up governance model that ensures the above-mentioned participation, transparency, and dependencies. This means, the transformative power European Universities have for all participating HEI will only be fully realized if constant institutional dependencies and interactions occur. The Euro-pean University and its members must be like a unique human body with never ending mutually beneficial interactions and dependencies between its organs. Considering this, our approach to

the governance of the European University emphasizes the executive nature of the different bodies at the level of the European University legal entity and the strategic and supervision power of each of the participating HEI. The proposed governance model though includes a clear separation between the strategic and supervision role conducted by those bodies where the members of the Alliance are represented, and the executive role of the steering committee of the Alliance that acts as the key management and decision-making body at an operational level, also being responsible for constant and effective reporting towards the members. This governance model based on mutually beneficial interactions and dependencies builds on other existing governance models at EU level, such as the EIT KICs governance models [8] and the European Grouping of Territorial Cooperation (EGTC) governance model [9], besides all the work and design efforts already conducted in earlier stages of FilmEU. The future governance models of European Universities should be based on accountability, sustainability, and desirability. Accountability means the model must ensure all participants are accountable by their actions in a transparent and clear manner namely via clear procedures and guidelines; sustainable means the model must ensure transparency and agility in order to maximize its benefits; and desirability means the model must ensure the transformative power of the European University and the benefits it entails are fully attained and shared among all members in order to ensure participating in the University is a desire changed among all members and the communities that compose them. These models must be flexible and surpass the duality already mentioned between project level and the new programmatic dimension that will result in the actual setup of the university. Discussions around governance cover both the strategic and supervision dimensions, the operational and management decision-making structures, and the additional core dimensions of quality assurance and external evaluation. This paper reflects these different dimensions and their multiple implications. All organizations, including HEIs, must be accountable before their stakeholders in particular and to the society in general. Accountability presupposes a clearly defined mission, goals, initiatives, etc. and performance measurement indicators. Excellent institutions clearly state where and how they seek to excel and accomplish objectives.

Independently of external factors we do not control (i.e. the definition of a legal statute for European Universities), the governance of the Alliances and the future Universities, implies three interacting dimensions come together:

- a) the framework in the form, first of the general legal statute for European Universities, later of each University specific legal statute, bylaws, and own regulations,
 - b) the system level (optimization, improvement, renewal) in the form of the projects that in a systemic manner via their activities and outcomes actually build the University as a system,
 - c) the actors (cooperation between different stakeholders) in the form of the different bodies that integrate the governance models and can be used to establish and evaluate strategic and operational objectives.
- One of the main contributions of this paper, is the identification of a number of layers of governance in the form of different dimensions (i.e. funding vs autonomy) with mutual dependencies that are shaping the governance models of European Universities.

These dimensions that frame a conceptual governance model for European Universities, are scattered across five domains of intervention: politics, profession, organization, knowledge, and the public. The first of these five domains covers aspects as relevant as the mission of these HEIs, the institutional dependencies and governance (internal and external management and decision-making) they entails, the management and decision-making procedures and bodies in the institution and of the legal entity promoting the University. The second one on human resources deals with recruitment and retention of talent (students, teachers, researchers) as a major factor in the success of European Universities. Funding and financial sustainability concerns the management and allocation of financial resources for the Universities to perform. Issues of budget allocation, auditing and revenue share among partners plays a critical role at this level. This dimension also entails defining and implementing funding models that increase the Universities autonomy. Quality assurance and operations concerns the establishment of rules and structures to help management to guide operations. Innovation and entrepreneurial potential point to the fact governance must increase the Universities ability to address the need to connect all elements of the knowledge square and promote an entrepreneurial university. Finally,

impact concerns the ability these Uni-versities depict to engage in regional development across all regions they operate in. Good governance can be understood as a series of conditions to generate a space that “strives to preserve the integrity of the academic value system while at the same time positioning universities vis-à-vis their larger environment to make them receptive and answerable to external messages, demands and expectations” (Fried, 2006, p.81). Good governance should not hinder transformation and the ability a HEI must have of intervening across different ecosystems (Chatterton and Goddard, 2000; Goddard, 2009). This is the type of governance we look for in European Universities. As this issues highlights, governance must improve the management of the future Universities, by ensuring strategies and decision-making are the result of a collective and participated effort that reflects the ambitions and interests of all, but above all, governance must be fit for the purpose of ensuring this challenging initiative is a success.

3. BACKGROUND: CONDITIONS AND CHALLENGES FOR FUTURE GOVERNANCE

FilmEU –The European University for Film and Media Arts, (Project: 101004047, EPP-EUR-UNIV-2020 –European Universities, EPLUS2020 Action Grant), brings to-gether four European Higher Education Institutions: Lusofona University from Lisbon (henceforth, LU), Portugal; Tallinn University - Baltic Film, Media, and Arts School (henceforth, TLU), Estonia; LUCA School of Arts from Brussels (henceforth, LUCA), Belgium; and Dún Laoghaire Institute of Art Design and Technology, from Dublin (henceforth, IADT), Ireland. Together, these institutions collaborate around the common objective of jointly promoting high-level education, innovation, and research activities in the multidisciplinary field of Film and Media Arts and, through this collaboration, consolidate the vital role of Europe as a world leader in the creative fields and promote the relevance of culture and aesthetical values for our societal wellbeing. Our long-term vision is that by 2027 FilmEU will be an exemplary collaborative transnational university able to deepen the cooperation between all members of the Alliance, complementing their existing structures. It will heighten our ability to act locally, regionally, and globally in the cultural and creative industries and across other societal areas they impact.

To pursue its objectives, FilmEU will propose an innovative governance and management model relevant to the needs and aims of a European University, but which can be customised for FilmEU's mission and needs, while adhering to the ESG. To identify such model, we started by analysing several existing models and approaches, starting with the internal governance models in each one of the HEI that integrate FilmEU. At the same time, we conducted an analysis of relevant models in place in other European Universities. For this we resorted to the analysis of secondary info, namely the EUA report on "Universities without walls", besides meetings with UNA-Europa and Aurora that were used to collect primary info on the models being developed by other Universities. A special case study was produced on the governance model of UNA Europa. The model implemented by UNA Europa has been identified by FilmEU as a valid model of governance for the Alliance. In parallel to this, we conducted several focus groups with external experts, namely stakeholders coming from associated partners and conducted desk research to be able to identify key examples of best practices. This work culminated in a special conference held in Belgium in May 2022. The conference "Future Governance Models of the European Universities" that took place in Brussels on 5th May 2022 was a key milestone in this process, where ex-ternal stakeholders and specialists from different alliances debated with the FilmEU team possible governance and management models for the future European Universities. This was a key moment in the development of our governance model. Additionally, the conference coupled with the work of work package 7 and led to the publication of all our research into the matter of governance in a special issue of The International Journal of Film and Media Arts published in December 2022.

ENLARGING FILMEU

Following the recommendation of the EU Commission, from September 2021 FilmEU began promoting the enlargement of the Alliance with the objective of bringing in new full partners for this second phase. It was an advantageous and helpful process that forced us to better articulate our identity and mission. In engaging with new partners, it clarified what it

is we want to achieve. We assessed the partners in line with a specific set of published criteria. We had conversations, conducted site visits and consultations with several HEIs and through that dialogue identified 4 new partners that are now part of the FilmEU family. We are certain that all 8 partners now going forward into the second phase share the same understating and ambition for FilmEU.

FilmEU has had to deal with changes in its Alliance in the first phase. SZFE in Hungary was a key member of the original bid. However, SZFE changed, and began an intense transformation driven by state legislation in the period after the submission of our original application. This continued into the early months of the project. Their role naturally changed and the teams in all the partner HEIs, managed this period well, including SZFE. However, it became clear that our Hungarian partners lacked overall capacity to continue with the Alliance.

On 24th September 2021, the Project Management Board (PMB) agreed to change SZFE's involvement in FilmEU, to that of an associate member, provided that the Commission would also approve this plan. Tallinn University - Baltic Film, Media, and Arts School (TLU) already an associated partner with FilmEU, then joined the consortium as full member on the 1st of January 2022, taking over many of the roles and responsibilities afforded to SZFE. The PMB were delighted to welcome Tallinn University (Baltic Film and Media School) to the fold given that they had been enthusiastic original members during the development of the proposal.

Though challenging, FilmEU is now stronger and more agile because of the changes that have occurred. We understand what it required to make an Alliance work and function in a positive way that ensures all partners are heard, contribute meaningfully to the project, and can add value based on their unique offering.

All 8 partners fulfil a broad set of criteria that overlap and complement each other. We have better addressed the need to ensure a geographic spread across the EU. Each of the HEIs display a degree of autonomy and flexibility in their decision-making process in line with national frameworks. Each has a strong pedigree in the screen arts and can evidence strong international partnerships and engagement over time. All the partners can boast several specialisms in relevant areas with expert facilities related to specific aspects of CCSI. The Alliance members each

can point to existing strong research profiles, some are building that profile thanks to FilmEU with most able to offer provision of programmes up to L10.

As we have expanded, past associations are to the fore with the current partners. Not everyone in the Alliance is known to everyone and it is this alchemy of the old and new, traditional film school and bigger multidisciplinary institutions that ensures that FilmEU is and will be more than the sum of its parts. The work conducted so far has allowed FilmEU to become a hub of educational, research and innovation activities focused on Film and Media Arts as a multidisciplinary field that brings together knowledge from the arts and the humanities putting it at the centre of the cultural and creative sectors. Our expansion from 4 to 8 partners ensures greater competitiveness via an increase in the Alliance critical mass.

We see the enlargement process as an advantage for future growth and development. We see it as fortuitous that we have started as 4 members and are now expanding to 8. We have a clearer identity and sense of what we want to achieve. Our discussions with the new partners we will onboard in the initial stages of FilmEU+ were based on real experiences and an open understanding of what is involved and required of us all. In assessing our future partners, we looked for HEI with the same vision as us for the future of film and arts education. We also considered other dimensions (i.e., only HEIs who have been awarded an Erasmus Charter were allowed to apply for full partnership status). We share a progressive and inclusive view of the world and we looked for partners that shared that view.

Each current and new member of FilmEU adds value and new advantages to the consortium. On top of the broadening of the geographical reach, to include three widening countries, we have a diverse cultural mix plus a far broader range of discipline areas. Each 'film school' or member of FilmEU is unique because of the context in which it sits. We now include an incredible range of cognate disciplines (including cooperation across and within member schools), facilities, relationship with national industries, regional engagement, languages, genres of interest, research profiles and more.

The Alliance represents a diversity of regional, cultural, linguistic, economic, and historical perspectives/challenges, besides being an

eclectic mixture of several types of Higher Education Institutions, fully representing the richness and diversity of the European Higher Education Area and its academic tradition. FilmEU new partners bring on board new regional knowledge, but also are in an advantageous position to learn from existing partners, thus allows the project to contribute to the development of the European Education Area and bring benefits to other higher education institutions in Europe and beyond, by driving inclusion and excellence.

Complementarity of the partnership also is realised by each of the HEI's combining traditions with innovative facilities and technology – providing students with state-of-the-art setting and equipment to conceive, develop, shoot, and finalise film and TV productions in a professional environment. Film and Media arts are in a state of constant flux, development and innovation, and the engagement of the HEIs in the Alliance with their own industries and stakeholders will serve as a complementary feature not only for education offer but also, its relevance.

THE CURRENT PARTNERS

Lusofona University is a leading provider of Film and media education in Portugal with campus in the country two main cities: Lisbon and Oporto. Lusofona is a comprehensive university with education and research activities across several scientific domains from health sciences to engineering, from the social sciences to business and management. Arts and Media represent a core aspect of the university activity, and Lusofona brings to the Alliance, not only its large expertise and offers in these domains, but also its distinctive focus on the Portuguese speaking countries, namely in Africa and South America, and its long track record of experience in large educational, research and innovation endeavours at an international level. The University has a very strong international profile that directly derives from its mission's focus in the development of the Portuguese speaking countries, but also the high international profile of its education, research, and innovation activities. The University key units in the domain of CCSI include the Film and Media Arts department and the research unit CICANT – centre for research in communication and media arts. These structures are very active across the quadruple helix in

the Iberian Peninsula region and in Europe and currently promote several projects targeting CCSI development in the region and the deepening of the relations between education, research, and innovation in CCSI in Europe. The University is a member of NEB – The New European Bauhaus, an active participant in several E+, Horizon and EIT initiatives and the coordinator of FilmEU.

LUCA School of Arts is a highly research-driven Art University, with its campuses in Brussels and Genk, and its collaboration with KU Leuven on its PhD programme in the arts, further demonstrating a leading status as a centre for excellence in the fields of artistic research. Brussels, the heart of Europe, has a strong connection to the European Institutions and the seat of eight community agencies: including the Education, Audio-visual and Culture Executive Agency, the Executive Agency for Competitiveness and Innovation, and the Research Executive Agency.

Tallinn University operates as the regional international centre for film and media studies. Baltic Film, Media, and Arts School (BFM) is a key player in the regional film and media ecosystem, operating not only as an educator but as a partner for audio-visual industries in Tallinn and beyond. TLU is a comprehensive university and has a large local network of stakeholders to mobilise for the benefit of FilmEU+ Alliance. Close cooperation exists with the Estonian Film Institute, Tallinn Black Nights Film Festival, Estonian Public Broadcaster ERR, Estonian Film Industry Cluster, IGDA Estonia, Estonian Virtual and Augmented Reality Association, etc.

FilmEU's cultural and geographical breadth expands into English-speaking parts of the film and media industry through Ireland's only Institute of Art, Design and Technology (IADT), home to Ireland's National Film School (NFS). IADT and its National Film School not only serve as an educator but also as a partner for the audio-visual sector in Ireland and beyond. As part of IADT's strategic engagement they work with a variety of stakeholders from primary education through to industry and drive excellence in inclusive and connected higher education. IADT and the NFS have an ongoing engagement with Screen Ireland, the guilds and representative bodies, festivals, and distributors, thus giving it a direct access to the industry intelligence for monitoring its activities.

THE FUTURE NEW PARTNERS

VSóMU offers an internationally attractive and stimulating environment in the centre of Europe, which is geographical within easy reach of the Czech Republic, Hungary, Poland, and Austria. There is no language barrier between Slavic language partners which leads to good cooperation with neighbors in the Czech Republic, Poland, and Ukraine. Slovakia is part of the V4 countries and therefore has support from Visegrad funding schemes; VSóMU will help the FilmEU+ Alliance become the CEE region's hub of cultural and creative industries. VSóMU is directed towards openness, integration and the creation of opportunities and possibilities for members of the academic community in projects and foreign activities with an elevated level of results. With its 1050 students is the largest artistic educational institution in the Slovak Republic.

Lithuanian Academy of Music and Theatre, and naturally its Films and TV Department, is a key institution itself in regional film and media and music industry ecosystem. Graduates of LMTA Film, as well as Sound and Music studies programmes develop their careers in Lithuania, as well as regionally and internationally in film, TV, and media production companies, co-operate and co-create with cultural, educational, social partners from their fields, as well as stakeholders of related areas of cultural and creative industries. Strategic external partners include central national institutions (e.g., Lithuanian National Radio and Television, Lithuanian Film Centre), all the main actors from within private and public sectors, and several international film festivals (e.g., Vilnius Film festival, Scanorama, VDFF, Vilnius International Short Film festival).

VIA joins IADT thematically as a strong HEI teaching animation, bringing the strength of an 18000-student university college plus the specialist knowledge of Animation and Transmedia. VIA works to develop programs and pedagogies that use practice-based learning to engage self-directed inquisition into a wide range of fields. Transmedia and Animation both work with emergent media for storytelling and focus on the technology the drives this area forward, and work closely with two festivals (THIS and Viborg Animation Festival) which can act as prime vectors for the dissemination of information about and from FilmEU.

NATFA's mission is to educate highly qualified specialists in the field

of screen and performing arts, adaptive to the dynamically developing cultural, creative, and technological conditions. Educational partnerships with the University of National and World Economics, the Academy for Music, Dance and Fine Arts, the National Sports Academy, the National School for Ancient Languages and Cultures, and the National Music School develop diverse creative and cultural projects related to increasing the quality of education and research.

4. FUTURE MANAGEMENT AND GOVERNANCE MODEL OF FILMEU

As we expand to an alliance of 8 partners and from a project basis to a programmatic pathway, we are revising our structures to better suit our plans and ambitions. They will align with the parallel move towards becoming a legal entity. These are sensible changes that are scalable and support the technical and functional requirements of a programme of this scale, complexity, and importance. They are designed to give us all confidence and ultimately to free us up to focus on ensuring FilmEU becomes the best University it can be to the benefit of students, staff, our wider community, and stakeholders. The following structures will develop and be codified as FilmEU+ evolves into a fully-fledged institution. A full SOP for the operational and management structures will be developed and implemented as part of the first year of FilmEU+.

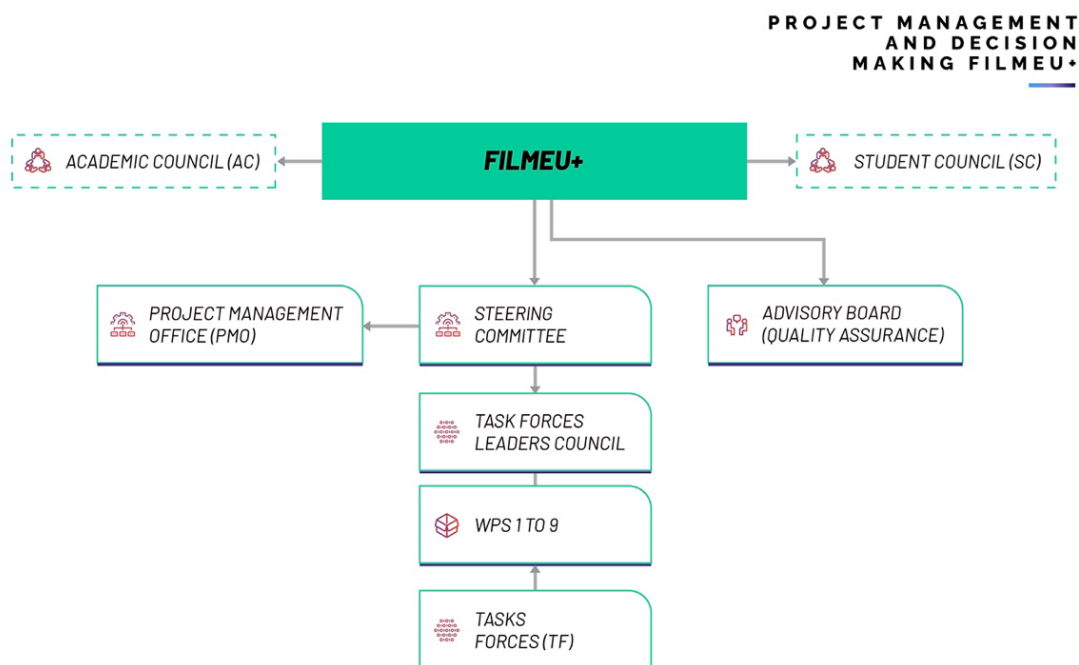


Figure 1. FilmEU's Project Management and decision-making tree.

STEERING COMMITTEE

As illustrated above the Steering Committee (SC), which replaces the project management board will be the primary management and strategic body during the funded period and ensures the decision-making, reporting and communication between partners. It's chaired by the Coordinator and it is comprised of two experts per Institution, a vote each. Representatives must come from a senior executive level and from an active and experienced academic field in the screen arts.

Each Institution can designate three representatives, of which two must attend to SC meetings. The project coordinator may have a third person present who is the chair of the PMO, with no voting powers. The Alliance coordinator has a casting vote.

A consortium agreement (CA) ensures the governance of the funded period, the organisation/allocation of resources, conflict resolution, and

other relations between the partners. Responsibilities of the SC include risk management by monitoring timelines, activities, indicators, budgets, progress reports, quality assurance, plus working with the Academic Council, the Advisory Board, and the project office to ensure efficient delivery of the proposal. The SC meets, at least, monthly. Minutes will be recorded, and decisions and action items logged alongside a critical communication plan for those decisions; funding being released once all reporting requirements have been met.

OPERATIONS AND FINANCE

The Project Management Office (PMO) is a unified structure integrating staff from each partner. Its role is to manage the project as a whole, support the steering committee by orchestrating and facilitating the project work, and liaise closely and regularly with every partner. The staff are involved in routine management, progress monitoring, partner liaison, and technology and content oversight. The Chair of PMO will participate in the monthly Steering Committee meetings.

Efficient communication and collaboration structures are essential to the success of the University. The centerpiece of overall project communication will be a protected online collaboration platform. This platform provides each partner independent access to important reference documents, code, working documents, meeting agendas, supporting materials, individual to-do lists and other miscellaneous project information.

Ensuring the centralization of knowledge and rapid retrieval time, the platform is the storage mechanism for all project-related information. This data must be understandable across the Alliance, consequently all communications and documents, without exception, will be in English. The PMO will maintain the new project management platform and ensure the timely internal dissemination of SC decisions and action items. This office and the SC will be formed as part of the expanded alliance with a standard operating procedure for the office being agreed in the first year of FilmEU+.

3.3. ACADEMIC COUNCIL

Academic Council (AC), composed of the rector/president of an Alliance member (or their substitute) plus one of the two SC members from each institution who is an academic in the field of the screen arts. Each of the two institution representatives will have only one vote. There will also be two student representatives appointed by the student council (one undergraduate and postgraduate) and four staff representatives, elected from the task forces for two years and rotating through all 8 full partner institutions. The chair of the AC will be agreed by the council from within its partner senior academic members. The term will be for years and two more if agreed. The AC will also agree on a representative who will be a permanent secretary who is drawn from the PMO. This is a non-voting member of AC.

This council is the highest decision-making and oversight structure, the one who will ultimately approve all decisions taken by the task forces (TF) and steering committee (SC). It will have financial oversight approving yearly accounts and all significant academic decisions. These ultimate decisions will take the form of approval of the yearly WP reports of all FilmEU+ activities. The AC will meet twice a year. The governing policy, protocols and legal frameworks of the AC and its areas of competence will be codified as part of FilmEU's evolving governance structures.

ADVISORY BOARD

The Advisory Board (AB) is composed of six representatives from the associated partners. This board meets at least once a year for progress presentations and quality control feedback. Associated partners also engage with individual WP task forces as indicated.

STUDENT COUNCIL

A Student Council will sit twice a year to discuss student perspectives on the Alliance and its activities. Each Alliance member will have three

student representatives, one undergraduate, one graduate and one postgraduate. Students will have the capacity to propose resolutions that will be considered by the steering committee subject to FilmEU regulations. Other competencies will be included as the governance model evolves. The council will elect, from its members, 2 students to sit on the Academic Council.

TASK FORCES

Task Forces (TF), one per project work package (WP), are responsible for all technical and scientific decisions made within their WP. Task Forces control WP tasks by consensus of the partners and under the leadership of the WP leaders. They establish mechanisms for the WPs that ensure the quality of deliverables and other outcomes that are needed for other WPs and present all deliverables to the SC. Each Task Force includes one delegate from each full partner participating in the WP, plus one extra representative from each co-leader who will lead the Task Force. Each Task Force Leader is responsible for summarising the progress of WP during the yearly FilmEU Summit. TF meet as frequently as needed - at least once a month - to accomplish the work plan.

Task Forces Leaders Council (TFLC) will ensure transversal communication across all Task Forces, making sure that the work plan is implemented with a general vision of all tasks and activities. This Council will meet bimonthly.

COMMUNICATIONS AND PROCESSES

FimEU+ will be built upon the existing Microsoft Teams platform prepared for the first phase of FilmEU. Each location will assign a communication officer from the PMO who is responsible for guaranteeing the distribution of relevant project information to each team member and across the Alliance. Awareness of cultural diversity, different decision-making styles, and ways to accomplish tasks must be fostered as part of the inherent institutional culture of the University. In addition, a dedicated online intranet will be made available to all partners throughout the project for

internal communication and information dissemination, with a dedicated online forum available for any student or teacher inside the Alliance to access, facilitating ease of communication.

ARBITRATION AND DISPUTE RESOLUTION

Conscious that we need to ensure that all partners and stakeholders are confident that the necessary checks and balances are there, the Alliance agreement will include all necessary clauses to ensure the timely and efficient delivery of the project. Standard operating procedures will also direct our activities including decision making, mediation, arbitration, and dispute resolution processes. The release of funding will be tied to the satisfactory completion of the relevant milestones, tasks, and deliverables.

THE FILMEU ASSOCIATION

As the project will now move to a more permanent integrated programmatic alliance, so too will our legal entity require a parallel evolutionary process. FilmEU will move, in line with European Commission guidance, towards becoming a fully-fledged legal entity. This is our clear ambition. The nature and composition of that entity will evolve and emerge in the coming years with it coming into being as currently envisaged, in 2027.

The first step in that direction is the FilmEU Association, the structures of which in place are legally defined by the deed of formation of a not-for-profit organisation under the Belgian law. In view of future consolidation FilmEU association is a full partner in FilmEU+. The association was established by 3 core partners (Lusofona, IADT and Luca) in 2022 and will expand to include all 8 partners over the course of the next phase of development.

The Academic Council of the FilmEU Programme will also be the General Assembly of the FilmEU Association. The General Assembly is composed of all effective members, as represented by their rectors, presidents, or directors. A rector, president or director can designate among the

members of its institution a senior representative who can represent or accompany him or her at General Assembly meetings. The accompanying representative does not have a voting right as each institution has only one vote.

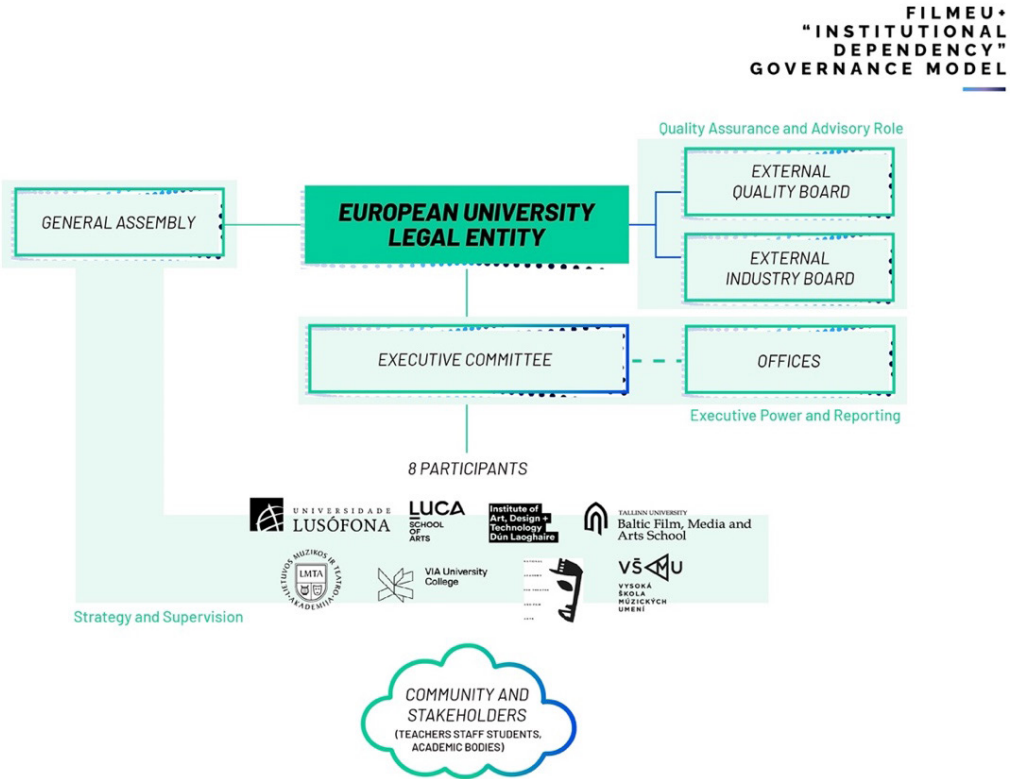


Figure 2. FilmEU future governance model tree.

The Steering Committee of FilmEU will be the Board of Directors of the FilmEU Association, that is the executive body of the Association. Per effective member two directors shall be appointed by the General Assembly who were proposed as candidates by that effective member. In case a candidate proposed by an effective member is not appointed by the General Assembly, the effective member concerned shall have the right to appoint a new candidate until a candidate has been appointed by the General Assembly. A candidate proposed by an effective member should be an employee of that effective member. Figure 2 depicts these future governance arrangements.

The Board of Directors shall appoint a President of the Association. The term of office of the President, who rotates among the members of the Board of Directors, is one year. Each director shall be appointed by the General Assembly for a term of office of no more than three years. A director whose term of office has come to an end can be re-appointed once (for a maximum of two consecutive terms). However, a former director can be re-elected if at least one year has passed since the end of his/her second mandate. Directors shall be elected in their personal capacity and not as representatives of their institutions. The Board of Directors shall have the most extensive powers to manage the Association and shall have the power to carry out all actions necessary or useful for the realisation of the objectives of the Association. The Board of Directors prepares meetings, proposes decisions, and prepares the agenda of the General Assembly. It is also responsible for the implementation of decisions taken by the General Assembly. All residual powers are granted to the Board of Directors. The Board of Directors shall operate as a collegiate body. The directors shall be entitled to distribute powers and assign responsibilities among themselves. Such distribution of powers shall not be enforceable vis-à-vis third parties even if it is published.

The Advisory Body of the FilmEU Association will be the same as the Advisory Board of the FilmEU Programme. It will be of at least six persons designated by the General Assembly. The Advisory Board advises FilmEU on the strategic orientations of the Association. The Advisory Board shall meet once a year. At the invitation of the General Assembly/Academic Council, it may have additional meetings.

5. CONCLUSIONS

FilmEU is now entering its next stage. We now want to move towards the deepening, expansion and intensification of the existing cooperation. The proposed management and governance models will advance ongoing cooperation and transformations involving all higher education institutions (HEIs) participating in the Alliance, towards the consolidation of a fully-fledged 'European University of Film and Media Arts'. This work builds on the Alliance previous efforts and results, and will continue to test diverse innovative and structural models for implementing and

achieving systemic, structural and sustainable cooperation between participant HEIs. FilmEU will now become an association of eight leading HEIs from across the member states and all parts of Europe. The Alliance is led by ULusofona - Lusófona University from Portugal, and includes original consortium members Luca School of Arts in Belgium, IADT - Dún Laoghaire Institute of Art Design and Technology in Ireland and TLU - Tallinn University, in Estonia, that are now joined by new members VŠMU - Academy of Performing Arts, Slovakia, LMTA - The Lithuanian Academy of Music and Theatre, VIA University College, Denmark, and NATFA - The National Academy for Theatre and Film Arts "Krustyo Sarafov", from Bulgaria. FilmEU fully represents Europe's geographical, cultural and linguistic differences, but also the diversity and richness of its European Higher Education Area.

What began as four partners during the design phase will now enlarge into an Alliance of eight partners in order to promote a much stronger, richer and more diverse partnership of eight like-minded institutions. We start from a clear disciplinary focus - namely the film and media arts, and now move to embrace the varied domains that the cultural and creative industries encompass. This embraces everything from film and the performing arts to disciplines that are at the vanguard of technological, scientific and creative knowledge such as XR and AR.

With this new stage we want to consolidate our manifold but complementary programmes in filmic arts and other diverse but related fields across the cultural and creative industries, in order to further advance the positioning of Europe as a cutting-edge global provider of education, research and innovation in these domains. In the future we want to fully attain all features of the new framework for cooperation set out in the European Strategy for Universities. This means we will make our European University concrete via its European degrees, joint structures and resources, and research initiatives that are supported and impelled by a legal statute that mutualises our strengths and empowers our institutions and the next generation of talents within the cultural and creative sectors in Europe. The Governance and management models here described are a key component of that. The reflections and background information contained in this handbook highlights some of the key aspects of our journey so far but also how we are preparing our future!



film_eu

toolkit

DIGITISATION
OF MOBILITY



gov ern ance



UNIVERSIDADE
LUSÓFONA

LUCA
SCHOOL
OF
ARTS



TALLINN UNIVERSITY
Baltic Film, Media and
Arts School

DEVELOPMENT

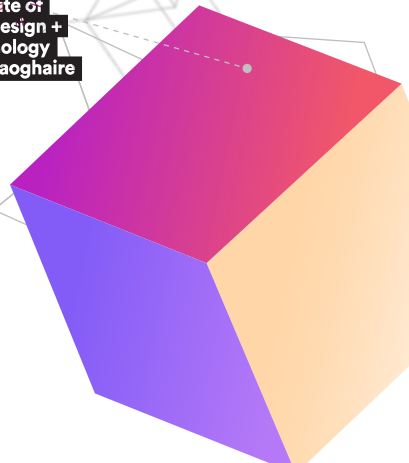
Institute of
Art, Design +
Technology
Dún Laoghaire



European
Commission

Horizon 2020
European Union Funding
for Research & Innovation

Co-funded by the
Erasmus+ Programme
of the European Union



HOW THE TOOLKIT IS STRUCTURED

FILMEU TOOLKIT

The FilmEU Toolkit is conceived as an internal and external dissemination and knowledge transfer tool produced towards the end of the first E+ funding period (2020-2023).

The toolkit aggregates all the FilmEU outcomes into a single playful tool that explains the constituent elements of a European University and how to operate them .

The toolkit can be played and explored at <http://toolkit.filmeu.eu> .

AREAS OF INTERVENTION

The starting point is the “Areas of intervention” defined under FilmEU and the work that was conducted across all work packages in the last three years.

Each area of intervention has several components (the integrative parts that ensure impact) and each component has several building blocks (the actional elements).



RUBIC'S CUBE CONCEPT

The toolkit is based on the concept of the rubic's cube.

The **six faces** - each corresponding with one area of intervention- of the cube are organized in the following manner:

- Each **face** of the cube is one foundational element of our University's mission - the six areas of intervention;
- Each **component** in each face of the cube is a transformational module one uses in view of reaching a desired state - clustered in nine components for every area of intervention;
- Each component is made up of one or more **building blocks** that are the actions to undertake to realize the component.

BUILDING BLOCK DESCRIPTION

Each building block is described in the same structured way and encompasses a roadmap to go from the input to the output.



BUDGET

TOOLKIT COMPONENT

ALLIANCE BUDGETING

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

The alliance defines budgeting plans for certain periods (short, medium, long)

DRIVER

Commission launches new calls that comply with the strategy of the alliance

INPUT

Decision about the period of time
List of the project calls that are available during this period of time

ROADMAP

01

Positive decision of pmb on the project calls we are participating in

02

Decision on co-financing from the different partners (membership fees or regional financing)

03

Prognose (estimation?) Of income over the period of time

04

Prognose (estimation?) Of expenses

05

Calculating the balance

OUTPUT

Budgeting document over the defined period of time

BEST PRACTICES

2023 Budgetting document of FilmEU association vzw

ENLARGEMENT

TOOLKIT COMPONENT

ALLIANCE ENLARGEMENT

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

- Commission requests for min partners
- Need to grow as alliance
- Critical mass internally for new partner
- Regional coverage of partnerships
- Missing study areas (disciplines) in the existing alliance

INPUT

- Definition of procedure of pmb

ROADMAP

01

Rules for selection

02

Open call for
new partners

03

Submission of
application

04

Site visit

05

Formal letter

06

Formal signature

OUTPUT

Names of new partners

BEST PRACTICES

Call for enlargement for new partners in 2021

TOOLKIT COMPONENT

ASSOCIATION ENLARGEMENT

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

Bringing new members in the association

DRIVER

Aiming every partner of the alliance becomes an effective member of the association

INPUT

New official partner of the alliance in association

ROADMAP

01

New partner requests to join association to the board of directors (request consists of a motivation for acceptance)

02

Board of directors puts this request on the agenda of the general assembly

03

General assembly accepts the new effective member during the next meeting

04

New partner pays the membership fee

05

New partner suggests two members for the board of directors as agreed upon in the general assembly

OUTPUT

Names of new effective members

TOOLKIT COMPONENT

NEW PARTNER ONBOARDING

AREA OF INTERVENTION SERVICES

DESCRIPTION

A system for auditing and aligning new partner digital infrastructure with FilmEU systems

DRIVER

Linking new FilmEU partner institutions to existing digital infrastructure

INPUT

When new partners are invited to join FilmEU
Alignment with FilmEU is necessary

ROADMAP

01

FilmEU expert team
is established

02

Audit of existing
services

03

Identity provider
information is
needed (idp)

04

Ict teams look at
alignment FilmEU
and new partner
digital services

05

Questions to
be asked

06

New partner
management
decisions

OUTPUT

FilmEU onboarding template documentation
New partner onboarding process is well-established
Need to flag early with new partners that some hard decisions may be
necessary

BEST PRACTICES

New partner onboarding process is well-established

HUMAN RESOURCES

TOOLKIT COMPONENT

DELINEATE AND IMPLEMENT A SUSTAINABLE TENURE TRACK

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

Explore and fact-find what can be the most sustainable tenure model for the alliance

DRIVER

To establish a fair and appealing academic career system. To attract the best talent at international level

VALUE

To keep at all times the best and most motivated professional academic staff

INPUT

Write a report mapping tenure across institutions. Draft alliance’s tenure policies. Visualise and examine methodically and in detail the tenure pilot

ROADMAP

01

To select a dedicated group of specialists

02

To map common ground and differences in the field

03

To invite and learn from specialists

04

To agree time frame for work

05

To where relevant draft and execute questionnaires in the topic and analyse relevant data

06

To research and review state of the art in the field

07

To structure written work

08

To divide writing tasks

09

To allow enough time for comments, revisions and proof reading

10

To format work

11

To publish

12

To where relevant draft recruitment applications and supervise process

OUTPUT

Report best practices practices - tenure models in the european higher education, FilmEU tenure model handbook, report pilot tenure model

BEST PRACTICES

To provide a transparent and attractive tenure track

INTER- NATIONALISATION PROCEDURES

TOOLKIT COMPONENT

**INTERNATIONALISATION
PROCEDURES HARMONIZATION**

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

To set common policies and administrative procedures for the alliance

DRIVER

Strategic internationalisation plan

VALUE

Joint approach to internationalisation

INPUT

Strategic internationalisation plan

Buy in from the leadership and stakeholders across participating HEIs on the benefits of the European Uni. For the international competitiveness of each HEI.

Joint governance structures in place

Joint degrees

Joint research and innovation projects

Joint structures (i.e. FilmEU hub)

ROADMAP

01

Define objectives and ambition of joint internationalisation strategy

02

Implement joint governance structures

03

Design joint international opportunities (i.e. joint programmes; joint R&D projects; joint structures)

04

Define harmonization procedures

05

Agree on an agenda

06

Define map of activities and long-term objectives

07

Jointly apply
for funding

08

Implement joint
international
activities

OUTPUT

Common programmes
Joint international policy
Joint international international representativeness
Joint international r&d projects
Joint structures
Common procedures for international agreements
Common sense of community

BEST PRACTICES

Participation as one single entity in several initiatives (i.E. Etiketa; ccsi kic)
Number and sucess rate of all applications for joint programmes and r&d projects in the first FilmEU period

JOINT AGREEMENT

TOOLKIT COMPONENT

ALLIANCE IOR CAPACITATION

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

Setup of common procedures and strutures for internationalization. This struture should take the form of a common io

DRIVER

Setup of a common legal entity with resources attached - legal entity.
Designation of a key person by institution and general coordination

VALUE

Common internationalization managmente policies and actions
Integration of mobility procedures and new oportunities for internationaliztion

INPUT

Institutional staff from each partner

Agreement on common procedures for mobility

Common tools for internationalization and mobility management

ROADMAP

01

Desing of joint office

02

Alloaction of staff

03

Implementation
of tools

04

Nomination of
coordinator

05

Signing agreements
between parties

06

Definition of mobility
oportunities

07

Strategic
internationalization
plan

OUTPUT

Office in place

BEST PRACTICES

How to setup a joint io with a common legal entity
Desinging set of FilmEU eu pilot was an already an example of a best practice

JOINT PROCUREMENT

TOOLKIT COMPONENT

JOINT PROCUREMENT

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

Definition of procedures for joint procurement either services or equipment

DRIVER

Profit for the alliance critical mass to ensure better conditions with providers but also to stimulate the joint use of solutions (i.E. Mobility management or media assets management)

VALUE

Reduced costs
Promotion of joint use of solutions and equipments. Promotion digital transition

INPUT

Technical staff from each partner defines need and involved partners
Agreement on common procedures for procurement based on example of best practices (iadt)
Joint solutions or equipment needs identified

ROADMAP

01

Need identification

02

Budget allocation

03

Definition rules and guidelines for tenure

04

Tenure published

05

Evaluation and selection of proposals

06

Selection best proposal

07

Acquisition

08

Implementation

OUTPUT

Solution or equipment in place and being used across alliance

BEST PRACTICES

Procedure acquisition sop mobility online

Acquisiton and implementation media management solution

MANAGEMENT

TOOLKIT COMPONENT

ALLIANCE GOVERNANCE AND
MANAGEMENT MODEL

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

The alliance changes its governance and/or management structure

DRIVER

Outer: commission/member states changes the european higher education
legal landscape
Transactional:
Organizational:

INPUT

Management structure of the partner hei's

ROADMAP

01

Representative
model

02

Executive model

03

Project management
board versus board
of directors

OUTPUT

New structures of governance and/or models of management

QUALITY FRAMEWORK

TOOLKIT COMPONENT

JOINT QUALITY FRAMEWORK

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

Harmonising different QA contexts into joint guidelines for a FilmEU quality framework

DRIVER

Outer: request for quality framework for EUI (legal necessity)
Transactional: need of a valid and recognisable quality plan
Organisational: need of a common, joint quality plan to facilitate joint degrees

INPUT

Individual QA local HEI
Input EQ arts or other agencies
Best practices outside alliance

ROADMAP

01

Forming a dedicated expert team

02

Mapping / analysing insights from all HEI

03

Critical review experts (EQ arts) report

04

Identifying the components, outliers, commonalities

05

Discussing the macro areas for a joint quality plan

06

Discussing the transversal elements for a joint quality plan

07

Implementing the macro areas and transversal elements into joint quality plan

OUTPUT

Common QA handbook

BEST PRACTICES

Consultation external agencies
Mapping exercise global hei

STRATEGY

TOOLKIT

COMPONENT ALLIANCE
STRATEGY

AREA OF INTERVENTION GOVERNANCE

DESCRIPTION

The alliance defines a strategic plan for a certain period

DRIVER

Outer: commission launches new strategy documents for the european universities initiative
Transactional:
Organizational:

INPUT

Strategic plan of partner hei

ROADMAP

01

Identity joint
strategic plan

02

Write strategic plan

03

5-Year budget
prognoses

OUTPUT

Strategic plan document

film m eu

EUROPEAN
UNIVERSITY



Co-funded by the
Erasmus+ Programme
of the European Union