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HARMONISED CURRICULUM

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filmeu

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Introduction

This report presents the initial results of FilmEU Work Package 3's taskforce on Harmonisation.

FILMEU –The European University for Film and Media Arts, (Project: 101004047, EPP-EUR-UNIV-2020-European Universities, EPLUS2020 Action Grant), brings together four European Higher Education Institutions: Lusófona University of Humanities and Technology from Lisbon, Portugal (**ULHT**); University of Theatre and Film Arts, from Budapest, Hungary (**SZFE)**; LUCA School of Arts from Brussels, Belgium **(LUCA)**; and Dún Laoghaire Institute of Art Design and Technology, from Dublin, Ireland **(IADT)**. 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.

Implementing a European University is an extremely complex process that involves the full commitment of all parties and a leveraging of advantages across all involved HEI. The harmonisation of existing curricula is the main activity in this WP as it is a structural component for other WPs, namely 4 and 8, and for the overall fulfilment of the objectives of the Alliance. The implementation of FilmEU is dependent on the harmonisation of existing curricula to allow for the implementation of the foreseen structures and services and the integrated international education and research efforts FilmEU advances.

This has implications for the graduate and programme level outcomes, the programme organisation and sequencing, and the curriculum approach taken. Crucially, the curriculum design model must balance the tension between providing enough learner flexibility and mobility to enable students to customise their choice of where and what to study so that they can achieve the learning outcomes most meaningful to them while allowing the programme to maintain internal integrity and coherency through logical structures and appropriate and innovative pedagogies.

To address this challenge, FilmEU will use two approaches in this WP: first, several core creative competences along which the different courses offered by the Alliance will be defined and second, "focus areas" for each HEI will be agreed upon such that supervision and mentoring in specific areas will be conducted by specific HEI.

These two initiatives will guarantee that joint teams are established across the Alliance for the delivery of most programmes and that content and learning objectives are articulated from scratch. The allocation of projects to labs will ensure even more embeddedness of

mobility into the curricula and a high degree of locational flexibility. Like in all other WPs, the SIXis methodology will be used to guide the work.

This report discusses harmonisation in general and more specifically outlines the initial principles agreed to enable these approaches. It includes a map of all curricula across the major programmes in the field at each HEI.

Section 1

Harmonisation Context and Background

The transformation of higher education is part of a systematic change that concerns society, on regional, national, and supranational levels. The European Union has placed huge impetus on the transformation of higher education within and across member states. The knowledge economy is largely important for the economic growth of any region, and investment in developing current educational systems and frameworks may be seen as a tool for successfully achieving 'regional economic integration' (Knight, 2013, p. 113) across EU member states. Recent decades have seen supranational bodies place an increasing emphasis on regional level collaboration and integration within higher education. This process of 'regionalization' may be defined as the 'process of building closer collaboration and alignment among higher education actors and systems within a defined area or framework called a region' (Knight, 2013, p. 113-114). The regionalization of higher education within the European Union requires the harmonisation of higher education systems and frameworks.

The term 'harmonisation' was first coined in the European Higher Education Area (EHEA) as a key tenet of the Sorbonne Declaration of June 1999, which was developed as part of a process of reformation of the European higher education system (Eriksen and Neyer, 2003). The term 'harmonisation' has been used in different contexts sometimes to describe the same phenomena like 'integration, cooperation, partnership or collaboration, community, coherence, alignment' (Woldegiorgis, 2013, p.14). However, despite this convergence of meaning, for clarification purposes within this paper the term 'harmonisation' refers to the coordination of educational programmes with agreements to minimum academic standards within a certain region or area. The harmonisation of higher education is ensured by equivalent and comparable educational qualification frameworks between and within countries (Woldegiorgis, 2013, p.15). Higher education harmonisation in Europe aims to develop 'transparent [and] governable' (Lawn, 2011, p. 263) educational frameworks, which facilitate, and pro-actively foster, student and academic mobility between member states. Woldegiorgis remarks that the 'general purpose' of harmonisation is to 'facilitate comparability, compatibility and the employability of qualifications across regions' (Woldegiorgis, 2013, p.15). This process of higher education harmonisation may include the synchronisation of credit transfer systems, quality assurance mechanisms, mutual recognition of diplomas, development of international consortiums, the establishment of cross-border joint educational programs, and the standardisation of language of instruction.

Political Context

The shift towards regionalisation of higher education in Europe was an imperative of the Bologna Process of 1999. The Bologna Process aimed to establish collaboration between member states, including quality assurance processes, promotion of academic mobility, and recognisable degrees which were 'easily readable and comparable' between member states (Hoogenboom, 2017, p. 25). These steps toward higher education harmonisation had far-reaching effects, impacting the education systems of other supranational organisations, regions, and nations.

Harmonisation Principles

The basic principles of harmonisation of educational paradigms can be specified as follows (Zvereva *et al.,* 2020, p. 64):

- The principle of pedagogical pluralism – the recognition of equal partnership coexistence of all educational paradigms and pedagogical practices.
- The principle implying the awareness of strengths/weaknesses of each of the educational approaches.
- The principle that assumes that the combination of approaches will vary at each stage of the learners' development, it should also be carefully thought out, justified, and technologically provided.
- The principle of the field of overlap, which allows, on the one hand, to see the areas of application common to different paradigms, and on the other, to determine the importance of each of them in solving a specific pedagogical problem.

The harmonisation in Higher education can be realised in the following directions (Zvereva et al., 2020, p.64):

- The accumulation of new knowledge
- The development of the abilities to adapt new information to the national environment
- Well-qualified training of specialists of all levels and various professions

Harmonisation in effect

There are many examples of harmonisation processes in effect within and between EU member states. In pursuit of Bologna's aims, various frameworks for guaranteeing transparency, international recognition of degrees, and standardised qualification systems have been established. Perhaps the most notable are the European Qualifications Framework (EQF) and the European Credit Transfer and Accumulation System (ECTS).

European Qualifications Framework (EQF)

The EQF is a common reference framework established in 2008 by the European Union to simplify the process of comparing national qualifications systems between EU member states (Castejon *et al.* 2011, p. 69). The aim of the EQF is to make qualifications more comparable, recognisable, and transferable between participating countries. The EQF may be referred to as a 'meta-framework', and as a recommendation of the European Council, it has no statutory or regulatory purposes for EU members. The EQF recommends the implementation of a National Qualifications System for each participating country, thus acting as a translation device between states for describing and recognising qualifications in a commonly agreed upon set of terms and definitions.

ECTS

The European Credit Transfer and Accumulation System is another development in the harmonisation of higher education in Europe. The ECTS is a system of managing credits for learners within the EU. The ECTS allows credits taken at one higher education institution to be counted towards a qualification studied for at another institution within the EU. The introduction of the ECTS facilitates academic mobility for students within Europe and encourages the development of joint programs. The ECTS User's Guide (European Commission, 2015, p.10) defines ECTS credits in terms of 'the volume of learning based on the defined learning outcomes and their associated workload'.

European Student Card (in development)

Fully compliant with EU personal data protection legislation, the card will guarantee a secure exchange of student information and allow for seamless transition between higher education institutions. Moreover, the card will give students the chance to access online courses and services provided at other higher education institutions.

Language considerations

Another area of consideration for harmonisation of higher education in Europe is language. In the first instance, the issue lies with language of instruction of academic degrees. Language barriers are issues of huge importance within internationalisation of higher education (Zvereva *et al.,* 2020, p. 62). Harmonisation processes should aim to mitigate the harm caused by language barriers by establishing a commonly agreed-upon language of instruction (notably English) for facilitating cross-border academic mobility for staff and students in Joint Programmes, but allow for the celebration of national languages on local programmes. This encourages the uptake of study abroad programs such as the ERASMUS MUNDUS program, and other joint degrees.

Measuring Harmonisation

In order to effectively streamline higher education within a vast region, it is necessary to collate information on current harmonisation efforts and educational policies across member states. Measuring harmonisation within any region requires a statistical framework for the measurement and comparison of harmonisation practices. One way of measuring harmonisation is the International Standard Classification of Education (ISCED). The main goal of the ISCED is to 'provide an integrated and consistent statistical framework for the collection and reporting of internationally comparable education statistics' (OECD, 1999, p. 7).

- Duration
- Entry requirements
- Position within National Framework of Qualifications
- Type of content – theoretically/professionally driven
- Orientation of educational program
- Level of educational attainment

Though the ISCED is a very detailed method of data collection, it still contains problems. These include insufficient differentiation between levels and lack of distinction between vocational and academic programs in secondary and tertiary education (Schroder & Ganzeboom, 2014, p. 120).

Measuring harmonisation of education within cross-border regions may also be done by 'Harmonisation by Common Denominator'. Harmonisation by Common Denominator is the most frequently used method of measuring educational level in cross-national surveys. It does so by looking for equivalent elements in the opposing educational paradigms for comparison.

Section 2

FilmEU a Snapshot of the Partners

Programmes

In the area of Film and Media Arts, the four institutions in the Alliance together offer 18 different bachelor's (BA) programmes, 16 master's (MA) programmes, and 2 doctorate (PhD) programmes [Figure I.]. All current BA programmes are EQF Level 6, first-cycle degrees. The duration of LUCA, SZFE, and ULHT bachelor's degrees is three years at 180 ECTS. At IADT, honours bachelor degrees are 4 years and 240 ECTS. All MA programmes are second-cycle, EQF Level 7, and 90-120 ECTS and last 1-2 years (3-4 semesters).

In reviewing the programmes of all partner schools, quite a bit of variety in how programmes are named and classified and how various media fields and disciplines are divided or subdivided is evident. Some schools separate film from television; others offer these fields as paths of study within a general film degree. Some schools allow some discipline specialisations such as Cinematography or Sound at the bachelor's level (SZFE, ULHT) though this is currently the exception rather than the rule.

Although 'film' and 'television' may in the past have been considered clearly-defined areas of study, the shifting nature and intersection of these and other media is not always reflected in programme offerings, at least not by name. If in the past decades 'animation' and 'games' have emerged as distinct disciplines, what constitutes 'media art' is still in need of examination.

The programmes on offer suggest that schools are seeking to keep pace with emerging media practices but are still grappling with the division of artistic practice into audio-visual media, fine arts, visual arts and performing arts; not to mention the impulse to mark technologically-driven practices (e.g., digital, new, interactive) as separate areas of artistic study.

Programme	Offered By
BA - Acting	SZFE
BA - Animation	IADT, LUCA (Brussels), LUCA (Genk), ULHT
BA - Cinematography	SZFE
BA - Creative Music Production	IADT
BA - Design for Film / Production Design	IADT
BA - Film	IADT
BA - Film & TV	IADT (ending 2023), LUCA (Brussels), LUCA (Genk), ULHT
BA - Film Directing	LUCA (Brussels), SZFE
BA - Film Editing	SZFE
BA - Film Producing	SZFE
BA - Fine Art / Mixed Media	LUCA (Ghent)
BA - Game Design	LUCA (Genk), ULHT
BA - Graphic Design / Information Design	IADT, LUCA (Brussels)
BA - Interaction / UX Design	IADT
BA - Screenwriting	SZFE
BA - Sound / Film Sound	SZFE, ULHT
BA - Television	IADT, SZFE
BA - Visual Design / Digital Design / New Media	IADT, LUCA (Ghent)
MA - 3D Animation / Animation	IADT, ULHT
MA - Broadcast Production / Television	IADT
MA - Cinematography	SZFE
MA - Creative Production / Producing	IADT
MA - Documentary Directing/Filmmaking	SZFE, ULHT
MA - EMJMD – Animation (RE:Anima)	LUCA (Genk), ULHT, AALTO*
MA - EMJMD – Filmmaking (KinoEyes)	IADT, ULHT, BFM*, ENU*
MA - EMJMD – Documentary Filmmaking (DocNomads)	LUCA, SZFE, ULHT
MA - EMJMD – Cinematography (ViewFinder)	IADT, SZFE, BFM*
MA - Film Directing	SZFE
MA - Film Heritage	ULHT
MA - Film Studies	ULHT
MA - Game Design	LUCA, ULHT
MA - Screenwriting	IADT
MA - Sound Production & Technology	ULHT, SZFE^, IADT^
MA - Visual Design	SZFE
PhD - Art	SZFE, LUCA
PhD - Media Art & Communication	ULHT
* HEI not yet in FilmEU Alliance or FilmEU Cooperating Partner	
^ programmes currently in the process of local accreditation, ^^accredited by not implemented	
harmonisation priorities	
already harmonised	

[Figure I.]

Core creative competences

The partner HEI's within FilmEU have a long-established record of providing film and media arts education at the highest level. These programmes have been developed over many years and have been refined to meet the expectations of contemporary practitioners. Currently, the core creative competencies, for the Film, Animation and Sound undergraduate programmes, have been identified as follows:

Film

- Direction
- Production
- Script writing
- Cinematography
- Editing
- Sound recording and mixing
- Post-Production
- Film Histories and Cultures
- Documentary Production
- Music and Sound for film
- Critical thinking
- Research and innovation
- Project and time management

Animation

- Animation principles and techniques
- Drawing
- Script writing
- Storyboarding
- Design for animation
- Digital animation production
- Digital animation post-production
- Sound for animation
- Animation theory, cultures and histories
- Critical thinking
- Research and innovation
- Project and time management

Sound

- Acoustics
- Musicology and contextual studies
- Sound design and production
- Live recording
- Sound skills & technologies
- Sonic arts
- Interactive performance technologies
- Critical thinking
- Research and innovation
- Project and time management

Programme Learning Outcomes

Learning outcomes play a key role in harmonising current and future curricula for several reasons. First, the EQF and NQF's are based on learning outcomes and so using them as a basis for harmonisation makes sense because a standard is already in place. Second, since learning outcomes define what a learner is expected to know, understand and do on completion of a learning process, they are a good metric to measure equivalences in curricula. Furthermore, learning outcomes are applied to all sizes of learning units (exercise, assignment, class, module, course, programme, etc.) and as such provide a way to identify and define synergies and possibilities for cooperation across institutions at all levels of learning or based on common areas of study or competence. However, there are also some challenges in this approach.

Learning outcome descriptors

One of the challenges inherent in harmonising along learning outcomes arises from the different ways that institutions reference, document, and interpret the European Quality Framework (EQF) in their own NQF's. The EQF identifies three **descriptors** for learning outcomes: Knowledge, Skills, and Competence.

"Knowledge" means the assimilation of information through learning such as the facts, principles, theories and practices related to a field of work or study. In the context of the EQF, knowledge is described as theoretical and/or factual. In film and media arts, knowledge typically falls into two main subcategories: knowledge of facts & theories (knowledge of film, art, and cultural history and theories) and knowledge of practices and processes (knowledge necessary to make or do something).

“Skills” means the ability to apply knowledge and use know-how to complete tasks and solve problems. In the context of the EQF, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) or practical (involving manual dexterity and the use of methods, materials, tools and instruments). In film and media arts, cognitive skills are related to the ability to think creatively and critically, whereas practical skills more often deal with hands-on abilities to create tangible, cultural products.

“Competence” means the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development. In the context of the EQF, competence is described in terms of contextualisation, responsibility and autonomy. In film and media arts, competence also refer to soft skills such as communication, empathy, collaboration/teamwork, and leadership.

The referencing of learning outcomes to the EQF by institutions is influenced by the national guidelines, the institutions themselves, and even the programme area. Some countries modify the descriptors titles. For example, Hungary and Portugal utilise the term “Attitudes” rather than “Competence”. Arts programmes often take a different view of learning outcomes than the sciences, preferring to elide the distinction between descriptors. However, a comparison of NQF descriptors used by the partners show that EQF descriptors exist in some form or another, as expected. [Figure II.]

The actual learning outcomes for film, animation, and sound programmes across the consortium show varying degrees of language and descriptor specificity, and thus it is not always easy to match a learning outcome from one institution to a learning outcome from another. This issue will need to be solved. Most programme-level learning outcomes are stated in general language that may be broadly interpreted, although several use specific language, too. An example from IADT “*Generate original and authentic stories and innovate and experiment across genres,*” uses general language that implies more than one descriptor. A LUCA example of a specific learning outcome that fits a single descriptor: “*The student is able to communicate at every stage of a project*.” Typically, the fewer learning outcomes provided, the less specific they tend to be. For Film, IADT has thirteen programme learning outcomes, LUCA twenty-two, SZFE thirty-five, and ULHT seventeen. Also, institutions do not always link a learning outcome explicitly to its referencing descriptors. Outcomes that are explicitly linked to descriptors follow the NQF rather than the EQF. These observations suggest that harmonisation based on learning outcomes will require a common, flexible standard for descriptors if equivalences are to be found in them and an effort will be needed from institutions to accurately categorise outcomes so that they can be compared fairly.

Evaluating learning outcomes across the consortium: a test for harmonisation

Although programme-level learning outcomes may not lead to an actionable harmonisation plan because they are too high up on the learning chain, an evaluation of them across the consortium was done and accomplished a few important conceptual tasks. Firstly, it confirmed the assumed notion that programmes across the consortium seek relatively similar outcomes in terms of knowledge, skills, and competence and measured the degree of emphasis institutions place on each. It also served as an opportunity to devise and test various approaches to harmonisation and evaluate their feasibility.

To make an evaluation of existing programme learning outcomes, and test the idea of harmonising based on them, a contingent referencing framework was created that attempts to find a balance between standardisation (EQF) and contextualised (NQF) descriptors. Note that this framework is contingent and was devised solely for the purpose of testing the concept. [Figure II.]

HARMONISED LEARNING OUTCOME FRAMEWORK (Sample)				
	NQF DESCRIPTORS			
EQF-based DESCRIPTORS (harmonised)	IADT - IRELAND	LUCA - BELGIUM	SZFE - HUNGARY	ULHT - PORTUGAL
KNOWLEDGE	**Knowledge**	**Knowledge**	**Knowledge**	**Knowledge**
Theoretical: Artistic, Historical, Social, Cultural, Technical, Scientific, facts and theories underpinning & possibilities of Film and Media Arts (e.g., Film History, Art Theory)	Breadth	Declarative	N/A	N/A
Practical: Knowledge of processes and practices necessary to carry out audio-visual work & specialisations (e.g., acoustics)	Kind	Procedural	N/A	N/A
SKILLS	**Know-how & Skills**	**Skills**	**Abilities**	**Skills**
Cognitive: Thinking (critical, logical, creative, systematic, problem solving)	Selectivity	Cognitive	N/A	Cognitive
Practical: Procedural, Process, Techniques, Methods, Tools, Software	Range	Motorical*	N/A	Practical
COMPETENCE	**Competence**	**Competence**	**Attitude**	**Attitude**
Context: Research, Contextual understanding of the use of knowledge and practice	Context	Environmental Context	Attitude	Attitude
Autonomy: Learning, Independence, Adaptability, Managing oneself, Making and Taking Decisions	Learning to Learn	Autonomy	Autonomy	Autonomy
Responsibility: Ethics, Obligation, Accountability, Insight	Context – (accountability); Insight	Responsibility	Responsibility	Responsibility
Soft Skills:** Communication, Collaboration, Empathy, Teamwork, Leadership, Insight	Role	Action Context	Attitude	Attitude

*by way of motoric or muscular movement;

**derived EQF sub-descriptor heavily represented in FilmEU learning outcomes [Figure II.]

Next, learning outcomes for each HEI's Film programme were mapped against this common framework by ticking off which descriptors best fit the given outcome. (Film programmes were selected because each HEI offers one.) [Figure III.]

Mapping Learning Outcomes to the Harmonised Framework (sample)

ID	HEI	Programme Learning Outcome	Knowledge-Facts & Theories	Knowledge-Practices & Processes	Skills-Cognitive (Logical & Creative)	S Pr
IADT01	IADT	Have a critical and reflective awareness of the historical, cultural and aesthetic context for their work.	1		1	
IADT02	IADT	Research independently and have a knowledge of research methodologies and resources.		1	1	
IADT03	IADT	Generate original and authentic stories and innovate and experiment across genres.		1	1	
IADT04	IADT	Exercise judgement in choosing material and media appropriate to project parameters, briefs and audience.				
IADT05	IADT	Organise, plan and execute projects through all stages of production up to final delivery.		1	1	
IADT06	IADT	Command a specialist craft area and display a competence in other craft areas.		1		
IADT07	IADT	Produce quality work that is increasingly ambitious, imaginative and unique.			1	
IADT08	IADT	Communicate ideas clearly and effectively through visual, verbal and written means.			1	
IADT09	IADT	Experiment with new technologies and emerging forms of storytelling.			1	

[Figure III.]

The ticks were counted for each descriptor and sub-descriptor and then the percentage of learning outcomes for each of these was calculated. [Figure IV, V.] It is important to mention that how such categorisations are made will have a significant impact on the results. An effort was made to categorise similar learning outcomes equally.

Insights

Looking at how learning outcomes are distributed in the descriptors we find:

- All HEIs highly value competence skills in learning outcomes and do so in somewhat equal measure (average == 51% of all learning outcomes include a competence aspect).
- Some HEIs place more focus on knowledge acquisition (e.g. SZFE, ULHT) relative to other institutions; some on skills (e.g. LUCA, IADT).

Percent of Learning Outcomes in each descriptor			
	Knowledge	Skills	Competence
IADT	13%	33%	54%
LUCA	13%	39%	48%
SZFE	25%	25%	50%
ULHT	20%	29%	51%

[Figure IV.]

Comparing theoretical and practical sub-descriptors yields some important observations:

- The emphasis on **practical knowledge** is relatively equal amongst the partners
- However, the accumulation of **theoretical knowledge** seems to be accompanied by a reduction in the emphasis on **cognitive skills** and sometimes practical skills as well (e.g., SZFE)
- Theoretical knowledge is primarily limited to facts and theories within the audio-visual domain, though some HEIs include more out-of-domain knowledge in their learning outcomes (e.g., SZFE) which may account for the larger share of theoretical knowledge in these learning outcomes
- There is the expectation that students will have insight into contextual information outside of the domain (e.g., cultural, social, historical, and so on) but some evidence that students are not expected to possess the theoretical knowledge that may be required to gain that insight (or that it is integrated in ways that are not evident in the learning outcomes)
- Although all HEIs rate relatively equal in their attention to autonomy and context, the differences in responsibility and soft skills are quite marked amongst the HEIs
- More investigation and cooperation amongst partners is needed to ensure that categorisation of learning outcomes leads to meaningful insights

Percent of Learning Outcomes in each sub-descriptor								
	Knowledge		Skills		Competence			
	Theoretical	Practical	Cognitive	Practical	Context	Autonomy	Responsibility	Soft skills
IADT	4%	9%	16%	17%	18%	13%	15%	8%
LUCA	4%	9%	20%	20%	20%	11%	4%	13%
SZFE	15%	10%	10%	15%	15%	11%	17%	7%
ULHT	10%	10%	10%	19%	17%	14%	8%	12%

[Figure V.]

Conclusions

Learning outcomes offer a promising basis for harmonisation across partner institutions but doing so is not a straightforward matter. The lack of a meta-framework that accommodates local differences in interpreting the EQF, missing or inconsistent descriptor data, varying levels of language specificity and clarity all make the extraction of actionable information or commonalities challenging.

One method is to define a common meta-framework for learning outcomes as shown above, based on the EQF and partner NQF's, to which existing outcomes can be mapped. If an institution has already mapped their outcomes to their own NQF, these can be

computationally ‘mapped up’ to the common framework. (EQF). Categorical data such as HEI, study programme, core creative competencies the learning unit addresses, ECTS, hours, calendar, type of curricular unit and so on should be included as well. Such an application makes it possible to sort and search through any type of data, organise and benchmark new curricula, and find the synergies, overlaps, and gaps needed to design options for mobilities and equivalences within learning units in the consortium.

Academic Calendars

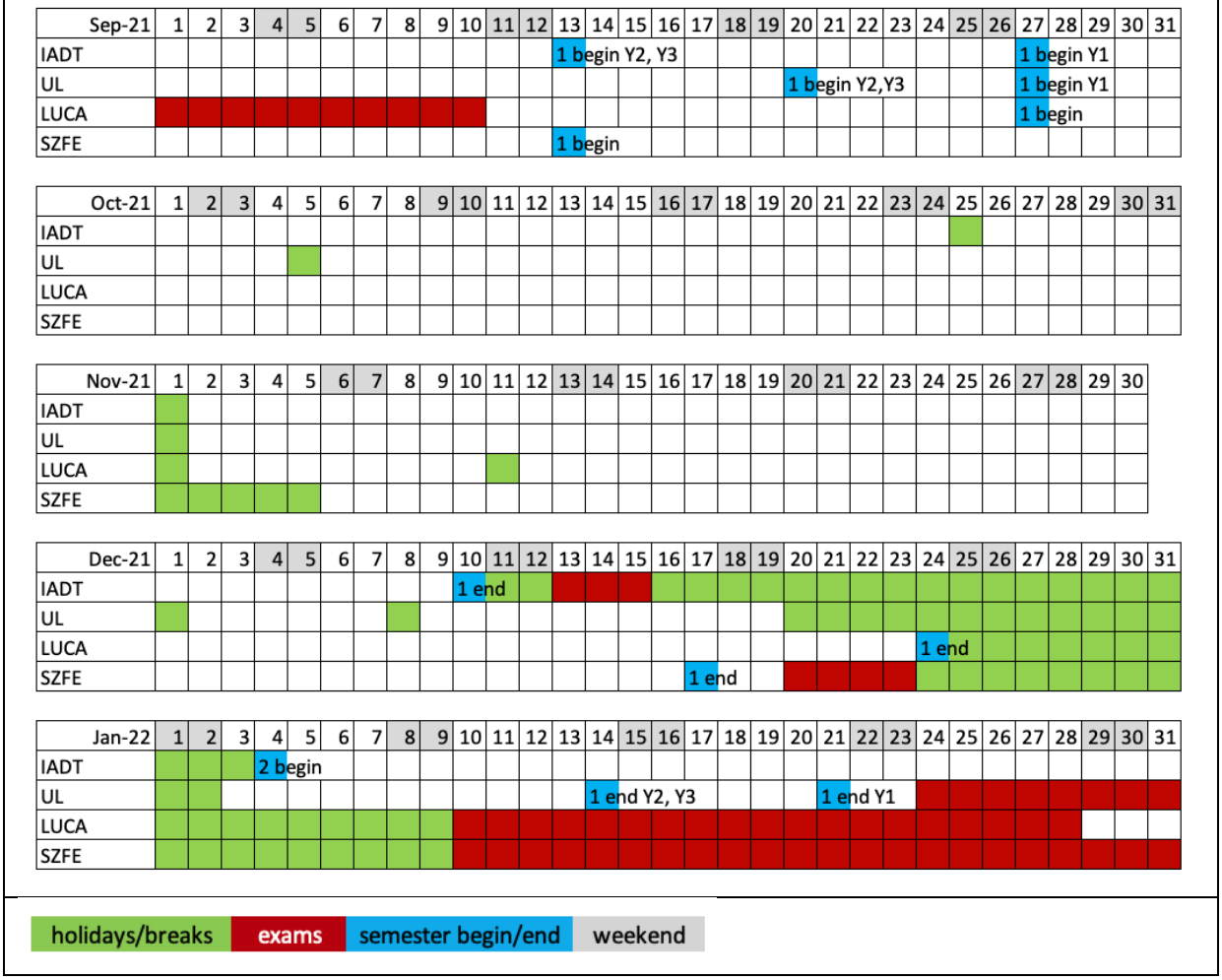
The most salient parameters that characterise academic calendars in higher educational institutions include class start and end dates, holidays, breaks, and exams. Additionally, calendars often vary within a single institution depending on the EQF reference level or the specific year within each level. For example, master’s students often have a different calendar than bachelor’s students and first-year students might start earlier or later than other students. Because countries have a high degree of autonomy on setting calendars and given the cultural holidays and education traditions unique to each country, the harmonisation structures must be designed to work within existing calendars.

In film and media arts institutions students also need extended production windows to create work, which is also often location dependent. For example, making a film in one country requires time on the ground in that country for both pre-production and production phases. As such, how and when student production periods are scheduled as well as the structure of the curricula (e.g., block programming, semester-long modules, year-long modules, workshops, etc.) must also be considered.

Even a quick glance at the FilmEU-wide calendar for bachelor’s degrees at the four HEIs in the 2021/22 academic year illustrates the logistical challenges implicit in harmonising modules and mobilities. [Figure VI]. However, some useful information emerges.

First, we can see that in Semester One, start dates are quite similar. Also, the period from October through early December is relatively open across all HEIs. There are fewer holidays in the fall, and as expected, nearly all schools are closed between mid-to-late December and early January. However, ULHT has a particularly late Semester One end date relative to the other HEIs.

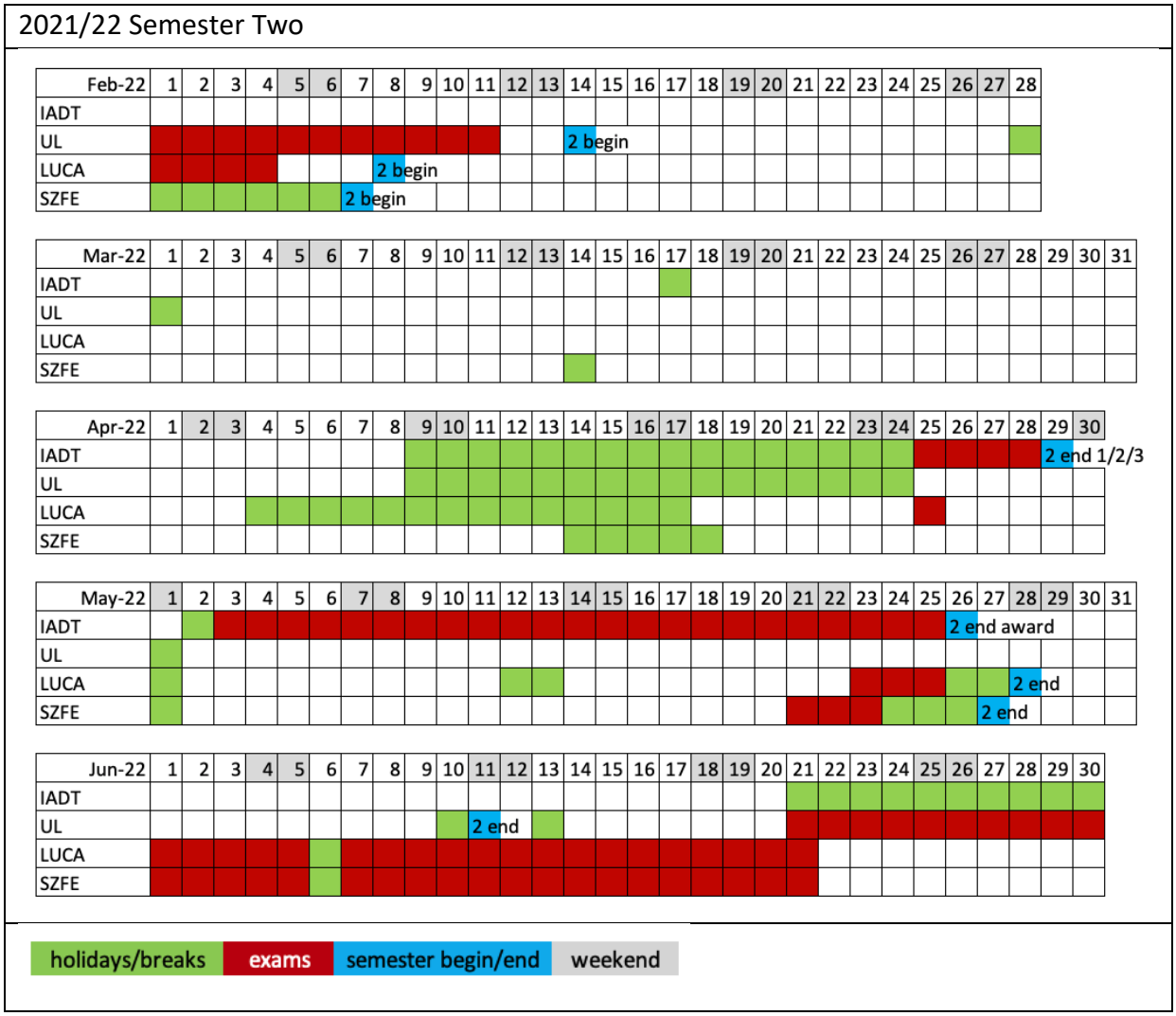
2021/22 Semester One



[Figure VI].

The second semester of the academic year presents more difficult challenges to harmonisation. The start dates are more widely scattered owing to the exam lengthy exam period in January in all schools except IADT. This may be expected to be somewhat the rule in continental European universities. It might be noted that in some HEIs, such as SZFE, some portion of this exam period serves as a production period in which students make films or media projects and may have more mobility opportunities than the calendar suggests. Nonetheless, the generally wide range of ending dates, vastly different exam cycles, and numerous holidays in Semester Two considerably complicates the period in which all students are available for mobilities.

Three of the four HEIs have quite long breaks for the Easter Holiday, precise dates for which will of course vary each year. However, the relatively open period from mid-February to Easter (whenever it may be) presents a reliable opportunity for intra-Consortium mobility. In 2021, Easter falls on April 17, relatively late. In the next seven years, the earliest date we will see for Easter is March 28 (2027) and the latest April 20 (2025).



[Figure VII].

For a myriad of practical reasons calendar harmonisation may not be possible but having tools that help to visualise and identify opportunities is essential. In addition, it may be possible to create “anchor points” across the consortium where all the schedules harmonise for short periods of time to allow various forms of virtual and physical mobility and joint activities.

Types of learning

There is an ancient Chinese proverb: Tell me and I will forget. Show and I will remember. Involve me and I will understand. This still holds true for present-day learning and provides the rationale for the way our four types of learning are organised.

In the domain of Audio-visual Arts (film and media arts), the learning goal for students is to learn to recognise and create the key images and sound elements that will be the building blocks necessary to create coherent and effective audio-visual output. To that end, these students will need to acquire sufficient understanding of the grammar and vocabulary of film

within the broader context of film and art history, and in relation to social context, while receiving hands-on training in the use of equipment and dedicated tools and applications. Such theoretical and contextual background, combined with acquired skills, provides the backbone for producing impactful and effective output e.g., projects and assignments leading up to hopefully successful professional careers. We cannot discard, nor will we choose to opt out of a certain amount of trial and error, especially since in this creative process, the young audio-visual artist will be articulating his or her original style and approach to this new language. As with every language, the key elements must be learned through a teaching process that has as step-by-step logic. Without that process, a student could know 'words' but be unable to apply them in the service of delivering a clear message. He or she would remain illiterate. We therefore need effective teaching with a strong link between process and content, while at the same time identifying diverse types of modules and clear learning objectives to lead us through the process.

After reviewing the curricula of all partner schools, we identified 4 main module types that they all have in common, regardless of content or domain. We also included preferred modes of presentation within each module type.

1. **Faculty General Subjects**: FGS are modules that are offered to a wide range of students within a specific BA or MA level. The main objective of these courses is to provide students with a broad frame of reference about the societal and cultural contexts in which they will work. Each of these courses also provides students with content-related handles that will help them to connect this content to their own field, in our case audio-visual arts. As such, FGS prepare students for the fact that, as creators, they are also citizens and must learn to think about the role they will play within a diverse and changing society.

Modes of presentation:
Lectures: traditional lectures, where a teacher provides content in a live setting that allows for questions and remarks, are regarded as the most efficient way of providing information to many students at the same time. They are very productive when explaining theories or concepts where a physical or practical demonstration is not required. To avoid the pitfalls of a decreased attention span among students, lecturers typically use audio-visual materials, polls, quizzes (often based on required reading materials), and other interactive tools to ensure a variety of work forms within this relatively mono-directional context.

2. **Domain Theory**: Domain Theory modules are offered to a limited range of dedicated students within a specific BA or MA level and within a specific domain. The main objectives are focused contextualisation to be implemented in assignments or projects, or further explored within the Domain labs (3).

Modes of presentation:
Lecture: Lectures are again often regarded as the most efficient way of presenting information to many students at the same time because they are very productive when explaining theories or concepts where a physical or practical demonstration is not required. In the case of the domain theory, opposed to the FGS, the lecturer needs to be knowledgeable about follow-up assignments and projects (4) and linked Domain labs (3). More intense interaction between lecturer and students is required to provide effective cross-module conversation. This can be achieved by limiting the number of participants and by introducing focused feedback moments.

3. **Domain labs**: Domain labs build on the theories and contextual insights of FGS (1) and Domain theory (2), providing dedicated skills and practical follow-up.

Modes of presentation:
Seminars are the preferred method of presentation when a physical or practical demonstration is not required and the number of participants is limited to 10-12 students, requiring a less intimidating venue: e.g., classroom or studio floor. A seminar is a form of controlled dialogue, based on the question-and-answer concept. Both teacher and learners are actively involved in the activities. Because the students are working as a peer group, they are more open in admitting gaps in their knowledge and more articulate in communicating about the content of the seminar. Compared to a lecture, a seminar is a more personal experience for both students and tutor but not ideal for teaching technical concepts.

Workshops are the most natural environment for teaching when physical or practical demonstration is required. They involve staged demonstrations of skills or craft, where the teacher demonstrates his/her expertise to a limited number of students in a controlled and specialised setting with the objective of learning by doing. This form of teaching is not exclusive to technical processes but includes the creative processes of directors, writers, and producers (creative triangle).

4. **Assignments / projects**: Assignments and projects are the culmination of the learning process and the point where the knowledge, insights, and skill of FGC (1), Domain theory (2), and Domain labs (3) converge into a single creative audio-visual (sub)output, to be evaluated or assessed. Since the process can be spread out over one or more terms, close monitoring by a coach or facilitator is desirable.

Modes of presentation:
The tutorial or *coaching session*: the tutorial is a form of one-on-one or at least small-group teaching process. A teacher or trainer/coach is available for feedback, advice and problem solving based on specific needs at a given moment in time. Peer assessment and co-operative learning is a variant whereby students teach each other without the need for an expert. The absence of a facilitator can lead to inefficient use of time or misdirected effort, but it can also increase the level of involvement because the climate of learning is relaxed. Moreover, passing on specific skills and knowledge between peers has educational advantages for both participants: both the student who shares knowledge/skills and the student who receives them from their peer benefit from the process.

Educational Approaches

6-Pack Vs General Film Education

The scope of the FilmEU consortium is film and media arts. This scope includes educational areas such as animation, sound or video games. In most cases these programmes, although different from each other, share structural models in terms of curricular design.

The case of film is specific because there are two alternative structural models that embody different educational approaches. One model uses specialisation as the defining principle, entitled "Six Pack", is developed in six specialisations: writing, production, directing, cinematography, editing and sound. The other has a more generalist approach that pursues a more general education, and in some cases to even expand the notion of cinema itself. There are also programmes that attempt a certain balance between these two models.

These different approaches are disseminated in film schools all over the world. To a certain extent the difference between educational approaches is a way of defining the focus and spirit of a programme. For the students it increases the diversity of educational offer and opens ground for differentiated educational profiles. Some students may prefer to develop in depth a speciality, others may prefer a more flexible and wide-ranging educational profile. From any of these design principles it is possible to develop quality educational strategies.

The case of the FilmEU consortium is representative of this reality. The different educational approaches coexist among the member schools in the film undergraduate programmes. SFZE is closer to a "Six Pack" model, IADT and ULHT with a more generalist model, but including the possibility for some degree of specialisation, and LUCA with a generalist model and open to an expanded idea of cinema. This diversity of approaches reflects the panorama of film schools in Europe and in the world and represents diversity in the educational offer of this consortium.

The process of harmonising a set of programmes from differentiated educational approaches is a significant challenge. Any possibility of uniformisation between the curricula would have too many obstacles because the curricular design is different at the structure level. On the other hand, it should be noted that despite the differences in structure there are pedagogical strategies, module types, and learning outcomes that are shared by the programmes of the various schools. The harmonisation principles should be defined based on these elements and the differentiating elements can be seen as opportunities that provide the consortium with a diversified educational offer.

SZFE 6-Pack

The approach to film education at SZFE revolves around the notion that filmmaking is a complex undertaking characterised by intense collaboration and which requires deep understanding of a specialisation as well as the technical, aesthetic, and historical underpinnings of film culture. As such, students undergo a rigorous admission process and are admitted into a single specialisation at the beginning of their film education. The program admits only six students each year, in each of six disciplines: Screenwriting, Production Management, Directing, Cinematography, Sound and Editing. Stable cross-discipline teams of six are formed and these students work together throughout their education to make work. Although much of their time is spent on specialisation, students also receive a significant amount out-of-discipline training. In addition to specialisation-based mentors, each student team also has a team mentor, who remains with students throughout the programme. The Television programme does not operate under this model and takes a general approach in which students learn all specialisations.

IADT

IADT takes a hybrid approach to specialisation. Students are admitted to the course without specialisation. In the first two years each student is educated in a broad range of subjects. The idea is to “learn everything you can and try everything you can” with a resulting grounding in all audio-visual specialisations. For the final two years each student specialises in a “major” area of study and “supporting” area. The major specialisation needs no context, however the “supporting” area is to support the initial employability of the student when they graduate.

LUCA

LUCA has the ambition to provide broad educational coverage in relation to the various demands and requirements of the work field in the audio-visual creative industries, which needs both conceptual-creative profiles (with a strong focus on project development, content, and longitudinal production pathways) and more skills-based profiles with proficiency in specific specialised technologies and crafts: e.g., camera, sound, light, editing. At the same time, there is a growing need for emerging creatives embracing both innovative technology and fresh content who make films that communicate about the world of today with an open and committed eye and the skills to do so. This is reflected in the choice of modules LUCA is offering in 3 campuses, bridging the traditional gap between theory and practice.

ULHT New programme

The curricular structure of the ULHT Film BA is based on a general model but seeks to balance this model with opportunities for specialisation. The first year of the programme is of a more general nature in which we aim to ensure that the student acquires solid principles in the main areas of the programme. In the following years the student can define their own formative goals from optional modules that allow a certain degree of specialisation. The actual degree depends on the student's decisions. The student may choose to focus their choice on subjects in the same area of specialisation, which results in a formative process with greater incidence in certain areas, thus increasing their degree of specialisation. Or the student may opt to distribute the selection of optional modules across several areas, which allows for a more general education typology.
Of the total number of subjects that the student must take in each semester (six) only two are optional. Therefore, the general training model remains the central model throughout the programme.

Section 3

Module Matrices

The module matrices consist of a visual form of organising the information about the curriculum of the various programmes existing in the different institutions that compose the FilmEU consortium.
This visual way of organising information is considered as an essential element of analysis to assess similarities, challenges, and difficulties in defining harmonisation processes between the different programmes.

Each matrix organises the various curriculums by academic year and provides perspective enabling a comparative visualisation. In designing each matrix, we have tried to place information identifying the different modules of each programme, their weight in terms of credits, and their programmatic typology.

Associated with this information will be the timing of the period that each of these modules occupies in the structuring of the academic year.

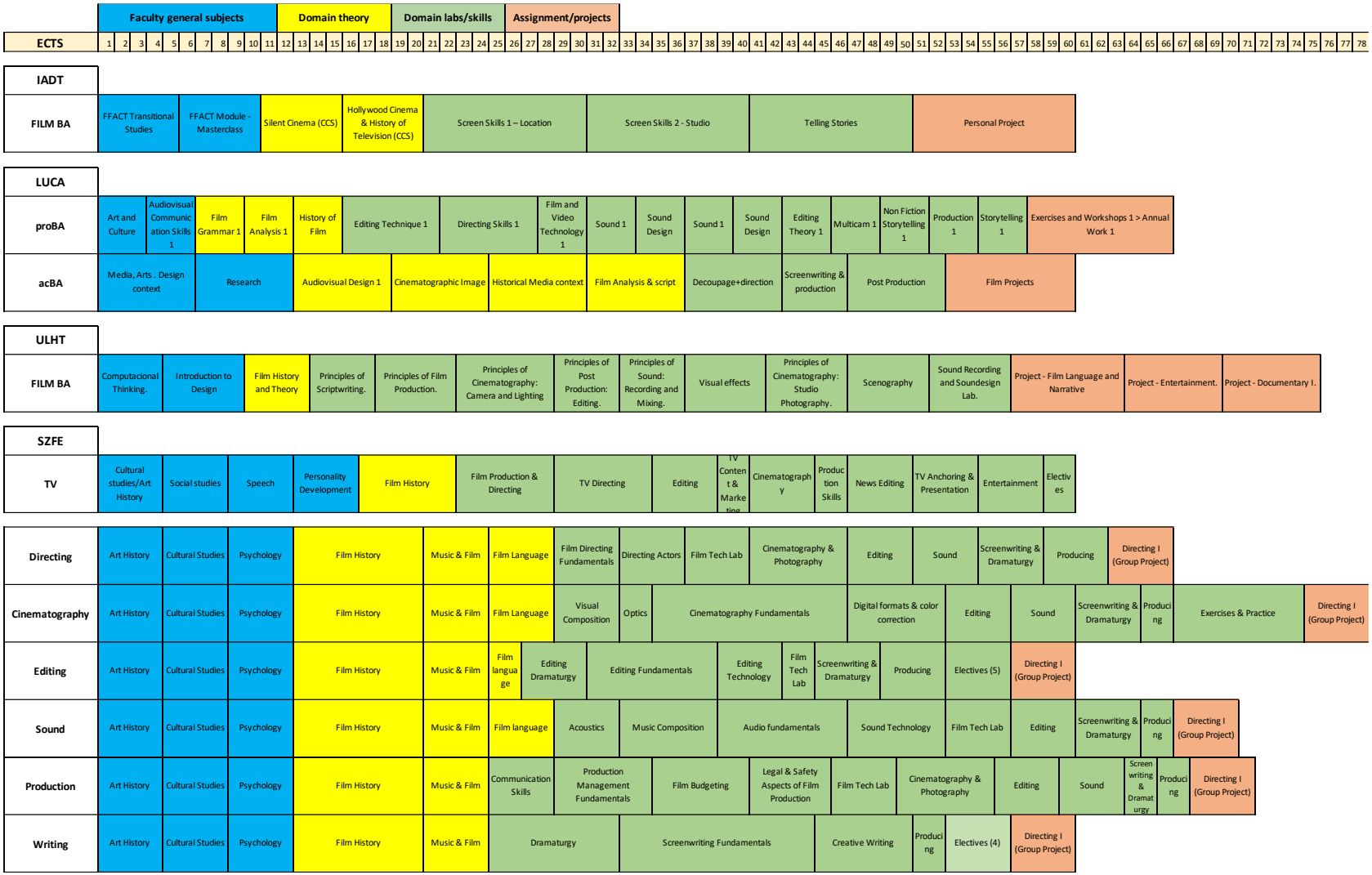
From the information available in these matrices, we can conclude a set of important points for the subsequent harmonisation process.

Firstly, we can identify the educational offer of each institution. All four institutions offer BA programmes in Film. IADT, LUCA and ULHT offer degrees in animation. Only IADT and ULHT have specific programmes in sound, to integrate SZFE in the matrix, the film programme was integrated, specialising in sound, as a way of representing SZFE's offer in this training area. Only LUCA and ULHT have programmes in game design.
We can also observe that the film programmes are the ones with the greatest structural differences, something that stems from the specificity of this area of training and the fact that there are two structural models in film training, as described in the previous section of this document.

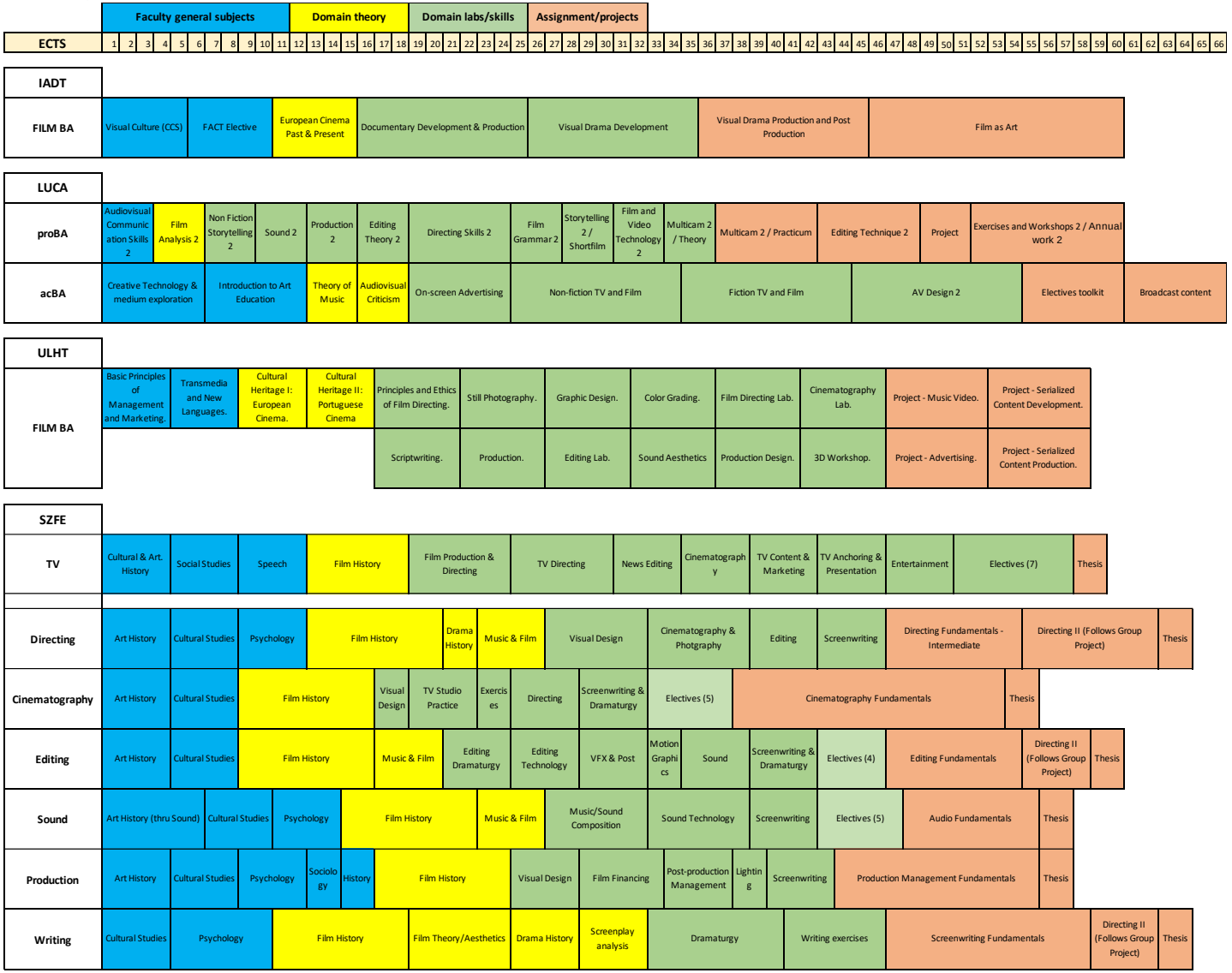
Despite the structural differences noted, each matrix allows us to find a set of conceptual similarities in the design of the various programmes. The matrices, by the way they visually display information, are a relevant tool to define strategies of harmonisation that can challenge the obstacles of different curricular structures and different programme design.

Film

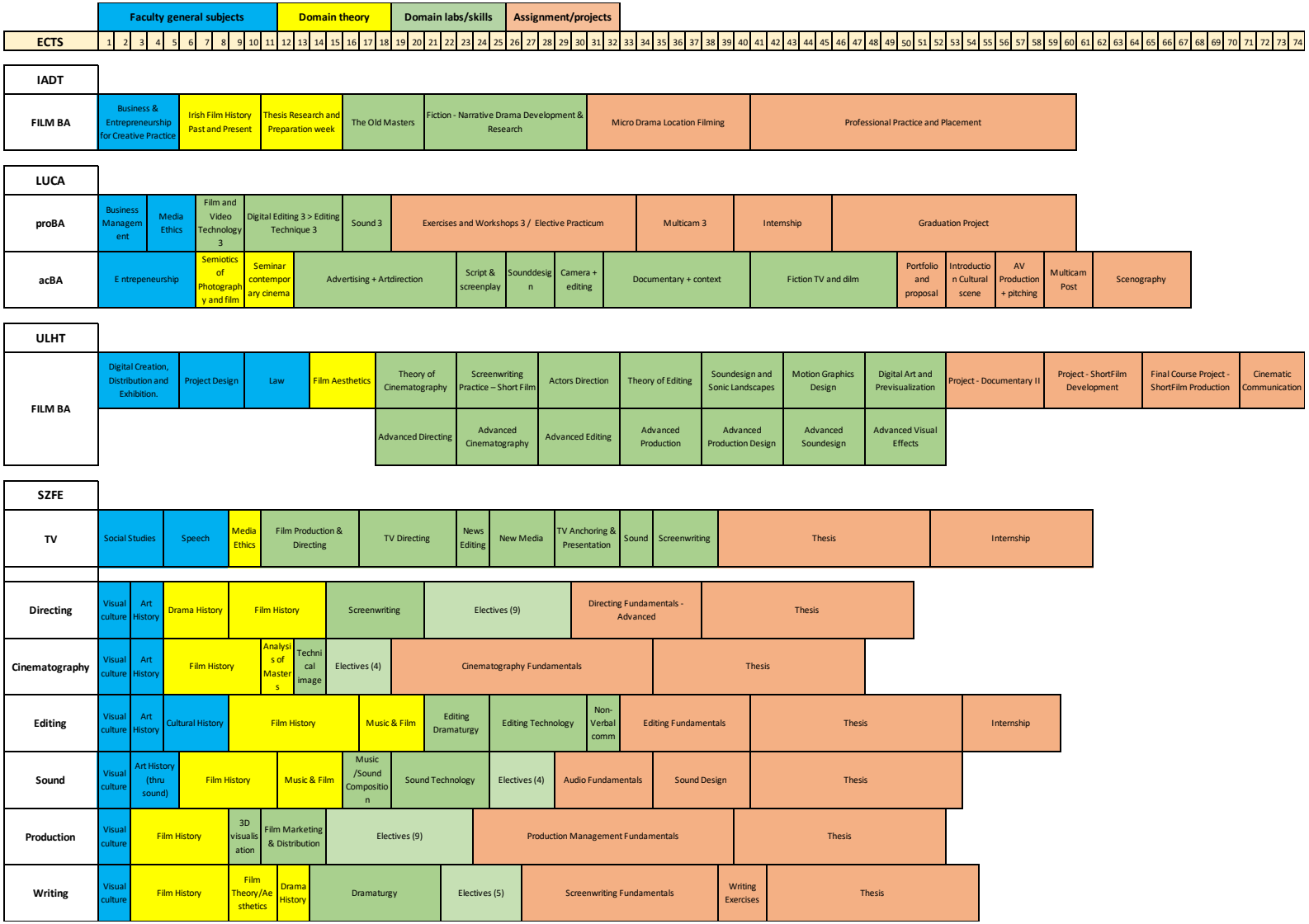
First year:



Second year:


Faculty general subjects
Domain theory
Domain labs/skills
Assignment/projects
ECTS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
IADT
FILM BA
Visual Culture (CCS)
FACT Elective
European Cinema Past & Present
Documentary Development & Production
Visual Drama Development
Visual Drama Production and Post Production
Film as Art
LUCA
proBA
Audiovisual Communication Skills 2
Film Analysis 2
Non Fiction Storytelling 2
Sound 2
Production 2
Editing Theory 2
Directing Skills 2
Film Grammar 2
Storytelling 2 / Shortfilm
Film and Video Technology 2
Multicam 2 / Theory
Multicam 2 / Practicum
Editing Technique 2
Project
Exercises and Workshops 2 / Annual work 2
acBA
Creative Technology & medium exploration
Introduction to Art Education
Theory of Music
Audiovisual Criticism
On-screen Advertising
Non-fiction TV and Film
Fiction TV and Film
AV Design 2
Electives toolkit
Broadcast content
ULHT
FILM BA
Basic Principles of Management and Marketing.
Transmedia and New Languages.
Cultural Heritage I: European Cinema.
Cultural Heritage II: Portuguese Cinema
Principles and Ethics of Film Directing.
Still Photography.
Graphic Design.
Color Grading.
Film Directing Lab.
Cinematography Lab.
Project - Music Video.
Project - Serialized Content Development.
Scriptwriting.
Production.
Editing Lab.
Sound Aesthetics
Production Design.
3D Workshop.
Project - Advertising.
Project - Serialized Content Production.
SZFE
TV
Cultural & Art. History
Social Studies
Speech
Film History
Film Production & Directing
TV Directing
News Editing
Cinematography
TV Content & Marketing
TV Anchoring & Presentation
Entertainment
Electives (7)
Thesis
Directing
Art History
Cultural Studies
Psychology
Film History
Drama History
Music & Film
Visual Design
Cinematography & Photgraphy
Editing
Screenwriting
Directing Fundamentals - Intermediate
Directing II (Follows Group Project)
Thesis
Cinematography
Art History
Cultural Studies
Film History
Visual Design
TV Studio Practice
Exercises
Directing
Screenwriting & Dramaturgy
Electives (5)
Cinematography Fundamentals
Thesis
Editing
Art History
Cultural Studies
Film History
Music & Film
Editing Dramaturgy
Editing Technology
VFX & Post
Motion Graphics
Sound
Screenwriting & Dramaturgy
Electives (4)
Editing Fundamentals
Directing II (Follows Group Project)
Thesis
Sound
Art History (thru Sound)
Cultural Studies
Psychology
Film History
Music & Film
Music/Sound Composition
Sound Technology
Screenwriting
Electives (5)
Audio Fundamentals
Thesis
Production
Art History
Cultural Studies
Psychology
Sociology
History
Film History
Visual Design
Film Financing
Post-production Management
Lighting
Screenwriting
Production Management Fundamentals
Thesis
Writing
Cultural Studies
Psychology
Film History
Film Theory/Aesthetics
Drama History
Screenplay analysis
Dramaturgy
Writing exercises
Screenwriting Fundamentals
Directing II (Follows Group Project)
Thesis

Third year:


Faculty general subjects
Domain theory
Domain labs/skills
Assignment/projects
ECTS
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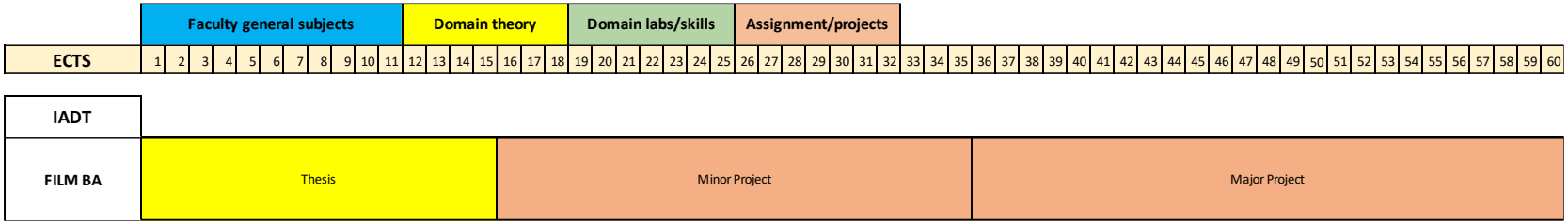
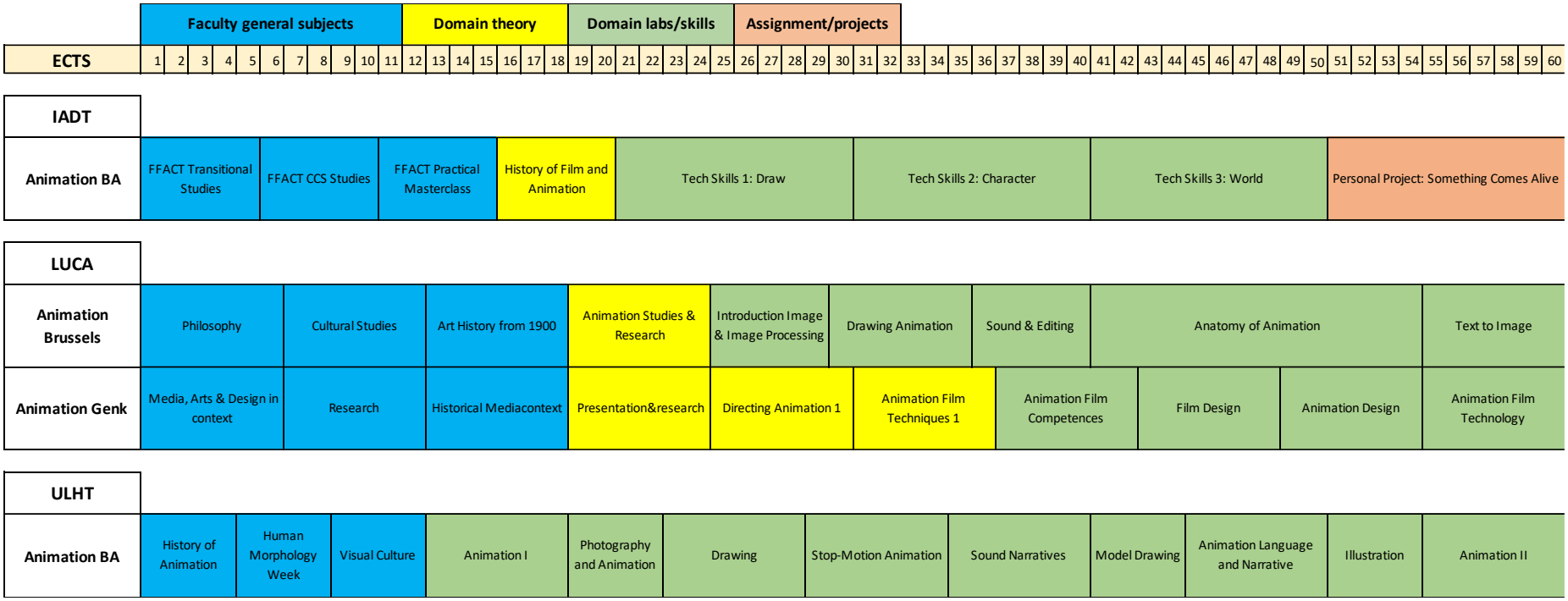
IADT
FILM BA
Business & Entrepreneurship for Creative Practice
Irish Film History Past and Present
Thesis Research and Preparation week
The Old Masters
Fiction - Narrative Drama Development & Research
Micro Drama Location Filming
Professional Practice and Placement
LUCA
proBA
Business Management
Media Ethics
Film and Video Technology 3
Digital Editing 3 > Editing Technique 3
Sound 3
Exercises and Workshops 3 / Elective Practicum
Multicam 3
Internship
Graduation Project
acBA
E ntrepeneurship
Semiotics of Photography and film
Seminar contemporary cinema
Advertising + Artdirection
Script & screenplay
Sounddesign
Camera + editing
Documentary + context
Fiction TV and dilm
Portfolio and proposal
Introduction Cultural scene
AV Production + pitching
Multicam Post
Scenography
ULHT
FILM BA
Digital Creation, Distribution and Exhibition.
Project Design
Law
Film Aesthetics
Theory of Cinematography
Screenwriting Practice – Short Film
Actors Direction
Theory of Editing
Soundesign and Sonic Landscapes
Motion Graphics Design
Digital Art and Previsualization
Project - Documentary II
Project - ShortFilm Development
Final Course Project - ShortFilm Production
Cinematic Communication
Advanced Directing
Advanced Cinematography
Advanced Editing
Advanced Production
Advanced Production Design
Advanced Soundesign
Advanced Visual Effects
SZFE
TV
Social Studies
Speech
Media Ethics
Film Production & Directing
TV Directing
News Editing
New Media
TV Anchoring & Presentation
Sound
Screenwriting
Thesis
Internship
Directing
Visual culture
Art History
Drama History
Film History
Screenwriting
Electives (9)
Directing Fundamentals - Advanced
Thesis
Cinematography
Visual culture
Art History
Film History
Analysis of Masters
Technical image
Electives (4)
Cinematography Fundamentals
Thesis
Editing
Visual culture
Art History
Cultural History
Film History
Music & Film
Editing Dramaturgy
Editing Technology
Non-Verbal comm
Editing Fundamentals
Thesis
Internship
Sound
Visual culture
Art History (thru sound)
Film History
Music & Film
Music /Sound Composition
Sound Technology
Electives (4)
Audio Fundamentals
Sound Design
Thesis
Production
Visual culture
Film History
3D visualisation
Film Marketing & Distribution
Electives (9)
Production Management Fundamentals
Thesis
Writing
Visual culture
Film History
Film Theory/Aesthetics
Drama History
Dramaturgy
Electives (5)
Screenwriting Fundamentals
Writing Exercises
Thesis

Fourth year:

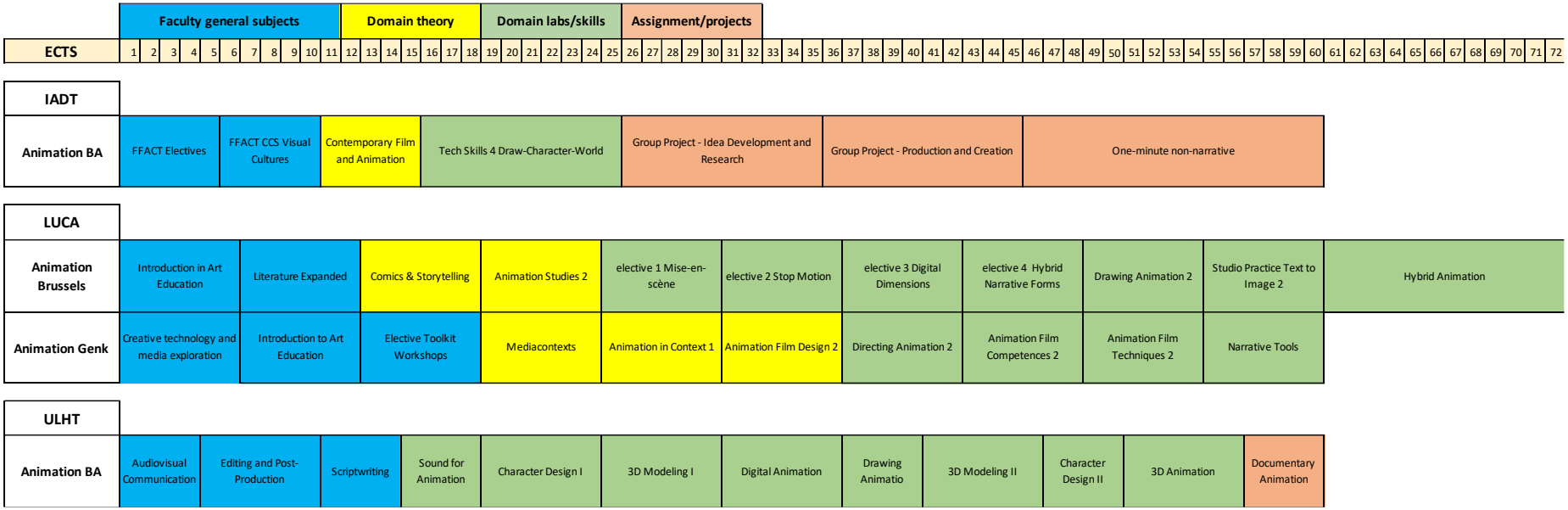

Faculty general subjects
Domain theory
Domain labs/skills
Assignment/projects
ECTS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
IADT
FILM BA
Thesis
Minor Project
Major Project

Animation BA

First year:



Second year:


Faculty general subjects
Domain theory
Domain labs/skills
Assignment/projects
ECTS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72
IADT
Animation BA
FFACT Electives
FFACT CCS Visual Cultures
Contemporary Film and Animation
Tech Skills 4 Draw-Character-World
Group Project - Idea Development and Research
Group Project - Production and Creation
One-minute non-narrative
LUCA
Animation Brussels
Introduction in Art Education
Literature Expanded
Comics & Storytelling
Animation Studies 2
elective 1 Mise-en-scène
elective 2 Stop Motion
elective 3 Digital Dimensions
elective 4 Hybrid Narrative Forms
Drawing Animation 2
Studio Practice Text to Image 2
Hybrid Animation
Animation Genk
Creative technology and media exploration
Introduction to Art Education
Elective Toolkit Workshops
Mediacontexts
Animation in Context 1
Animation Film Design 2
Directing Animation 2
Animation Film Competences 2
Animation Film Techniques 2
Narrative Tools
ULHT
Animation BA
Audiovisual Communication
Editing and Post-Production
Scriptwriting
Sound for Animation
Character Design I
3D Modeling I
Digital Animation
Drawing Animatio
3D Modeling II
Character Design II
3D Animation
Documentary Animation

Third year:

Faculty general subjects	Domain theory	Domain labs/skills	Assignment/projects

ECTS	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

IADT

Programme	Course	Category
Animation BA	Business & Entrepreneurship for Creative Practice	Faculty general subjects
Animation BA	Design research proposal	Faculty general subjects
Animation BA	Critical approaches to Film and Animation	Domain theory
Animation BA	FFACT Dissertation Research & Proposal	Domain theory
Animation BA	Professional Placement Module	Domain labs/skills
Animation BA	Mixed Media- Digital Synergies	Domain labs/skills
Animation BA	Production preparation	Assignment/projects

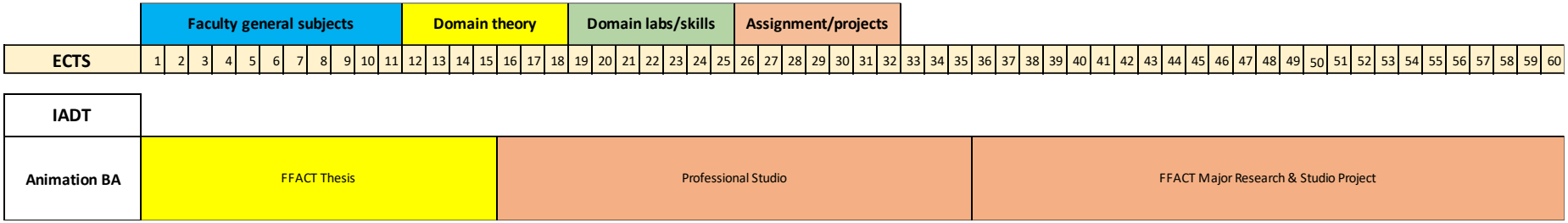
LUCA

Programme	Course	Category
Animation Brussels	Literature Expanded	Faculty general subjects
Animation Brussels	Animation Studies 3	Domain theory
Animation Brussels	Music and Sound	Domain labs/skills
Animation Brussels	Studio Practice Animation Film 3	Domain labs/skills
Animation Brussels	Studio Practice Sound	Domain labs/skills
Animation Brussels	Drawing Animation 3	Domain labs/skills
Animation Brussels	Studio Practice Text to Image 3	Domain labs/skills
Animation Brussels	Bachelor Project Animation Film	Assignment/projects
Animation Brussels	Production Studies	Assignment/projects
Animation Genk	Media, arts en design in context	Faculty general subjects
Animation Genk	Elective Toolkit Workshops	Faculty general subjects
Animation Genk	Entrepeneurship	Faculty general subjects
Animation Genk	Animation Film Techniques 3	Domain labs/skills
Animation Genk	Animation Film Competences 3	Domain labs/skills
Animation Genk	Narrative Tools	Domain labs/skills
Animation Genk	Artistic Research and Project Development	Assignment/projects
Animation Genk	Animation in Context 2	Assignment/projects
Animation Genk	Seeing Sound	Assignment/projects
Animation Genk	Directing Animation 3	Assignment/projects

ULHT

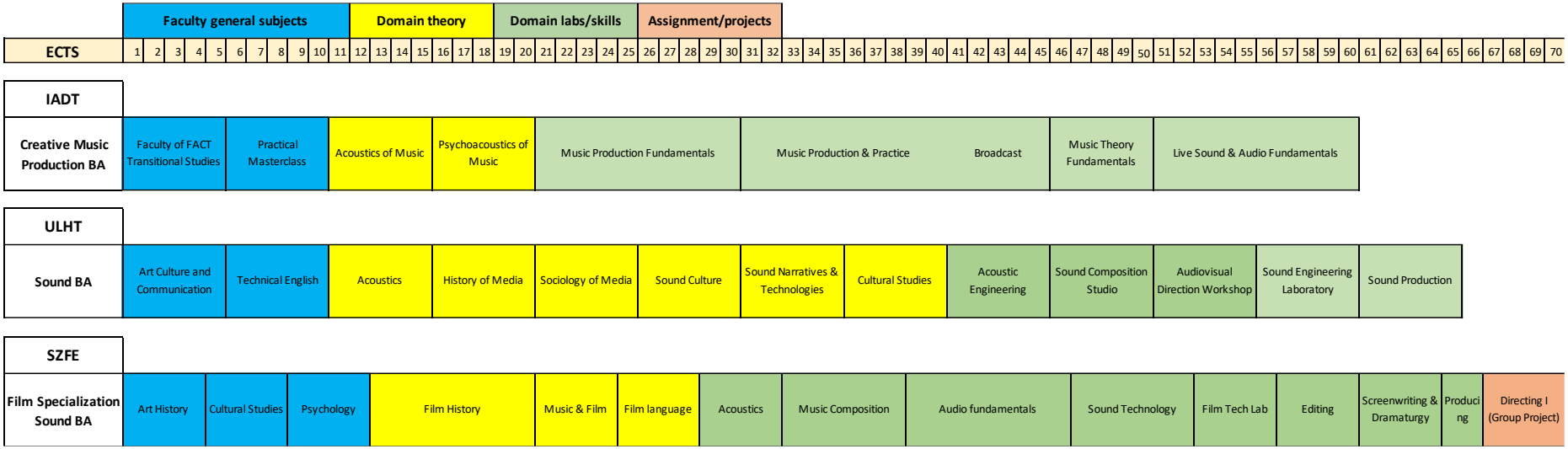
Programme	Course	Category
Animation BA	Production	Faculty general subjects
Animation BA	Visual Effects	Domain labs/skills
Animation BA	Motion Capture	Domain labs/skills
Animation BA	3D Character Modelling	Domain labs/skills
Animation BA	3D Character Animation I	Domain labs/skills
Animation BA	Motion Graphics	Domain labs/skills
Animation BA	3D Character Animation II	Domain labs/skills
Animation BA	Directing for Animation I	Assignment/projects
Animation BA	Directing for Animation II	Assignment/projects
Animation BA	Professional Internship	Assignment/projects

Fourth year:

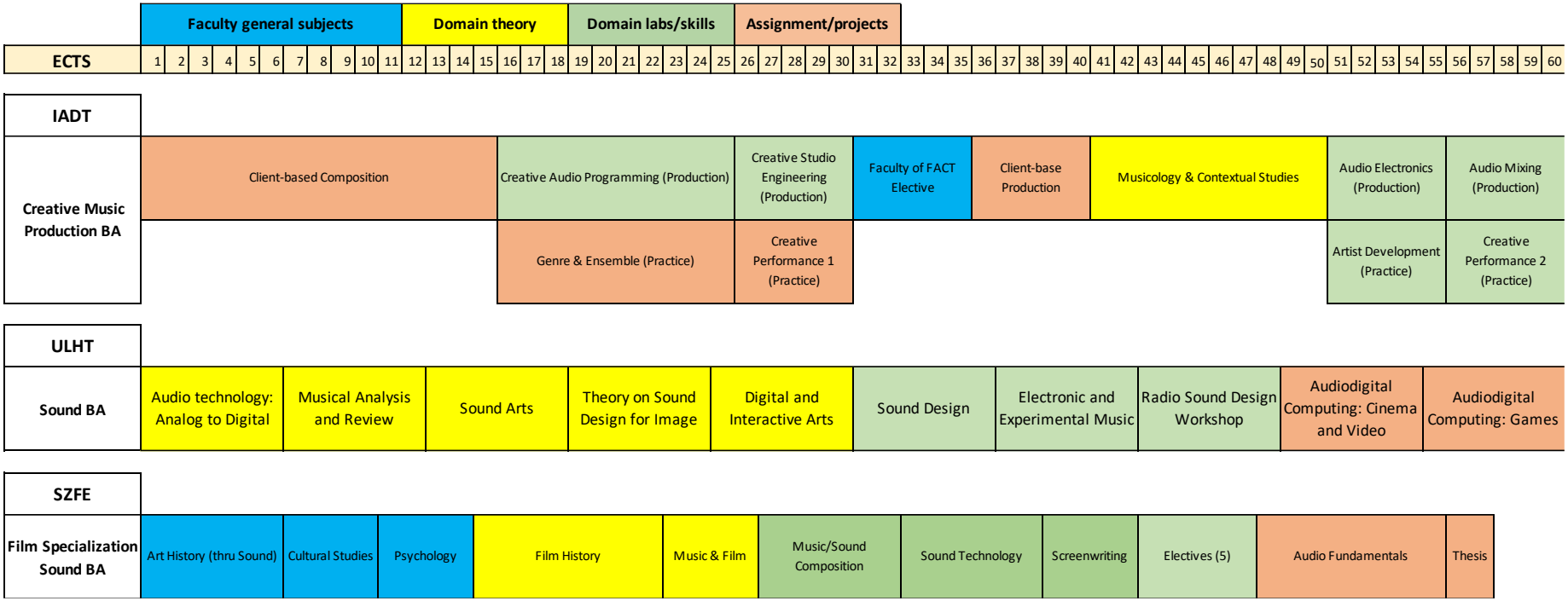

Faculty general subjects
Domain theory
Domain labs/skills
Assignment/projects
ECTS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
IADT
Animation BA
FFACT Thesis
Professional Studio
FFACT Major Research & Studio Project

Sound BA

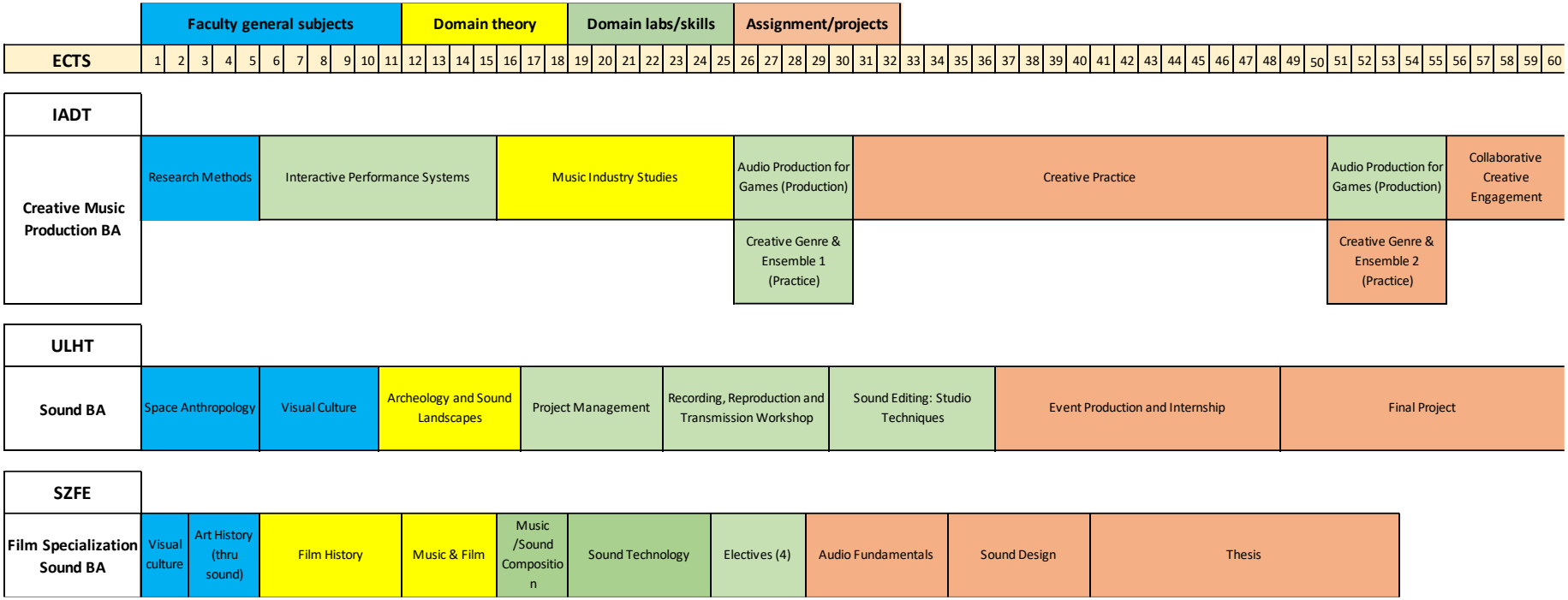
First year:



Second year:


Faculty general subjects
Domain theory
Domain labs/skills
Assignment/projects
ECTS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
IADT
Creative Music Production BA
Client-based Composition
Creative Audio Programming (Production)
Creative Studio Engineering (Production)
Faculty of FACT Elective
Client-base Production
Musicology & Contextual Studies
Audio Electronics (Production)
Audio Mixing (Production)
Genre & Ensemble (Practice)
Creative Performance 1 (Practice)
Artist Development (Practice)
Creative Performance 2 (Practice)
ULHT
Sound BA
Audio technology: Analog to Digital
Musical Analysis and Review
Sound Arts
Theory on Sound Design for Image
Digital and Interactive Arts
Sound Design
Electronic and Experimental Music
Radio Sound Design Workshop
Audiodigital Computing: Cinema and Video
Audiodigital Computing: Games
SZFE
Film Specialization Sound BA
Art History (thru Sound)
Cultural Studies
Psychology
Film History
Music & Film
Music/Sound Composition
Sound Technology
Screenwriting
Electives (5)
Audio Fundamentals
Thesis

Third year:


Faculty general subjects
Domain theory
Domain labs/skills
Assignment/projects
ECTS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
IADT
Creative Music Production BA
Research Methods
Interactive Performance Systems
Music Industry Studies
Audio Production for Games (Production)
Creative Practice
Audio Production for Games (Production)
Collaborative Creative Engagement
Creative Genre & Ensemble 1 (Practice)
Creative Genre & Ensemble 2 (Practice)
ULHT
Sound BA
Space Anthropology
Visual Culture
Archeology and Sound Landscapes
Project Management
Recording, Reproduction and Transmission Workshop
Sound Editing: Studio Techniques
Event Production and Internship
Final Project
SZFE
Film Specialization Sound BA
Visual culture
Art History (thru sound)
Film History
Music & Film
Music /Sound Composition
Sound Technology
Electives (4)
Audio Fundamentals
Sound Design
Thesis

Fourth year:

	Faculty general subjects	Domain theory	Domain labs/skills	Assignment/projects

ECTS 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

IADT					
Creative Music Production BA	Portfolio Development	Professional Project Preparation	Music Industry 3	Professional Project	Creative Entrepreneurship

Game design BA

First year:

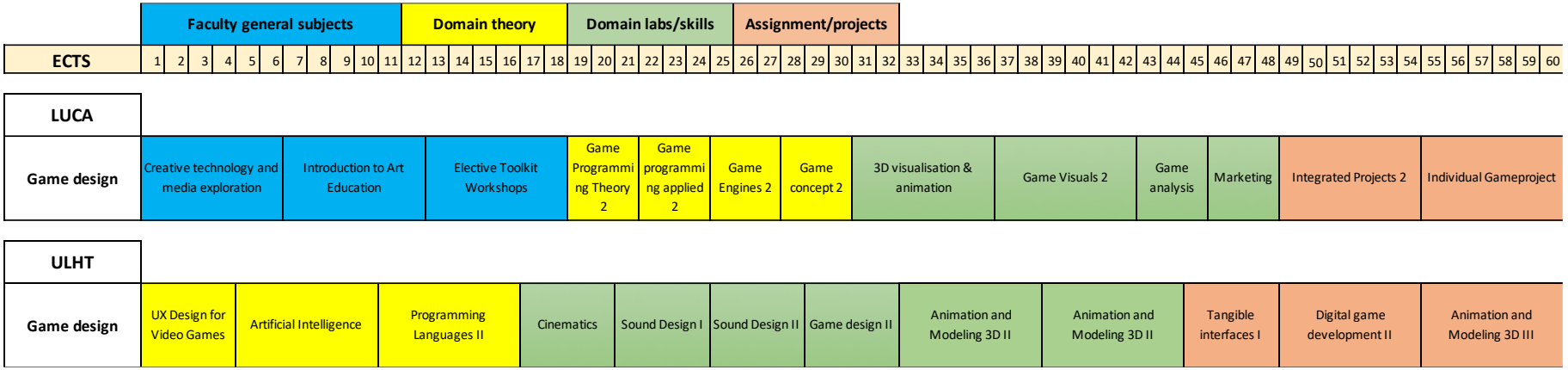
	Faculty general subjects	Domain theory	Domain labs/skills	Assignment/projects

ECTS 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

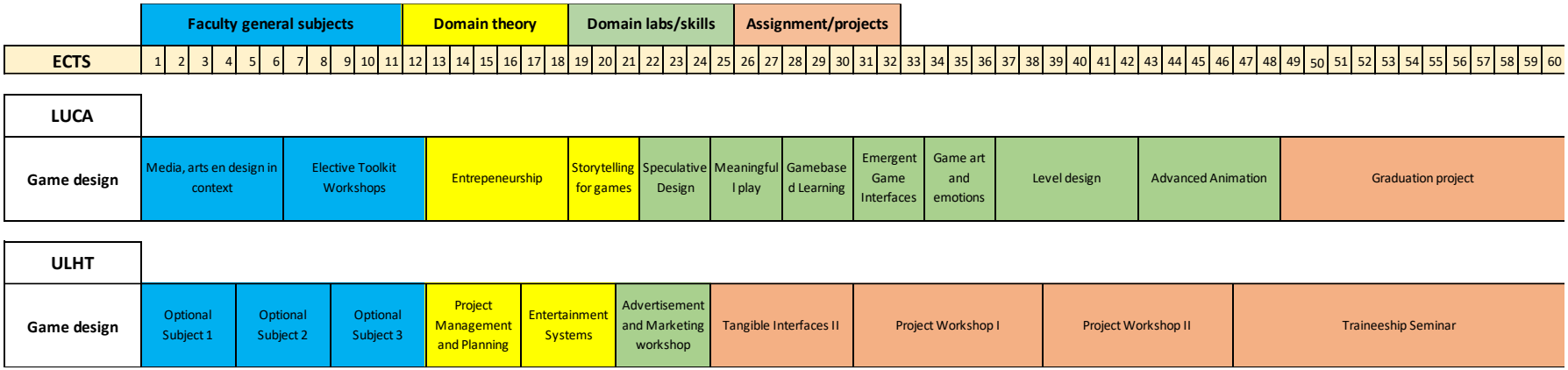
LUCA													
Game design	Media, Arts, design in Context	Research	Game Programming Theory 1	Game Programming applied 1	Gameconcept	Game Engines	Gamedesign	2D/3D Visualisation	Drawing	Game Visuals 1	Design workshop	Integrated Projects	Endproject game

ULHT													
Game design	Argument and Interactive Narrative	Introduction to Computing	History of games and interfaces	Introduction to Mathematics and Physics for Games I	Programming fundamentals	Introduction to Mathematics and Physics for Games II	Programming Languages I	Game design I	Game Art I	Game Art II	Visual Culture	Digital Game Development I

Second year:



Third year:



Section 4

FilmEU Harmonisation Principles (Structure Guidelines)

These harmonisation principles seek to provide guidance for FilmEU partners and stakeholders in designing and re-designing harmonisation structures. FilmEU has defined five basic principles that guide the harmonisation design process: Flexibility, Mobility, Accountability, Technology, and Strategy. It is worth noting that owing to the complex tasks involved in harmonising, many of these principles are interconnected.

Flexibility

Flexibility as a harmonisation principle recognises the need to balance strategy with tactics as mentioned above; standardisation with contextualisation; freedom of choice with the time and effort of decision-making; personal freedom with responsibility. Flexibility is a human-centred principle and requires the involvement of the human perspective in all steps of the harmonisation process. It may be the key to successful harmonisation efforts, but also one of the most difficult to execute.

Harmonisation not homogenisation

Our aim is to harmonise the curricula offered at all four participating institutions without sacrificing the unique and context-based identity of each programme. The FilmEU programme should therefore “teach local” but from an integrated perspective that reflects the shared Learning Outcomes and Educational Outcomes. Each HEI operates within its specific local learning and cultural context and this diversity should be reflected in the final programme. This requires that we capitalise on and harmonise diverse local assets and unify these in a harmonious collaboration, exploring common ground in specific modules within local contexts.

Recognising the tension between standardisation (the formalising of a process) and contextualisation (the need to adjust that process depending on cultural or country-specific factors) is an important aspect to consider when designing harmonisation structures. The effect that a harmonised curriculum will have on the current curriculum is an example of this tension. For example, at the local level HEI’s may be unwilling or unenthusiastic to take up the harmonised curriculum because course leaders, instructional designers, teachers and so on feel their own curriculum is of a higher standard, better suited to their local context, or that too much work was put into developing it, resulting in a reluctance to abandon it. Other HEI’s may feel pressure to implement a curriculum that they don’t feel ready to support for a

variety of reasons. A 'pick-and-choose' strategy for specific elements of the harmonised curriculum may be seen by some institutions to undermine the desired effects of quality improvement of education throughout Europe. According to a recent study (van der Aa, 2019) of a harmonised medical programme, harmonisation might even unintentionally lead to an increase of educational inequality because some countries will be able to evolve to new curricula easily whilst others need more time and effort to change, which can exacerbate negative feelings about harmonisation and undermine its efforts.

Approaches to flexibility

A possible solution is to design flexibility into the harmonisation model by allowing harmonised curriculum some leeway in how it aligns to different contexts and educational approaches. For example, each institution might describe how they interpret and plan to ensure the implementation of the harmonised curriculum in their local context and adaptions may be made based on those findings; a needs analysis might be conducted to identify training and other opportunities; innovations like co-teaching or peer training amongst partner institutions might be undertaken; a phased approach to accommodate partners who need more time to adapt might be implemented. These approaches answer the need for local flexibility whilst allowing for harmonisation to proceed and even improve.

Mobility

Mobility refers to the free movement of people, the exchange of ideas, and the opportunity to collaborate in cultural research and production among and beyond our partnering institutions and communities. It's a simple formula: the more mobility we have, the more internationalised our communities become, the more open, sensitive and knowledgeable we become to cultural differences, and the better our foreign language skills, flexibility of thinking, and tolerance and respect for others. These are key skills needed to become exemplary global citizens capable of facing a complex future and is why mobility is one of the fundamental principles of harmonisation and a key enabler built into Samsara, the FilmEU pedagogical framework.

User friendly to students – mobility as a norm

In designing opportunities for a harmonised curriculum, the student experience must be central to its design and implementation. Harmonisation, be it complete or partial, should allow the student choose an individual learning experience within their chosen field and the programmes provided. This process must embed mobilities as a core component of a student's educational journey, introducing new opportunities for the learner as well as new choices for an expanded educational experience. There should be total clarity for students that when they select modules from another HEI, that their home institute has agreed on

total harmonised credit transfer, and that any student who undertakes a mobility will not have additional work from their home programme. For harmonisation to work, and for the process to allow fluid mobilities (be they virtual or physical) it is important the process is simple to access, that the partner HEI's have clear and consistent processes that are user friendly to access and to complete, both for students and staff within the programmes. Communication will be key for its implementation on a practical level. It will need to be communicated to prospective students, conceptually as well as in practical terms. This in turn should enhance the appeal of the programmes being offered. Additional student supports should be implemented from an early phase. For example, the option of linguistic supports ahead of a mobility should be implemented, allowing students.

User friendly to staff

For the harmonisation process to work, staff, be the lecturing or administration, will be critical for its implementation and success. Staff will need to trust the process and be confident that the mobilities align to local curriculums and schedules. This will be especially relevant concerning the mapped ECTS's and their consistent usage. This can be in the common usage of the same multiples of credits (for example ECTS's being used in multiples of 5) as well as the student effort per ECTs being consistent across the HEI's. Complementing this will be the consistent design and implementation of Programme Learning Outcomes and Module Learning Outcomes across partner institutes. The multi lingual nature of the partners will pose a challenge, guidelines if written in English will need to be consistently translated so that the implementation will be common across local programmes. Commonalities and consistencies will add to the clarity of process for lecturing staff and will assist in the aligning of activities, allowing for the smooth implementation of the process.

Mobility goals

- Participants in our communities should be able to choose the school, the module, the programme, the event, the teacher, the collaborator, the lab that will help them develop and explore new forms of cultural production and ideas together with others.
- Multiple mobility modes should be on offer. Mobility durations may long (e.g., semester or longer) or short. The type of mobility can be: physical (e.g., travelling personally to another country or university); virtual (e.g., joining or teaching a class remotely, attending a live event remotely); online (e.g., self-directed use of online resources, taking a MOOC, using consortium libraries or resources) or blended (a combination or hybrid of these).
- Mobility activities should permeate all levels of teaching, learning, research, and community engagement.
- Mobilities should be easy to find and administer (Technology)

- Mobility numbers should be high
- There should be simplified back-office procedures to streamline mobility within the consortium (for example the common use of the online mobility tool).
- Credit / recognition of study should be automatically applied to student records.

FilmEU Approaches to mobility

- Create stable, user-friendly online tools in which participants can find, fund and apply for mobile learning & teaching opportunities. (meta-WP: WP4+WP8)
- Promote mobility opportunities through numerous channels, be easy to find, easy for participants to enrol in and easy for staff across the consortium to administer. (meta-WP: WP4+WP10)
- Provide plentiful opportunities to meet people from other schools and communities through conferences, colloquia, seminars, MOOCs, screenings, exhibitions, webinars, panels, artist talks, teacher meet ups, cinema clubs, game nights, pitch rooms, maker nights, virtual field trips, community meet ups and so on.
- Organise and promoting consortium-wide events and expanding access and knowledge of local events to include the FilmEU extended community. (WP10)
- Allow flexible paths through curricula that include mobility (meta-WP WP4+WP5)
- Numerous consortium-wide project-based exercises and modules that students take as part of their degree requirement (meta-WP: WP2+WP3)
- Promoting joint international research projects, joint study programmes, and the employment of foreign researchers and teachers.
- Create training workshops for teacher (meta-WP: WP2+WP3)

Accountability

Accountability in harmonisation implies measurement as to goals and aims and an evaluation of processes for the purpose of improving the harmonisation project. It also concerns accountability to the partnering institutions, the students and employees, but also to the spirit and mission of the European Universities project as well as to the European Union.

Harmonisation structures should adhere to standards set by the EU Project as much as possible (allowing for local). In the development of harmonisation solutions, practitioners should research and use best practices in our own institutions as well as harmonisation efforts in other European universities.

Approaches to accountability

Identify, benchmark, and evaluate each of the common metrics upon which to base harmonisation (programmes, core competences, learning outcomes, academic calendar, Samsara, etc.) and map against national and European frameworks and FilmEU strategic goals.

Student Workload / ECTS

Identify student workload across the consortium and ensure harmonisation of workload and credit ratios.

The official ECTS User's Guide recommends that educational components - or modules - are measured in 'regular sizes (e.g., 5, 10, 15)' (2015, p. 25). It outlines that 'ECTS credits are generally expressed in whole numbers' (2015, p. 10), and that 'one credit corresponds to 25 to 30 hours of work' (2015, p. 10). There have also been national recommendations made by EU countries (e.g. Finland, Estonia) to allocate ECTS credits in integers of 5 (Jakku-Sihvonen et al., 2012, p. 266). This is the case in Ireland. It would be beneficially that in any new joint programmes this approach would apply and in the longer term it may be possible to move towards this in national programmes.

Technology

The need for software tools as well as the technical and administrative infrastructures to support them is essential to accomplishing the complex task of harmonisation. This includes harmonisation-specific tools designed to identify equivalences, evaluate and benchmark programmes, modules, competences, learning outcomes and other relevant metrics. Other technologies relevant to harmonisation include calendar and project management applications.

Approaches to technology

At FilmEU, a specific work package (WP8) deals with technical integration and infrastructure. Cross-WP collaborations between WP8 and the harmonisation team to identify and develop appropriate solutions may facilitate the harmonisation process. Collaborations with WP8 are also recommended in pedagogy (WP2), curriculum (WP3), and mobility (WP5) to ensure that the technology supports strategic and tactical goals.

Strategy

Strategy is the final harmonisation principle and refers to setting goals for harmonisation and devising a plan of action with an eye to long-term goals whilst ensuring short term goals also contribute to the overall aim. This requires an appropriate management structure and the selection of project management methods suited to the task of tactical and/or strategic implementation. This structure must encompass all HEIs and the range of FilmEU activities and work packages (e.g. a "meta-WP").

Goals

- Existing curricula will be mapped, harmonised and penetrate through all levels of learning (cycles) and learning units (programme, semester, course, module, and so on)
- New curricula (e.g., EMJMD joint master's) will be harmonised
- Inter-consortium connections between teaching and research, and between research labs will be enhanced and developed
- Harmonisation will be integrated with and support FilmEU pedagogical framework (Samsara)
- Management structures exist to develop and execute the implementation of other harmonisation principles of mobility, flexibility, accountability and technology

Approaches

- Create a harmonisation meta-WP that integrates FilmEU Work Packages (WP) along a harmonisation-specific focus including cross-WP representatives from pedagogy/staff, curriculum, mobility, labs/research, technology, and quality assurance.
- Select project management structure and methods (inherited from FilmEU)
- Set long-term and short term (2022/23, 2023/24) harmonisation goals
- Create a harmonisation plan with clear milestones

FilmEU Mobility Menu

As stated above in this document, the need for harmonisation between the programmes of the various institutions that are part of the consortium is motivated by the objective of increasing and facilitating the mobility of students between the various institutions. Since a complete homogenisation of programmes of the various schools is neither possible nor desirable, it becomes desirable to frame harmonisation as a concept that enables the clarification and formalisation of the mobility processes.

The idea of creating a mobility menu is born from this assumption, consisting in defining, for each institution, each programme, a mobility menu that allows the student to have clear and accessible information on the offer of each institution, in the scope of the study cycle, and organised by semester.

For the student this provides access to information on the mobility opportunities that exist within the consortium and this information is designed to facilitate understanding and analysis of the existing possibilities. The design of the menus will be harmonised between the various institutions, defining options of physical mobility or the access to modules in blended mode or purely online. The number of ECTS for physical mobility and the time period in which it can take place are also harmonised. This design makes it possible to create an automatic accreditation procedure between the available menus and their accreditation in the student's home institution, thus simplifying the accreditation processes that become automatic, and simplifying the work of teachers and staff from each institution in managing the mobility process.

A sample of the type of menus to be created can be seen below. This example consists of menus to be made available to Film BA students, attending the second year, first semester.

Faculty General Subjects

Domain Theory

Domain Labs

Assignments / Projects

IADT

Year	Semester	Module	Credits
2	1	Film as Art	15
2	1	Exploring Visual & Media Culture	5
2	1	Documentary Development & Production	10
		Total number of credits	30

LUCA

Year	Semester	Module	Credits
2	1	Music & Sound in Film and Animation	6
2	1	English Cultural Module Brussels 'Made in Belgium'	3
2	1	Art Discourse and Artists' Writings	3
2	1	Irrational Knowing	6
2	1	Studio Practice Film: Actor's Studio*	9
2	1	Studio Practice Film: Testimony*	9
2	1	Studio Practice Film: Close-up*	9
2	1	Studio Practice : Image 3	3
		* Optional module - 9 credits for options / Total number of credits	30

ULHT

Year	Semester	Module	Credits
2	1	Cultural Heritage: European Cinema	4
2	1	Principles of Marketing and Management	4
2	1	Production Workshop - Music Video	6
2	1	Production Workshop - Documentary and Research	6
2	1	Principles and Ethics of Film Directing*	5
2	1	Principles of Photographic Image*	5
2	1	Color Treatment and Processing*	5
		* Optional module - 10 credits for options / Total number of credits	30

SFZE

Year	Semester	Module				Credits
2	1	Film History III: Post-War European				4
2	1	Music and Film III				3
2	1	Art History III				3
2	1	Drama History - Screenwriting				3
2	1	Intermediate Television Production I*		Short Fiction Film Production *		6
2	1	Directing Module	2	Directing**	8	
2	1	Cinematography Module	2	Cinematography**	8	
2	1	Editing Module	2	Editing**	8	
2	1	Sound Module	2	Sound**	8	
2	1	Elective	3	Producing**	8	
2	1			Elective	3	
		* Two optional paths. ** Optional module - 8 credits for options		Total number of credits		30

The menu allows an accessible layout in which the student can easily understand which mobility options are available for each semester, in each programme and in each institution of the consortium. It can be complemented with descriptive elements to increase the amount of information available to the student.

For the different institutions this menu model allows the creation of standardised forms of certification of the credits obtained in mobility with significant advantages in terms of reducing the overall bureaucracy of the process. It also increases the general information available to all parties involved.

The proposed model assumes the possibility of physical mobility from the first semester of the second year in undergraduate programmes, while first-year students may have options to access online modules through a simplified menu suitable for the first year of studies.

Year 1 Virtual

The first year of an undergraduate degree requires a natural process of acquaintance, not only with higher education, but also with the functioning of the institution itself and the organisation and pedagogical model of each programme. In this sense it is not advisable that first year students have the option of physical mobility between the institutions of the consortium. This type of mobility is available from the second year of each programme.
In the first year the creation of mobility menus should have a reduced number of options and should privilege distance learning models (online).

Year 2/3/4 Virtual, Blended and Semester Blocks

The design of physical mobility menus should cover all semesters from the second year of each programme. These may be combined with blended or online options.
For the creation of the menus each institution should follow the following guiding principles:

- Each physical mobility menu should have a time period of one semester.
- Physical mobility can be complemented with blended or online models lasting less or more than one semester.
- Each semester mobility menu should integrate a total of 30 ECTS.
- Each institution should structure the offer characterising the modules proposed in four module types (Faculty General Subjects, Domain Theory, Domain labs, Assignments / projects).
- Each institution should identify and automate the recognition of the credits obtained for the various menus offered to students, this information should be made available.

- The process of recognition of credits obtained in physical mobility should privilege the description of learning outputs described for each module.

Roadmap for Harmonisation

To summarise FilmEU short, medium and long-term approach to harmonisation this table may serve as a roadmap to future alignment.

Priority	Status	Timeframe	Notes
Mobility Menus Publish & Promote	In progress	Imminent	To encourage large-scale mobility at BA level
Mobility Menu – agree automatic credit transfer as complete 30 blocks	In progress	Short	To simplify back office and pre-test 30 credit block as explicit harmonisation
Mobility Menu – expand the menu to other relevant programmes	In progress	Short	To encourage large-scale mobility at BA level
Make available the module matrices to assist in FilmEU mobility	In progress	Short	The matrices are available; however, a more sophisticated online presentation would be beneficial
Integrate all harmonised components with the Samsara model	In progress	Ongoing	
Publishing academic calendars	Complete		
Identifying “anchor points” in academic calendars	In progress	Medium	to have short term harmonised periods for modules and / or projects
Explore single, harmonised calendar standard for NEW international programs (EMJMDs, International BAs)	N/A	Medium	To maximise synergies across joint programmes
Using the module matrices identify further areas of overlap	In progress	Short	To inform the development of the Joint BA

Mapping Learning outcomes to NQFs and EQF to evidence existing harmonisation	In progress	Medium	Using EQF as common threshold to map to
Mapping Student Workload and move to 5 credit blocks on joint programmes	N/A	Medium	
Explore harmonisation using a combination of programmes mapped to EQF (implicitly) and 30 credit programmes specific blocks (explicitly)	In progress	Short/Medium	
Promote Joint International Research Projects	In progress		WP6
Use common online mobility too across the consortium	Complete		WP5 – to create harmonised workflows for student, academic staff and administrative staff.
Federation	Complete		WP8 – to make mobility as seamless as possible
European Student Card	In progress	Short / medium	WP8 – to make mobility as seamless as possible
Dashboard – ensure mobility options are easily accessed	In progress	Short	To promote and enable mobility between partners. To encourage trust in the procedures.
Develop new EMJMD's with harmonised curriculum	In progress	Short / Medium	
Develop new joint BA with harmonised curriculum	In progress	Medium	
Liaise and co-ordinate with other WP on harmonisation	In progress		To ensure a co-ordinated and coherent approach.
Create simplified pathways for new HEIs to joint Alliance			To ensure work on harmonisation is clear and repeatable for new members of the alliance.

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