



# film\_eu

European Universities Alliance  
for **Film and Media Arts**



 UNIVERSIDADE  
LUSÓFONA

 SZFE  
SZÍNHÁZ- ÉS  
FILMMŰVÉSZETI  
EGYETEM

**LUCA**  
SCHOOL  
OF  
ARTS

iadt   
DUN LAOGHAIRE

**INDEX**

<b>INTRODUCTION – SCOPE OF THE REPORT</b>	<b>2</b>
<b>ADMISSIONS</b>	<b>7</b>
IADT - Young Women in Film Admissions Model	7
IADT - Project Day Admissions Model	9
IADT - Digital Portfolio Submission Admissions Model	13
LUCA – Admissions process for BA students	15
LUSÓFONA UNIVERSITY – DocNomads Admissions Process	20
SZFE – Admissions process for BA students	24
<b>TEACHING METHODOLOGIES</b>	<b>27</b>
IADT - Cross Curricular Interdisciplinary Teaching Methodology	27
IADT - Video Files Teaching Methodology	33
LUSÓFONA UNIVERSITY - Cross-Disciplinary Practical Learning	36
LUSÓFONA UNIVERSITY - Digital Animation Practice	41
LUSÓFONA UNIVERSITY – 2 <sup>nd</sup> year BA Cross-Curricular Project	49
LUSÓFONA UNIVERSITY - MigratED Project	54
LUSÓFONA UNIVERSITY – 2 <sup>nd</sup> year Intensive Workshop on Directing Actors	63
LUSÓFONA UNIVERSITY – Learning Theory Through Artistic Research	67
LUSÓFONA UNIVERSITY – Autonomous Theoretical Research Development	68
LUSÓFONA UNIVERSITY – Pitching and Narrative writing Theory Lab	69
LUSÓFONA UNIVERSITY – Student-centred Collective Learning Experience Applied to the Study of Theory	71
LUSÓFONA UNIVERSITY – Three-Tier SWOT Analysis	73
LUSÓFONA UNIVERSITY – Essay Writing Consolidated by Peer Assessment	74
LUSÓFONA UNIVERSITY - Peer-To-Peer mentoring	76
LUSÓFONA UNIVERSITY - Transdisciplinary Artistic Research Seminar	78
LUSÓFONA UNIVERSITY - PhD to Master Mentoring scheme	79
SZFE – Cross-Curricular Learning	81
<b>STUDENT-CENTERED METHODOLOGIES</b>	<b>84</b>
IADT - Film as Art Student Centered Method	84
SZFE – 6x6 Teams	87
SZFE – Sound Design	89
<b>ASSESSMENTS / EVALUATIONS</b>	<b>95</b>
IADT - Animation Evaluation Model	95
IADT - Creative Music Production Evaluation Model	97
LUCA UNIVERSITY – Attitude, Technique & Creativity Evaluation Method	100

## **INTRODUCTION – SCOPE OF THE REPORT**

This report presents the results of FilmEU Work Package 2 initial work.

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** from Lisbon, Portugal; **SZFE** – University of Theatre and Film Arts, from Budapest, Hungary; **LUCA** School of Arts from Brussels, Belgium; and **IADT** – Dún Laoghaire Institute of Art Design and Technology, from Dublin, 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.

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. FilmEU strategically positioned WP2 at the beginning of the project as a key work package whose main objective it to equally capacitate all partners in different domains central for the implementation of the future university. This includes the capacitation of each HEI with the pedagogical models and strategies that in due course will enable the harmonisation of curricula (WP3) leading to the implementation of original mobility models (WP4) and the design of a common quality assurance model (WP9).

The central tenet of the proposed pedagogical model is that artistic teaching and research must be a practice-based endeavour. It should engage with societal problems such as those highlighted by the New European Agenda (such as climate

protection, democracy, health, migration, etc.) whilst promoting the intensive use of technological mediation. Considering this, our models build on the principles of design thinking, social constructivism, and the Trinity Bridge 21 model, to propose a challenge-based model –the Samsara model –which combines a cross-disciplinary purview with team-based education rooted in project development.

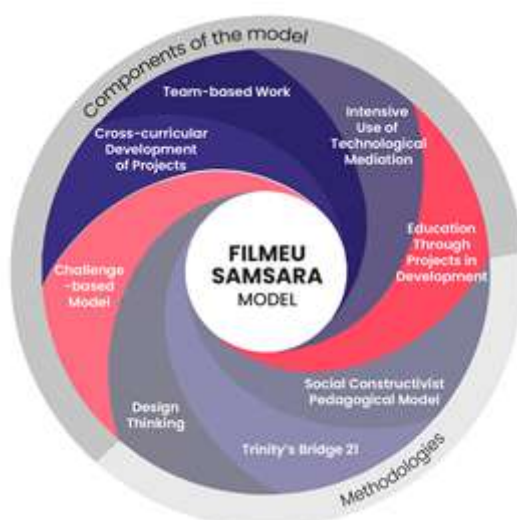
Film education has a long tradition in Europe mostly marked by the hands-on apprenticeship models of the conservatoire tradition. Independently of that, the focus is always on creative storytelling and the development of visual and aural imagination, whatever technology is used. In an era of super complexity where information interpretation and social innovation skills are crucial, this activity began with an investigation of the different pedagogical strategies now followed in the Alliance for the education of creative artists. This was done by resorting to a case study methodological approach that allowed us to identify several cases across each different institution dealing with diverse pedagogical approaches which we consider key for the future implementation of the Samsara model.

Different pedagogical approaches ranging from admission processes to teaching methodologies were selected and are documented in this report. The report includes various examples from different institutions that in their disparate nature highlight the complementary character of the Alliance. The main objective is to use these case studies to identify exceptional pedagogical approaches across the Alliance that can help us in designing a joint pedagogical model.

The Samsara model is our approach to this challenge. The components of the model explore the nexus between creativity, technology, and education. The main proposition is that the creative, artistic, and technical efforts of students will be

driven by a critical appreciation of the problems and challenges the world around them. It exposes how their artistic expressive forms, be it film, animation, or videogames, can help in reflecting and acting upon these challenges. The main objective of the model is to promote the education of future professionals in a creative manner so they can produce content that has relevant societal features that strengthen the creative industries' ability to intervene at a social level.

The model takes an overall approach that favours cultural diversity and intercultural dialogue and constitutes a clear answer to the objectives of both “promotion of the diversity of cultures and intercultural dialogue” and “promotion of culture as a vital element in the Union’s international relations” put forth in the “European Agenda for Culture in a Globalising World”. This strategy affirms the fundamental role of culture in the process of European integration and sets a cultural agenda for Europe and its relations with third countries. The defined methodologies are adequate to a contemporary teaching and learning environment and infuse the model with the necessary individual critical mind-set.



*Figure 1 – Samsara Model*

The model is based on training through projects in development and brings together artistic education and a focus on media-based creative practices. It promotes the relationship between the more technically oriented stages of education and the more creatively oriented ones in the context of individual and group projects.

The challenge-based process the model supports is founded on the following iterative sequence that the students will undergo:

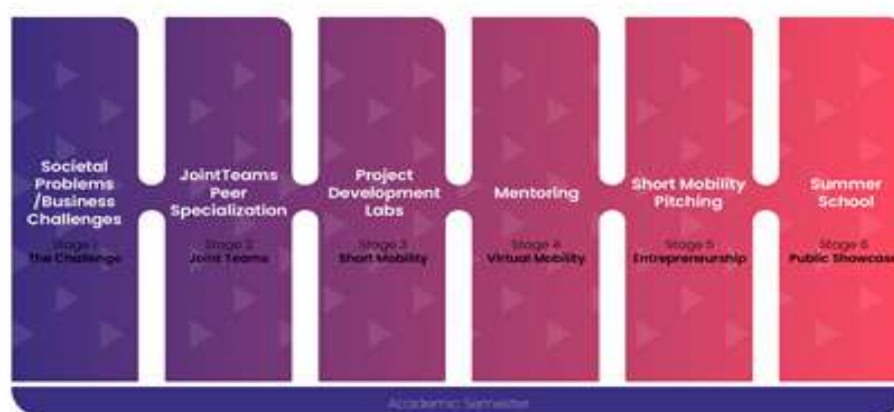
1) Challenge Defined. Every semester working groups define a challenge across the different HEI that integrates teachers from different disciplines. The proposed topics to be approved by the academic council. Two main options are available: topics of societal relevance or business-driven challenges published by associated partners. The challenge will be published with information associated with the labs that are available for this call (short mobility periods) and the schools with expertise in specific areas to host critical moments in the development of the projects (short mobility). Each challenge will be transversal to different year/degrees/subjects in a cross-disciplinary manner.

2) Teams Defined. Students are asked to define local teams to address the challenge. They are then attached to other teams in different schools in a random manner, generating joint teams that will work together through various stages of the process.

3) Mobility Prescribed. Mobility is embedded in the process since the students will have to move physically for short periods to the relevant labs. Virtual mobility will also occur via VLE during the entire process. Virtual rooms will be intensively used for the teams to work and develop.

4) Projects Presented. Teams come together during the FilmEU summer school to present their final projects after local presentation and assessment. The figure below describes this process.

This type of pedagogical model has been successfully tested in the past in several of the Alliance's projects, namely Essemble, and the challenge-based approach is already embedded in the new EMJMD Re-Anima.



*Figure 2 – Challenge-based pedagogical process*

We believe this model will provide a rich and practical framework within which students will develop graduate attributes and best practices for dealing with the many challenges faced by society while reinforcing creative and critical skills amidst the different mobility periods involved.

With the publication of this report, we are not only paving the way for the implementation of the Samsara model but are also highlighting the richness and diversity of the pedagogies already in place in the different HEI that integrate FilmEU. These practices constitute the foundations upon which we want to build our new pedagogical and educational approaches. More on that later...

## **ADMISSIONS**

### **IADT - Young Women in Film Admissions Model**

#### **Summary**

As part of the national strategy to ensure the growth of women working in the film industry the National Film School at the Institute of Art, Design + Technology will deliver the first ever “Young Women in Film” Masterclass for transition year students. Women in Film + Television is part of an Admissions strategy to encourage young women to work behind the camera rather than in front of it.

#### **Target audience**

Young Women in Film & Television addresses the issue of under-representation of women, gender parity in key creative positions within the industry, and is in line with the Screen Ireland’s gender equality initiative and the international movement by professional guilds, activist groups and educational institutions to push for change. These young women are primarily in Transition Year in Secondnary School aged 15 – 16 years old.

#### **Description**

This gender-parity initiative seeks to address the issue of under-representation of women in key creative positions in the film & TV industry.

Over a 2/3-day masterclass, secondary school students got to work with successful females in key creative positions in the film and TV industry. The participants enjoyed an inspiring, action-packed, hands-on three days, where they learned about screenwriting, directed and filmed with professional actors on a set in-studio and immersed themselves in the technology of cameras, editing and sound.



Rules we set ourselves:

1. Run by women for women
2. Creating a creative safe space
3. Hands-on, giving students experience with current technology
4. Successful & recognisable industry female role models as mentors
5. Set in the NFS, IADT.

**Methodologies used (i.e., peer learning; project based; etc.)**

Introducing young women to the idea that a career in the film industry is attainable and introducing them to the many jobs that exist in the film industry. By doing this at a younger age it allows time for them to develop their own creative voice and portfolio. This will then strengthen their application to film school and move us towards gender parity in admissions.

There is also the opportunity to have a portfolio assessed by NFS tutors as well as mentorship by current female students to show you portfolios and explain the process of making one.

**References to research / artistic activities**

Winner of prestigious Arts to Business Award 2017.

Quotes from previous students:

“Great insight & opportunity to meet inspiring women”

“Very empowering & Interesting”

“Better Understanding of equipment and choice of careers”

“Incredibly empowering & all girls should be encouraged to take part”

Currently, we have five students within the NFS who are alumni from YWIF

### **Educational impact and main results**

This course is a challenging and exciting opportunity to encourage young women to broaden their knowledge of cinema, film and television. It focuses on practical filmmaking and television production skills, as well as educating your women to learn how to develop strong and creative storytelling abilities.

### **References and illustrations**

Link to 2020: <https://youtu.be/CVniyl7G33U>

Link to the first year: <https://youtu.be/7kdziP9uarM>

## **IADT - Project Day Admissions Model**

### **Summary**

The majority of IADT's creative arts and design programmes are restricted entry programmes requiring applicants to submit a portfolio of work that is scored by programme teams in order to assess an applicant's suitability for the programme.

The portfolio is essential for entry and typically includes work completed during applicants' Leaving Certificate Art studies in addition to work undertaken on a dedicated Portfolio course.

Such "portfolio" courses vary in format and length from 2-week summer schools to 2-year FETAC level 6 programmes. The resultant portfolios submitted for assessment to IADT can be comprised entirely of Leaving Cert work, entirely of portfolio course work or, most typically, a mix of work from both activities supported by personal and informal practice.

As part of ongoing outreach activities to secondary schools it became increasingly evident that the portfolio process was presenting a barrier to entry to some potential applicants. If a student was unable to take Art as a Leaving Cert subject they were very unlikely to be able to successfully compile a portfolio, and other students are unable for financial or personal reasons to complete a dedicated portfolio programme. Such barriers had no reflection on the potential applicant's suitability to study the creative arts at undergraduate level, and IADT identified an opportunity to develop expanded pathways for applicants who had previously experienced barriers to entry.

### **Target audience**

School-leavers, Direct Entry and Mature Students.

### **Description**

The BA(Hons) Art programme successfully designed and piloted a dedicated "Drawing Day" that allowed potential applicants to attend campus and undertake a day of practical classes with lecturers from the Art team. The work completed during this day could be included in the candidates' portfolios if they chose to. The Drawing Day presented candidates with equal access to materials, tools and time to complete a body of work. Following the success of Drawing Days plans to expand the format for other programmes began so that more restricted entry creative arts programmes could facilitate expanded entry pathways for applicants.

### **Methodologies used (i.e. peer learning; project based; etc.)**

Research was completed externally through engagement with IADT's European peer network and internally by working groups comprised of representatives from programme teams. Such work revealed international recognition of the need for expanded pathways into creative arts programmes, and allowed programme teams to define common and diverse applicant attributes. This work manifested in

IADT's "Project Day", a format that was formalised in late 2019 and offered as an alternative to Portfolio submission for the September 2020 applicant cohort.

### **References to research / artistic activities**

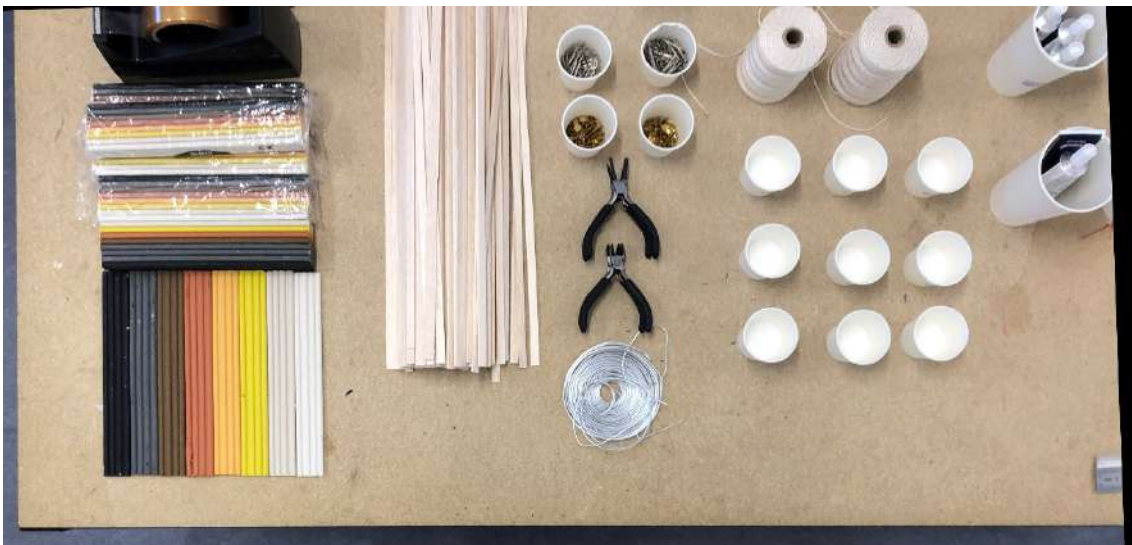
The Project Day process requires candidates to complete a creative "homework" brief before attending campus for a day of multi-programme or programme-specific activities. The homework brief is released in December each year and the Project Days take place during the February mid-term break for secondary schools. When candidates attend their in-person day they are provided with all of the materials they will need to complete their day of activities. The candidates are required to bring their completed homework with them on the day they attend campus so that the full suite of their work can be assessed in one sitting. The combined deliverables of the homework and the on-campus activities ensures that candidates have an opportunity to demonstrate the variety of creative, technical, research and programme-specific skills required of all applicants.

### **Educational impact and main results**

The 2019/20 Project Day was offered to applicants for the Art, Design for Stage and Screen, 3D Design, Photography, Interaction and User Experience Design and Visual Communications programmes and 88 candidates participated over four days.

In 2020/21 the Project Day pathway was expanded to include applicants for the Animation programme. The format moved online due to Covid-19 restrictions and saw a total of 314 applicants submit work.

**References and illustrations**



## **IADT - Digital Portfolio Submission Admissions Model**

### **Summary**

Due to the sudden current restrictions of Covid-19, teaching staff were unable to assess a physical portfolio submission in the traditional manner. As a result of this, an alternative digital platform was put in place to safely allow potential students to digitally submit their portfolio work. This vital work supports a student's application entry onto some of IADT's undergraduate programmes in the disciplines of Film + Media and Design + Visual Arts.

### **Target audience**

Undergraduate Applicants, for example School Leavers, Direct Entry + Mature Students.

### **Description**

A platform was developed to submit a portfolio of work to support an applicant's entry to some of IADT's undergraduate programmes, which means that portfolios are now fully digital. This is a key service for all applicants and part of the admissions process. Furthermore it is a crucial recruitment and assessment process for incoming students.

### **Methodologies used (i.e. peer learning; project based; etc.)**

Applicants are required to submit work via the portfolio platform by a deadline date. Once the portal is closed, submissions are then assessed by lecturing teams of the specific programme that the applicant applied for. Each student's Portfolio can achieve a total score of 600 points, the pass mark is 240. A digital portfolio can have a minimum of 10 pieces and a maximum of 25. The work is marked under 4 categories; Course Specific, Use of Media, Research + Development and General Practical Skills. In addition to points, all applicants receive written feedback, this is

an important element of the process in particular for students who do not do Art in school as they may never have had professional feedback on their work before.

### **References to research / artistic activities**

The work can be uploaded in one go or over a period of time, which allows students to take their time and change their mind on what they want to submit before the final deadline. It encourages them to showcase their best work. The pieces can include photographs of 2D and 3D work, sketches, film and video files, notebooks, written work etc.

This platform reduces barriers to applicants. Whilst previously a large physical portfolio was seen by many as something that needed to be produced to gain entry, this new format allows for a more diverse range of work to be submitted. As a result, the digital portfolio platform facilitates increased applications from mature applicants and applicants who may not do Art as a subject in secondary school. Due to the fact that applicants are now able to submit videos, in which they can discuss and describe their work, it now provides them with a voice that they would not have had before in the traditional process. The written feedback from this is important to applicants as it highlights their strengths, weaknesses and suitability to study.





### **Educational impact and main results**

The digital portfolio submission numbers for 2020 were 792 and in 2021 they were 1,126 which is an increase of almost 30% in the first year.

This means that 100% of the class of September 2020 and 2021 successfully submitted their portfolio through the digital platform.

## References and illustrations

### [Digital Portfolio Submission 2021 | IADT](#)

<input type="checkbox"/>	 Score title	 Shortcode	Score set	 Max score	 Weight
<input type="checkbox"/>	D — Course Specific	D	Portfolio Assessment score	150	1
<input type="checkbox"/>	C — Use of Media	C	Portfolio Assessment score	150	1
<input type="checkbox"/>	B — Research & Development	B	Portfolio Assessment score	150	1
<input type="checkbox"/>	A — General Practical Skills	A	Portfolio Assessment score	150	1

## LUCA – Admissions process for BA students

### Summary

Students in Flanders must pass a compulsory entrance exam before entering higher Art education. The aim of the exam is to select students that are well prepared, highly motivated, with the intellectual capacities and artistic talent to fulfill the course successfully.

As there is no film education in high school in Flanders, nor a preparatory year in which basis artistic skills are learned, we cannot judge applicants on just an artistic portfolio or previous realized movies or documentary works. Students come to art school from all sorts of educational backgrounds and have wide range of cultural knowledge.

We therefore had to develop an entrance exam that didn't gauge only knowledge in the field of cinema, but which would bring to the fore a general attitude, interest and motivation for the field, and good general skills needed to be successful in higher education.



### **Target audience**

Students graduated from high school.

### **Methodologies**

Within LUCA we developed a system that evaluates three main areas:

1. Motivation
2. Academic skills
3. Artistic aspirations

Each field is scored by a different panel. The examination process can be held completely online but often departments choose to also invite candidates to campus for an interview.

Independent from the field of study (fine arts, film, photography, etc.) the entrance exam is composed of an assignment to demonstrate an applicant's motivation and to assess his or her academic skills. (mandatory)

Each department can choose if extra assignments (visualization/ personal artistic work /personal artistic assignment) are included in the exam or not. (optional)

Panel 3 makes the final judgment, with the results (pass/fail) of panel 1 & 2 given to them.

	Parts	General goal	Description	Mandatory/optional	online / off
Admission	1	Diploma/language	Diploma check / language check	Mandatory	online
Panel 1	2.1	Motivation	Motivation for the chosen subject (fine arts, music, film...). (max 500 words)	Mandatory	online
	2.2		Motivation for the chosen campus. (max 500 words)	Mandatory	online
Panel 2	3.1	Academic skills	Research assignment (PDF - 1500 words)	Mandatory	online
	3.2		Reasoning ability (text on subject with argumentation/ pro - contra) (PDF - 3000 words)	Mandatory	online
	3.3		Visualisation assignment - (PDF)	Optional	online
	3.4		Free upload of personal work/artistic work (PDF)	Optional	online
Panel 3	4	Artistic aspirations	Upload (file or link) artistic assignment	Optional	online / off
Panel 3	5	interview	Skype or on-campus interview (invitation)	Optional	online / off

### **Educational impact and main results**

This admission process was only recently implemented so we will have to wait till 2024 to evaluate its full impact (graduation of first cohort). We nevertheless are convinced that this new system is more balanced than previous systems in which mainly artistic aspirations were judged. By giving separate scores to motivation, academic skills, and artistic aspirations, students from a variety of cultural backgrounds have a fair chance to be judged on their merits.



## Artistieke toelatingsproef

### BACHELOR IN DE BEELDENDE KUNSTEN – AFSTUDEERRICHTING FOTOGRAFIE

campus SINT-LUKAS BRUSSEL academiejaar 2020-2021

De artistieke toelatingsproef bestaat uit verschillende onderdelen. Je ontvangt na je registratie per mail een link naar de online-toelatingsproef en doorloopt de verschillende onderdelen.

- **MOTIVATIE:** je antwoordt op de vragen waarom je voor deze opleiding en campus koos.
  - **OPDRACHT:** Je beantwoordt de zoekopdracht naar werken of linken naar werken die relevant zijn voor jou en voor de opleiding die je wenst te volgen. Voor elk gekozen werk geef je ook een verantwoording. Dus wat wordt gevraagd:
    - o Zoek tussen de 5 tot 9 verschillende beelden of videofragmenten van kunstwerken, performances, tekeningen, design, beeldverhalen, gebouwen, films... die relevant zijn voor jouw gekozen opleiding. Plaats ze samen in een PDF-document. In dit document kan je een link naar VIMEO opnemen indien nodig.
    - o 'Relevant voor de opleiding' betekent dat het past binnen het inhoudelijk profiel van de opleiding en de afstudeerrichting.
    - o Noteer, indien mogelijk, voor elk beeld of fragment wie de maker is, wat de titel is, waar je het hebt gevonden.
    - o Zorg dat alle werken gemaakt of uitgevoerd zijn door verschillende kunstenaars/ontwerpers/artiesten.
    - o Haal maximum één beeld van Instagram of andere social media.
    - o Kies niet alleen uit hedendaagse kunst, maar ook uit vorige periodes en eeuwen.
    - o Geef voor elk werk weer waarom je dit hebt gekozen.
  - **EIGEN WERK (facultatief)** Maak een selectie van 5 eigen artistieke/creatieve werken. Denk hierbij aan tekeningen, foto's, videofragmenten, ruimtelijk werk, ontwerpen, studies, werk uit een schetsboek/logboek, eindwerk,... Neem een foto/scan van die werken (zet ze eventueel samen in een document). (PDF opladen in de online toelatingsproef, er kan een link gezet worden naar een vimeo)
- Indien je nog geen eigen werk hebt gemaakt, hoeft je deze opdracht niet uit te voeren. In dit geval concentreer je je op de andere opdrachten.
- **INTERVIEW:**  
Je ontvangt enkele dagen voordien het exacte tijdstip en de link voor het skype gesprek. Je hoeft skype of skype voor bedrijven niet te installeren op je computer of telefoon. Via de link zul je als gast kunnen deelnemen aan het gesprek zonder dat je een programma moet hebben op je computer.



## Artistieke toelatingsproef

BACHELOR IN DE AUDIOVISUELE KUNSTEN – KEUZETRAJECT F I L M

campus Sint-Lukas Brussel academiejaar 2020-2021

De artistieke toelatingsproef bestaat uit verschillende onderdelen. Je ontvangt na je registratie per mail een link naar de online-toelatingsproef en doorloopt de verschillende onderdelen.

- MOTIVATIE: je antwoordt op de vragen waarom je voor deze opleiding en campus koos.
- OPDRACHT: Je beantwoordt de zoekopdracht naar werken of linken naar werken die relevant zijn voor jou en voor de opleiding film je wenst te volgen. Voor elk gekozen werk geef je ook een verantwoording. Dus wat wordt gevraagd:
  - o Selecteer 5 tot 8 verschillende werken uit kunst en cultuur (vb. schilderij, film, videoclip, beeldhouwwerk, gedicht, graphic novel,...), waarvan minstens één film of documentaire.
  - o Verwijs naar je voorbeelden op Youtube/Vimeo/andere kanalen op het internet door de link te vermelden.
  - o Voorzie een bronvermelding bij de werken: wie is de auteur, kunstenaar, studio, uitvoerder,...? wat is de titel van het werk of uit welk werk komt het beeld of fragment?
  - o Zorg dat niet alle werken gemaakt of uitgevoerd zijn door dezelfde kunstenaars of artiesten.
  - o Haal maximum één beeld van Instagram.
  - o Kies niet alleen hedendaagse werken, maar ook werken van voor het jaar 2000.Licht alle gekozen werken toe met een bondige tekst van 50 tot 200 woorden. Ga daarbij in op onderstaande vragen. Wees concreet en tracht verder te kijken dan enkel de kleur of de stijl.
  - o Waarom link je dit werk aan onze opleiding film?
  - o Waarom heb je dit werk of deze uitvoering gekozen, wat betekent het voor jou?
  - o Zie je een samenhang of rode draad in je keuzes, of juist niet?
- FILMPORTFOLIO: Laad ten laatste op 15 mei je filmportfolio op via Vimeo (zie instructies hieronder). Het dient een eigen werk te zijn van maximum 3 minuten film (let op: geen extract van een langere film). De inhoud van de film is volledig vrij.

### INSTRUCTIES OM JE FILM TE UPLOADEN OP VIMEO

- o Je hebt een Vimeo-account nodig om een film te kunnen uploaden. Als je die nog niet hebt, kan je die gratis aanmaken (<https://vimeo.com>).
- o Zorg ervoor dat je de file in het correcte formaat hebt aangemaakt vooraleer je start met uploaden. Specificaties en tutorials voor exporteren vanuit courante montagesoftware kan je vinden op <https://vimeo.com/help/compression>.
- o Hou er rekening mee dat je met een gratis Vimeo-account maximaal 500MB per week kan uploaden.
- o Wanneer je film geëxporteerd is en je account geactiveerd, kan je je file uploaden via de blauwe "upload"-knop rechts bovenaan de startpagina.
- o Met de "privacy"-knop kan je de toegang tot je film beveiligen met een wachtwoord. Wanneer het uploaden voltooid is, kan je de Vimeo-link naar je film kopiëren en plakken in het webformulier van de

## References

Eva Delvaux, Vincent Donche, Peter Van Petegem, *Toelatingsproeven in het hoger kunstonderwijs nader onderzocht: wie neemt deel en wie stroomt door*, Tijdschrift voor onderwijsrecht & onderwijsbeleid, Mei-augustus 2014.

[https://www.researchgate.net/publication/266208523\\_De\\_toelatingsproef\\_in\\_het\\_hoger\\_kunstonderwijs\\_wie\\_neemt\\_deel\\_en\\_wie\\_stroomt\\_door](https://www.researchgate.net/publication/266208523_De_toelatingsproef_in_het_hoger_kunstonderwijs_wie_neemt_deel_en_wie_stroomt_door)

## **LUSÓFONA UNIVERSITY – DocNomads Admissions Process**

### **Summary**

The Admission Procedure in DocNomads – Masters in Documentary Film Directing Erasmus Mundus Joint Master's Degree was designed with two main goals in mind and has been improved annually throughout the years:

- 1) When arranging the large yearly pool of international applicants', emphasis should be given to those with the most suitable profiles in terms of professional and educational background, personal attributes and evidence of artistic talent translatable to the documentary film genre.
- 2) The pool of selected students should reflect a highly diversified mixture of nationalities since the dynamics of cultural synergy should be one of the most stimulating features of the course.

Since DocNomads' *Mobile School* is hosted by three different schools that operate in a complementary way, the process of selecting classes involves faculty staff from each of the schools in the "selection committee" designated by the joint Academic Board. The role of the committee is to promote a high level of application cross-evaluation, following a three-step filtering procedure: candidate's files + application film + interview.

### **Target audience**

DocNomads prospective students.

### **Description**

After confirmation of eligibility, the first filter in the selection procedure is the evaluation of the applicants' qualifications according to the candidate's files, with a focus on education, portfolio and professional experience, to determine the

relevance of those assets for how a given candidate's qualifications could bring a valuable and diversified contribution to the learning and co-working environment of the class of 24 enrolled students.

Concurrently the central part of the application package, a three-minute original short film especially made for submission, is evaluated according to specific thematic and procedural requirements that are communicated in the call for applications. This original short film is complemented by the additional showcase of previous portfolio work (up to 9 minutes) credited to the candidate. While the former is a key element for the assessment of filmmaking vision, the originality of ideas, and engagement with the wider world, the showcase of previous work is relevant for complementary assessment of the candidate's skillset, namely in terms of artistic development and technical proficiency.

Each application package is analysed and evaluated separately by at least two representatives of the school's faculty. Aiming to assure that by complementarily crossing independent views during examination, a high level of effectiveness in the filtering of candidates' profiles will be attained, in accordance with the central objectives.

Only the cases where significantly dissimilar scores in the evaluation grid are detected justifies further discussion by the teams in the selection committee. The combination of both methods tends to save time and to reduce the margin of error that is likely to occur in any process of application scrutiny.

The purpose of the two preliminary steps in the evaluation process is to produce a short-list of around 60 candidates, pre-selected for the subsequent phase of personal interview with the selection committee and members of the DocNomads Academic Board.

The interviews are held online during three consecutive days, with at least two representatives of each school in the programme's Consortium. A representative of DocNomads' body of alumni is also invited to attend the complete schedule of interviews, a role that is mostly as an observer of these sessions. Although they are able to intervene as an advisor and contribute feedback to the selection committee from an informed third-party perspective. This is an initiative within the framework of the *good practices* protocol that has been implemented in the programme throughout the years.

With a view to optimising the short time each interview takes (20 minutes), the selection committee's participants draw from a pre-elaborated script of possible topics to approach during the conversation with the candidates, which is taken as a structured guide for relevant questions, although not restrictively.

The objective of the interviews is partly to get a sense of personal qualities of the candidates, for example, how they correspond in attitude, social empathy, response to criticism, self-expression, worldviews and critical understanding. It also partly focuses on the discussion raised from the ideation and approach to their application films, to other relevant pieces of their portfolio and to contextual film references and practices.

The evaluation system in the three steps of the selection procedure includes a defined set of assessment criteria to which corresponds a numeric scale of scores, either as 1 to 5 (candidate's files) or multiples of 5 within the scale of 0-20 (application films and interview), the latter aiming to promote a clear differentiation between candidates with a view to achieving a manageable final ranking.

The final selection considers the ranking of votes (one vote per school represented in the consortium) through which are evaluated both the overall performance and

skillset demonstrated by the candidate. Nevertheless, other instances of strategy decision-making intervene in the composition of the final list proposed by the selection committee for the admission of 24 students per class; namely, the diversity of profiles, gender balance, the range of nationalities, the regions of the world with lesser representation in applications, and the countries not yet represented in the programme.

### **Educational impact and main results**

The methods used for the selection and admission of candidates in DocNomads Masters offer an enhanced filtering of targeted profiles vis-à-vis the objectives of the course. In addition, they contribute to a more inclusive and diversified procedure in order to attain the goal of gathering a class representing a wide range of nationalities and cultures and of fostering a good learning dynamic amidst the group of students via the contribution of complementary professional experiences and educational backgrounds.

### **References and illustrations**





## **SZFE – Admissions process for BA students**

### **Summary**

The admissions process for BAs at SZFE is highly competitive. Candidates apply to one of six disciplines – Screenwriting, Production management/producing, Directing, Cinematography, Sound or Editing. Only 36 students are admitted each year, six in each discipline. In addition to their discipline cohort, these 36 admitted students will be placed in six 6-person cross-discipline production crews which will work together with specific mentors for three years. As such, the admissions process not only assesses a candidate's individual attributes but also considers how each will fit into a team. The program is demanding and as such, the admission process is designed to find students who demonstrate potential to meet these demands temperamentally, intellectually, and creatively.

### **Target audience**

Hungarian high school students.

### **Description**

The recruitment process uses a written exam, creative projects, and oral exams to evaluate each candidate's personal, intellectual, and creative abilities. These exams measure the most important skills required to complete the courses: creativity, cooperativity, motivation, communication skills as well as a student's creative vision and level of general and cinematic literacy. The entrance exam committee consists of the mentors who will be working with the selected students throughout their education. The entrance exams typically take place from mid-April to early July. Anyone can apply from any high school; there is a minimum Matura (high school exit exam) score of 280.

The process consists of two rounds in which students accumulate up to 200 points. In the first round, candidates submit a sample of creative work in the form of two films and take a written exam. They must then orally defend their work. Students

must pass the written exam to progress to the second round. There is no set number of students who may advance.

## **ROUND 1**

### **Written Exam**

This exam assesses the candidate's literacy in terms of cinematic, literary, theatrical, historical, fine arts, and musical orientation. The test is created by mentors and lasts about three hours. Half of the exam is devoted to general knowledge and half to assessing the candidate's creativity. Candidates are asked to critique images and stories and are also given tasks which evaluate their critical thinking skills. If candidates do not pass the written exam, they cannot advance to Round 2.

### **Creative work**

- 1) A 1-minute show-reel in which the applicant presents himself/herself, in his/her chosen form, his/her most important trait, anything he/she considers important to know about himself/herself. The emphasis is not on listing personal information, but on an imaginative presentation that reflects vision and visual creativity.
- 2) A 3-minute narrative film, which is a short film made with feature film tools that depicts a short, action story.
- 3) Series of photos that tell a situational story (to be presented in the oral exam).

### **Oral exam**

Candidates defend their previously submitted films before the exam committee. In this exam, they must also present a self-made series of photos that tell a situational story. Spontaneous oral assignments are also given that assess the candidate's human knowledge and creative storytelling ability.

## **ROUND 2**

The entrance exam film for those students who have passed Round 1 is screened before a larger committee. However, the main mentors who will be working with the students make the final decision on which six students from each discipline to admit.

### **Methodologies used (i.e. peer learning, project based, etc.)**

This process endeavors to look at a candidate holistically. The exam committee is looking for students whose needs fit the program and takes into consideration many factors. It not only evaluates a candidates' creative abilities to do work specific to the discipline to which they are applying, but also his/her suitability in terms of personality, psychology, motivation, as well as their ability to cooperate with others, to defend oneself, to think critically, and to give and take criticism.

### **References to research / artistic activities**

N/A

### **Educational impact and main results**

This admission system tends to select highly promising candidates. The program completion rate is very high. Because students form stable teams (both in their discipline and in their cross-discipline production teams), the level of bonding and cooperation between students as well as between students and mentors is strong. If a student does drop out of the program, he/she is not replaced; however, this occurrence is rare.

## **TEACHING METHODOLOGIES**

### **IADT - Cross Curricular Interdisciplinary Teaching Methodology**

#### **Summary**

Impact Case Study in Advancing Interdisciplinary Teaching & Learning in IADT

#### **Target audience**

This case study focuses on the ongoing work of IADT's Teaching and Learning Committee and wider community in advancing interdisciplinary approaches to Teaching and Learning **across the Institute**. This work addresses the need to provide a talent pipeline for the creative, cultural and digital technology sectors; while delivering improvements to the learning environment with a strong focus on quality & academic excellence.

#### **Description**

We set out to ensure that our students have interdisciplinary teaching, learning and assessment opportunities as they move through their programme of study. This came about as a result of a number of cross-Institute / cross-disciplinary initiatives.

We successfully applied for and received the inaugural Disciplinary Excellence in Learning, Teaching and Assessment (DELTA) Award from the National Forum for Enhancement of Teaching and Learning (NFETL). The process of preparing and evaluating our Teaching & Learning practises was integral to establishing momentum and cross-Institute collaboration in Teaching & Learning. The DELTA Award recognised the innovative, interdisciplinary practises as well as highlighting structural barriers to the implementation of these in a sustained manner. It also articulated key objectives that the DELTA team sought to implement in the future.

In conjunction with the DELTA team, the Teaching and Learning Committee and academic managers, implemented a targeted programme of workshops as part of the Programmatic Review process. This identified a number of areas for further interdisciplinary opportunities within and across programmes.

Following the Programmatic Review process, a commitment was then made to address any structural barriers and management allowed for the streamlining and alignment of timetabling and module planning dates across all of the programmes in the Faculty of Film, Art and Creative Technologies. This new common module structures now facilitates the movement of staff and students across modules and programmes and has significant implications for the sustainability of interdisciplinary projects.

These simple “operational changes” facilitated the significant and positive changes in the design of programmes and the advancement of interdisciplinary teaching and learning opportunities for all undergraduates in IADT. These are highlighted in the impact section that follows.

We have subsequently taken learnings from the DELTA and Programmatic Review process, to shape our approach to **Strategic Alignment Teaching and Learning Enhancement (SATLE)** funding and have a number of significant, potentially scalable interdisciplinary projects currently underway.

The **National Forum for the Enhancement of Teaching and Learning** has acknowledged that “the impact of Teaching & Learning initiatives are complex and take considerable time to be validated”, but what we achieved to date will have impact across a number of key measures including; student experience, stakeholder engagement and achieving National Teaching & Learning objectives.

**Methodologies used (i.e. peer learning; project based; etc)**

**ESC (economic, social and cultural) Stakeholders Impact:** Employers from sectors in the creative, cultural and technological discipline areas will have the opportunity to engage with faculty at programme level and employ graduates with collaborative skills built in an interdisciplinary environment as a result of the steps taken below.

- *Accredited Work placement / professional practice standard for Year 3 students*
- *Sustainable interdisciplinary experience for all IADT undergraduates*
- *Graduate Creative Attributes – further enhancing our graduates' preparedness for employment in the Creative, Cultural and Technological sectors*

**Higher Education Authority / NFETL Strategic objectives:** The importance of professional development of those who teach is a strategic priority for the NFETL, as is teaching and learning enhancement within and across disciplines. We have achieved the following;

- *Increased participation in Teaching & Learning activities- 300+ staff engagements with Teaching & Learning events per annum over the past three 3 years at IADT.*
- *Increased scholarly output on Teaching & Learning practice*
- *Discipline specific leadership (art, design and entrepreneurship education)*

Moreover, the findings from innovative Teaching & Learning projects currently underway will be shared across the sector and have the potential to be adapted and scaled by other HEIs.

- *Programme redesign with interdisciplinary focus*
- *Common Curriculum Framework design and development*
- *Creative Cognition Project (CCP) Framework*
- *4 LEP interdisciplinary projects.*

The experience of successfully attaining a DELTA award, followed by an institute wide programmatic review process in tandem with ongoing support from the Teaching & Learning committee has resulted in a number of insights which will inform our ongoing work.

- It is important to create space and opportunity for academics to come together to present and showcase what they do and practice in their Teaching & Learning
- It is important to have a clear articulation of universal and adaptable Teaching & Learning practices
- It is important to recognise “structural barriers” and support disciplinary priorities prior to implementing any framework.
- It is important to have a management commitment
- It is important to have a meaningful review process(es)
- It is important to align local Teaching & Learning objectives to the NFETL strategy
- It is important to celebrate wins and acknowledge innovation
- Cross sectoral collaboration enhances local Teaching & Learning initiatives and further promotes recognition and enhances high-standards in practise.

### **References to research / artistic activities**

This case study highlights how the work of the Teaching & Learning Committee coupled with participation in the DELTA Award process (Disciplinary Excellence in Learning, Teaching and Assessment) has impacted on, and furthered the agenda of advancing interdisciplinary practices in IADT

## **Educational impact and main results**

**Student Experience:** The redesign of programmes with opportunities to engage in interdisciplinary modules will hone critical skills that are important for post college life and contribute to student success, a key priority of the NFETL.

### **Impact for our Students:**

- *Common module for Year One students in FACT programmes*
- *Introduction of 15 interdisciplinary electives in Year 2 in FACT programmes*
- *Introduction of shared modules in the Faculty of Enterprise and Humanities programmes.*

### **Impact that benefits our ESC (economic, social and cultural) Stakeholders**

- *Accredited Work placement / professional practice standard for Year 3 students*
- *Sustainable interdisciplinary experience for all IADT undergraduates*
- *Graduate Creative Attributes – further enhancing our graduates preparedness for employment in the Creative, Cultural and Technological sectors*

### **Impact that aligns and meets HEA / NFETL Policy**

- *Increased participation in Teaching & Learning activities- 300+ staff engagements with Teaching & Learning events per annum over the past three 3 years at IADT.*
- *Increased scholarly output on Teaching & Learning practice*
- *Discipline specific leadership (art, design and entrepreneurship education).*
- *Programme redesign with interdisciplinary focus*
- *Common Curriculum Framework design and development*
- *Creative Cognition Project (CCP) Framework*

*4 LEP interdisciplinary projects*



**References and illustrations**

[Strategic Alignment of Teaching and Learning Enhancement \(SATLE\) Funding 2020 - National Forum for the Enhancement of Teaching and Learning in Higher Education](#)

[DELTA Award - National Forum for the Enhancement of Teaching and Learning in Higher Education](#)

[IADT Achieves a National DELTA Award | IADT](#)



## **IADT - Video Files Teaching Methodology**

### **Summary**

Video Files

### **Target audience**

Second and Third Year Students / Professional + Aspiring Actors

### **Description**

Casting is responsible for over 80% - 90% of the success of any film project, according to a variety of industry professionals including directors Alan Pakula, John Huston, Elia Kazan and Robert Altman. Casting in student projects is no less important; the process of working with actors is invaluable for student learning. Finding the right actors is usually the domain of the casting department, yet in undergraduate studies, students take on this important role as part of this most collaborative of art forms.

### **Methodologies used (i.e. peer learning; project based; etc)**

The Videofile event is an annual casting call for professional and aspiring actors to participate in film, television and media projects undertaken during each academic year in IADT. Since 2001, the Videofiles have created a pool of outside talented actors for consideration for student casting. Each year during a three to five-day period, over 100 actors are recorded and kept on the file for the NFS casting needs. The material the actors present is written by the 2<sup>nd</sup> year or 3<sup>rd</sup> year Film and Television students, and they produce the event. The project is crewed and managed by the students and overseen by a small team of lecturers. The resulting file is an Institute wide resource, accessible through the National Film School (NFS). This ambitious project is always held in the college, in the NFS Studios, and is a real-world open casting for the students and actors to experience.

Previous to 2020, most professional casting was done in person at some point in the process, and the NFS works to create industry standard in its student experience.

### **References to research / artistic activities**

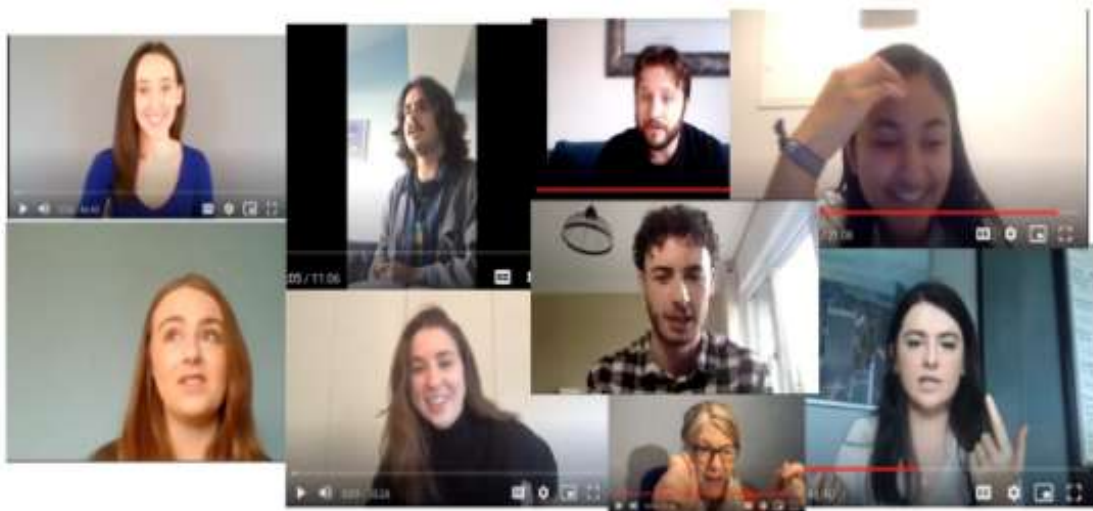
The learning outcomes of this in person interaction with outside actors are obvious and beneficial for undergraduate students as part of their degree. With the pandemic, efforts were made to continue this aspect of the project. Permissions were sought and granted from management and the Covid Committee on health and safety grounds to hold a two-day event and to limit the amount of actors visiting the campus. We were in Level 3 at the time of the file, October 14<sup>th</sup> and 15<sup>th</sup>. However, due to escalating cases, health and safety concerns from staff and students, the lecturing team revisited this decision and felt the circumstances merited a move to a completely online event on October 9<sup>th</sup>. In fact, by October 21<sup>st</sup>, Ireland was again on a complete level 5 lockdown. The student production team and lecturers moved quickly to prepare the teams and reschedule the actors to a totally online event, held as scheduled.

### **Educational impact and main results**

At the end of the two-day event, 140 actors were recorded and their work was put up online for casting consideration across the college. All auditions were held on Zoom, recorded individually by each director from their homes. The editing team gathered the footage and put together the file, which was indexed and completed on time and in good order.

Going forward an online aspect (via self-tapes from the actors) will be incorporated, but the in-person aspect will be re-instated.

**References and illustrations**



## **LUSÓFONA UNIVERSITY - Cross-Disciplinary Practical Learning**

### **Summary**

In some areas, formal education, which is limited to on campus audiovisual laboratories and studios, might not be enough for working teams, whether sound or image to reach levels of creation and production that can be compared to those of professional teams. The contact with actors, stage, technicians and creatives is very important for the recreation of the processes common in large and medium projects. What has been achieved in recent years with partnerships between different programmes, is the eradication of errors in areas as different as the capture of live sound or post-production, bringing participants awareness on correcting mistakes commonly made by film and sound technology degree students. The classes serve as a meeting point where different individuals and methods congregate with the purpose of producing a common creative output.

### **Target audience**

Students, supervisors, and tutors

### **Description**

The classes that are taught in partnership with other study cycles during the school year are important as casestudies for a better pedagogical and experimental practice of activities, that most of the time are carried out by teams of students tutored by one or more teachers. The need to implement work processes, from conception to editing and post-production, led us to consider that the synergy between different programmes of study was an asset for students. Audio-Digital Computing: Film and Video, are part of the study plan for Sound Technology. Sound Technology's insertion into projects within the film field has resulted in the production of projects in the audiovisual area important for *competence acquisition* in creating and editing sound for cinema and even in digital animation and videogames.

On the other hand, the fact that students at the end of their study cycles have the obligation to present a fictional short film, forces the creation of working teams. From the analysis of the film script, to the writing, to the choice of location and the directing method, generates unique experiences in the relationship between students. This also promotes competence acquisition in the face of decisions, either on the location, editing, production and the dissemination of films at festivals. In conclusion, these partnerships have driven students to generate their own production and development processes leading to original end-of-course projects.

### **References / artistic activities**

All the Final Project short films in the Film and Sound Technologies Bachelor, in the last 5 years.

### **Educational impact and main results**

Within the university and for each project, working teams are formed, composed of students from different academic backgrounds (sound, cinema, animation, videogames), a process which is important for a successful school year and final evaluation.

With this method, we consistently observe better production flows; better project executions; the stronger bonding of teams for the future; shorter times in the completion of objectives, and a sturdier preparation of students in the different creative areas.

### **References**

- Lux, Bernardo Lopes e Inês Malveiro, 2015 ([LUX - LSF Lusófona Films \(ulusofona.pt\)](#))  
IRIS, Renato Arroyo e Francisco Ferreira, 2017 ([Íris - LSF Lusófona Films \(ulusofona.pt\)](#))  
Ivan, Bernardo Lopes, 2017 ([IVAN - LSF Lusófona Films \(ulusofona.pt\)](#))  
Escuro, Leonor Alexandrino, 2018 ([Escuro - LSF Lusófona Films \(ulusofona.pt\)](#))  
Verde água, Luís Lemos, 2019 ([Verde Água - LSF Lusófona Films \(ulusofona.pt\)](#))



**References and illustrations**









*"Students at Lusófona University"*

## **LUSÓFONA UNIVERSITY - Digital Animation Practice**

### **Summary**

In the final year of the bachelor's degree in Digital Animation, students must make two films on the same topic: one a fictional work the other a documentary based on the same topic. In the first semester they produce the documentary and in the second the fiction.

### **Target audience**

Third-year students of the bachelor's degree in Digital Animation

### **Description**

At the end of each academic year, the Film and Media Arts Department (DCAM) proposes a set of working topics for the following academic year, opening the vote to all teachers in the department. The most voted topic serves as a creative force for much of the production that is developed by the different degrees; from animation to film, photography, video games, sound and design. For example, in the academic year 2018-2019, the last year without Covid 19 pandemic restrictions, the topic chosen was the Sea, a topic with which Portugal has a very particular affinity.

Each cycle of studies is organised around this work topic and establishes a programme and a methodology according to the particularities of the degree and the projects to be developed.

In the Bachelor's degree in Digital Animation, the topic is developed in the third-year curricular units Workshop on Direction for Animation I (ARA I) in semester 1 and Direction for Animation II (ARA II) in the semester 2. In the first semester, the work will be carried out from a documentary perspective and in the second semester there is an emphasis on fiction.

Therefore, students have to make two films in their final year, the first an animated documentary and the second a fiction film.

The documentary is developed between the end of September and the beginning of January for 16 weeks with a two-week break for Christmas. The fiction work is developed in the same period of time between February and June with a two-week interruption for Easter.

The project starts with a group of guests from different areas of knowledge who give short lectures on the topic, so that students have an overview and a broad field in order to explore the topic with their films. Guests are asked for permission to record their interventions in audio and video. Students are given freedom to explore the topic as they wish, even being able to use part of the recordings. The students also decide on whether they want to develop the project in groups or individually. Each film must have a minimum of two minutes and each student must do one minute of animation individually. For example, a film made by only one student or a film made by two students must be two minutes each, and a film with five students must have a minimum duration of 5 minutes. The objective is to encourage students to work as a team and make more consistent and longer films, to convey the message through a narrative of a documentary nature.

The *ARA I* curricular unit is taught by 3 teachers. One follows the initial phase of writing and systematising ideas to produce the script, the second works on the graphic dossier and the animation proposal for the film, and the third follows the production and shooting of the film. *The ARA II* curricular unit is taught by one teacher who supervises the entire process, as students are now more autonomous, since they already know the methodologies. For each of the curricular units, students prepare four public presentations (three pitches and the final presentation of the film) of their project before an audience that includes classmates, first and second year students, teachers of the curricular unit and

external guests and at the end of their presentation the audience asks them questions. After each presentation, they have to deliver a report to the teachers where they describe their intentions, the comments that are made of the works during the presentation and how they plan to solve some of the questions raised.

2018-2019 can serve as an example. In the first pitch, in October, students had to deliver a conceptual presentation on the topic of the Sea, in which the coherence, structure and feasibility of the proposals were evaluated. Five projects were presented: activism for the defence of the oceans of Captain Paul Watson *Sea Shepherd*; the case of the New Zealander Tom Neale who left civilisation to live alone in the Suvarrow atoll in the Cook Islands *The Hermit on the Island*; the 52 Hz whale, the most lonely whale in the world because it communicates at a higher frequency than the other whales and therefore cannot be heard at 52 Hz; the different phases of asphyxiation during drowning at sea *Immersed*; the message from Sidonie Fery in a bottle that washed ashore on a New York beach, brought by the storm Sandy (Superstorm Sandy) in late 2012, ten years after it was written *Adrift*; and family memories from time spent on a beach in the Algarve *Manta Rota*.

In the following month, November 2018, the second pitch required the presentation of a narrative, visual and sound structure in the first animatic.

In the beginning of January 2019, the third and last pitch was presented for feedback on the students' work before the final delivery of the film. What was required in this presentation was the final animatic already with 30% of the finished animation and sound.

The fourth and last presentation was that of the film already finished and without the need for a report. Normally, when the calendar allows, there is a fifth presentation that corresponds to the finished film, the fourth one being the animatic with 70% of the animation and the finished sound.

This development and monitoring process through presentations is complemented by the weekly presence of a teacher who supervises the production process in order to help students comply with what they have written in the reports. When the topic to be developed is presented to the class, the curricular unit's programme and the objectives that are expected to be achieved are also communicated and it is because of this that these presentations that make public the stages of the film's construction are part of a pedagogical methodology based on two major principles; making better citizens and teaching students how to plan and develop an animated film. The first is explained by the topics given and the research that the students have to carry out. In this process, they become aware of current divisive problems and develop an opinion about those problems by expressing themselves through an animated film. The second, because they are animation students and will likely work in animation and related areas in the future, but in such a way as to try not to confine animation in a bubble removed from reality, given the tendency that the film industry has to work in fiction and storytelling only as entertainment. In other words, we want our students to work on current topics in an accessible and pedagogical manner.

In brief, at the end of the semester, the student must be able to: work in groups or individually to develop a concept based on the topic provided; defend it in a public presentation, using the appropriate materials; apply previous knowledge, building a script for an animated short film based on the original concept; master the visual representation in order to find an original graphic line that best serves the objectives established in the project; develop and present storyboards and animatics, thus gradually carrying out the various steps of pre-producing an animated film; research and define (with tests) the most appropriate animation technique for the project being developed; and finally, the student must combine all these elements in the making of a documentary with at least, 70% animation.

### Assessment

- First pitch (conceptual presentation: coherence, structure, and feasibility of the proposal) – 10% of the final grade
- Second pitch (narrative, visual and sound structuring in the first animatic) – 20% of the final grade
- Third pitch (animatic with a minimum of 30% animation and sound) – 30% of the final grade
- Fourth pitch (public presentation of the animated documentary) – 40% of the final grade

### References to research / artistic activities

It depends on each topic and the students must look for them.

### Highlights

- Practice-led learning
- Collaborative project
- Social-based briefing
- Pitching challenges
- Project-tailored tutoring
- Public presentations
- Preparation of reports after each pitch

### Educational impact and main results

This process produced the film *Sea Shepherd*, with a narrative where the impact of ocean desertification and the depletion of fish reserves are important elements, alerting to environmental and ecological contemporary relevant issues. This film had great visibility and its impact was in line with what was intended: students with the ability to design and implement animation projects and who were able to reflect on divisive current global problems and issues.

Official Selections and Sea Shepherd Awards:

Official Selection – Cine Luso Espírito Mundo 2019, Brussels  
Nominee National Animation Award - Category Schools Film – 2019  
Official Selection – Festival Internacional de Animación AJAYU 2019, Perú  
Official Selection – Young Animators International Film Festival 2019, India  
Screening Streetside Cinema/, Winston USA  
Official Selection – DC Independent Film Festival 2020, Washington DC  
Official Selection – Chennai International Short Film Festival 2020, India  
Official Selection – 13th Ecozine Film Festival, 2020, Zaragoza, Spain  
Official Selection – Festival Política 2020, Lisboa, Évora, Braga  
Official Selection – Flicks International Student Short Film Festival 2020, The Netherlands  
Official Selection – X NY Portuguese Short Film Festival 2020, USA  
Official Selection – International Nature Film Festival Gödöllő 2020, Hungary  
Official Selection – 18th Environmental Short Film Festival 2020, Turkey  
Official Selection – Ancient Way Film Festival 2020, USA  
Official Selection – CMS, International Children's Film Festival ICFF 2020, India  
Screening at the 27th Internationales Trickfilm Festival – Festival of Animated Film Stuttgart 2020, Germany  
Official Selection – In the category Kids Animation at the 16th Athens Digital Arts Festival 2020, Greece  
Official Selection – FESTinha 2020  
Official Selection – Kraków Green Film Festival 2020, Poland  
Official Selection – 16th Athens Digital Arts Festival 2020, Greece  
Official Selection – Melech Youth Film Fest 2020, Israel  
Official Selection – 7 Seconds International Film Festival 2020, Argentina  
Official Selection – Ortometraggi Film Festival 2020, Italy  
Official Selection – Shortcutz de Cascais – 27 August 2020, Portugal  
Official Selection – S.O.F.A. (Shout Out for Animals) Film Festival 2020, Cyprus  
Official Selection – ECOFeminism Festival, London, United Kingdom  
Official Selection – Norman Film Fest, USA  
Official Selection – NY Portuguese Short Film Festival 2020 (NYPSFF), USA  
Official Selection – Entre Olhares – Mostra de Cinema Português 2020, Barreiro  
Official Selection – International Student Animated Film Animafantasia Festival 2020, Romania  
Official Selection – Festival Internacional de Cine Austral 2020, Argentina



**Best Student Animation Winner - Festival Internacional de Cine Austral 2020, Argentina**

Official Selection – ANIMALCOI in the category Premi Caixa Ontinyent, 2020, Spain

Official Selection – Caminhos Film Festival, Portugal

Official Selection – Maryland Filmmakers Film Festival 2021, USA

Official Selection – I.P.A.S. - Independent Political/Activism Short Film Festival, Greece

Official Selection – Beautiful Country International Micro Film Festival 2021, China

Official Selection – 2.<sup>a</sup> Mostra de Cinema Português 2021, Vila Franca de Xira

**References and illustrations**

MURRAY Jonathan and Nea Ehrlich (eds.) (2019). *Drawn from Life. Issues and Themes in Animated Documentary Cinema*. Edinburgh: Edinburgh University Press.

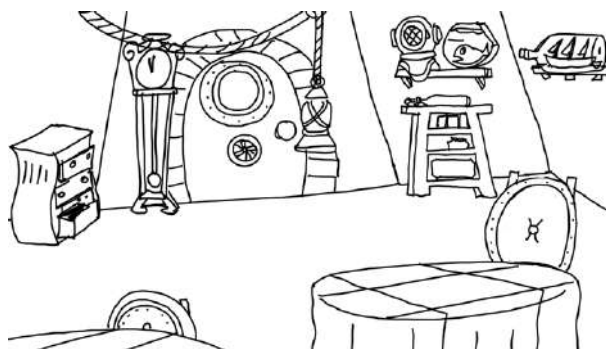
NICHOLS, Bill (2001). *Introduction to Documentary*. Bloomington: Indiana University Press.

ROE, Annabelle Honess (2013). *Animated Documentary*. London: Palgrave MacMillan.

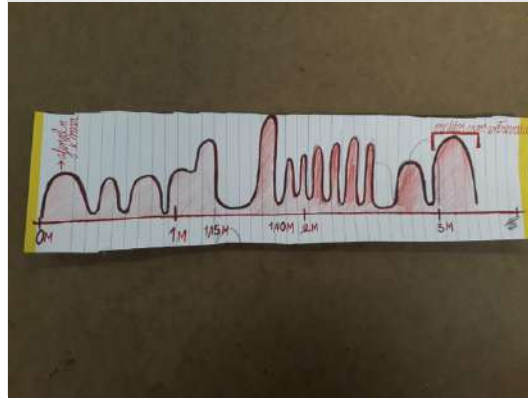
WELLS, Paul (ed.) (1997). *Art and Animation*. London: Academy Editions.

WORM, Boris (2016). "Averting a global fisheries disaster".

[www.pnas.org/cgi/doi/10.1073/pnas.1604008113](http://www.pnas.org/cgi/doi/10.1073/pnas.1604008113)







## **LUSÓFONA UNIVERSITY – 2<sup>nd</sup> year BA Cross-Curricular Project**

### **Summary**

Film bachelor second-year students develop every year a cross-curricular project comprising the joint development of a web series and an associated transmedia component. This cross-curricular project not only involves all courses in the curriculum for that semester but also engages students from other degrees by involving sound students in the development and production of the projects. Proposed methods include strong engagement with external experts coming from the industry, peer learning and a central focus on education through projects in development. The activity articulates both individual and group evaluation throughout the various stages of the project, from the initial briefing to the final public presentation, and a great emphasis is put on simulating actual “real world” creative and production challenges.

### **Target audience**

Second year bachelor students from the film and sound degrees.

### **Description**

In the second year of the film degree, a cross-curricular project is proposed to the students involving all subjects in their curriculum. The focus of the project is the development and production of a web series with an associated transmedia component. The start of the project is preceded by the presentation to all students of a briefing containing both creative, technical and production guidelines for the development of the project. The briefing is developed in partnership with different companies that every year partner with the university in this project. General guidelines such as target audiences or budget available follow industry standards and are set by the companies involved. Every year a specific theme is defined as an umbrella for the development of the project.

In the academic year 20/21, the theme was obviously *contagion* but in the previous year it was *conflict* and in the year before *Stories from and about the Sea*. The briefing also clearly states the focus of the project in the current multiplatform distribution environments and in the narrative potential they bring forth.

During the first semester the students, organised into small teams, work on the concept and scripts, and by the end of the semester, first pitching is conducted for the selection of the projects that will go into actual development. As the second semester starts, another pitching is again conducted to select those that will go into production, and before actual production starts, a *green light* pitching is conducted to evaluate the state of readiness of the projects. Guests coming from the companies participating in the project, take part in all these pitchings. In previous editions of the project, participating companies have ranged from broadcasters to large production companies. In parallel, during the semester, several masterclasses with professionals coming from different parts of the industry are also conducted, to allow students to compare the steps of the process they are going through with the “real” one. The articulation between all these elements creates a true simulation environment that puts students through the challenges and hardships of real audiovisual production.

The selected projects – usually between 4 and 5 – then produce a pilot episode of the show plus several transmedia extensions and show this before a public audience at the end of the semester. Final deliverables include not only the pilot show and transmedia materials but also several documents, such as a production dossier and a promotional package, along with individual reports that relate the theoretical and the practical elements the project entails. The final evaluation session is conducted before a panel integrating representatives of the different companies involved throughout the semester that give their feedback on the projects and presented outputs.

This cross-curricular project supervision is conducted by different teachers each focusing on their areas of expertise and specialisation. Specific mentoring sessions are organised for different stages of the production and different parts of the project: i.e. production design; transmedia development; etc.

The practice-based learning experience focuses on a collaborative project to create a multi-platform-distribution narrative project. Starting from a given societal issue, teams develop a web series storyline and a cohesive audiovisual universe that expands from it. From early on, both briefing and pitching challenges bring together students, field experts and TV commissioning editors, to ground the teams' audience-driven work in market and client needs. During the entire process, each team goes through project-tailored tutoring and case studies, as well as more theoretical lectures on audiovisual production and management of both financial and human resources. As the projects progress, teams engage in tailor-made workshops on cinematography, directing actors, legal aspects, and production design. Peer learning is stimulated through problem-solving and team-building exercises, as students's commitment is rewarded with being picked by colleagues to integrate the best projects.

### **Evaluation**

The students's assessment is balanced between the quality of the TV pilots produced, and correspondent production and promotion packages, and the students's auto-evaluation reports (on goals and achievements). Following the final pilot screening and project pitching, external partner's feedback completes the 360° evaluation process.

### **What do we want to teach them?**

From the social-based briefing to the market simulacrum in pitching to TV professionals, the dedicated tutoring and external guest input, students learn how to create the best commercially driven artistic output in the context of audiovisual and multimedia narratives. Practice-led engagement with the community through research and project design shows students the potential of artistic and meaningful impact by addressing specific needs.

### **Outputs / artistic outputs**

At the end of the semester, teams deliver professional-like project presentation packages including a series bible, production reports, promotion and distribution strategy plans, the transmedia universe they created and a complete audiovisual pilot. The project is anchored on a website-based platform, linking to social media and content-sharing platforms.

### **Educational impact and main results**

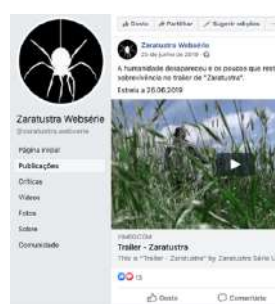
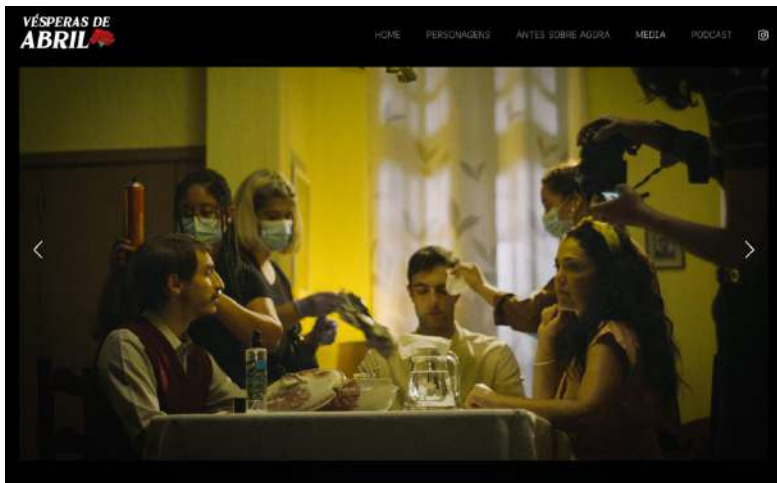
The main results of the project include the setup of a simulation environment that mimics real-world production and development conditions and the implementation of a learning process that via the actual development of a project allows students to understand and apply all the different competences that are needed during the different production stages. The educational impact includes reinforcement of teamwork skills; interaction with professionals and companies in an educational setting and the actual development and production of artistic outputs that illustrate student competences and abilities. The focus of the project on distribution also infuses in students an understanding of how market conditions affect the creative process. A large number of outputs asked from the students, both individually and collectively, create great pressure on them throughout the semester while also forcing them to articulate all practical, theoretical, and critical dimensions an audiovisual production involves.



## Highlights

- Practice-led learning
- Collaborative project
- Social-based briefing
- Pitching challenges
- Market-driven work
- Project-tailored tutoring
- Case studies
- Tailor-made workshops
- Peer learning
- Team-building exercises

## References and illustrations



## **LUSÓFONA UNIVERSITY - MigratED Project**

### **Summary**

*MigratED: Migrations and Human Rights enhanced through Technology in Education* is a Global Citizenship Education Project funded by the Erasmus + Programme of the European Union which took place from 2018 to 2021.

The MigratED project - <https://www.migrated.eu/> - aimed to disseminate good educational practices on intercultural dialogue, migration, and human rights, by training teachers, educators and younger generations on these topics and on the use of digital and multimedia tools. Youth and the educational community are involved in a digital awareness raising campaign for promoting a sharing and welcoming culture in Italy, Portugal, Slovenia, Cyprus and Greece.

In Portugal, University Lusófona worked closely with another project partner – 4Change a Non-Governmental Organisation (NGO) – in the implementation of all activities in the country, both in the university and at basic and secondary schools in greater Lisbon's region. As such, during the school year of 2019/ 2020, a group of educators and teachers worked with their students, with the main objective of promoting awareness and an understanding of the Migratory Crisis nowadays, to promote human rights, to develop social and intercultural competences, to improve critical thinking skills on global issues and last but not least, to guide the students through the process of creating a participatory video about migrant people.

In this case study, the MigratED project will be presented, mostly focusing on the experience the Portuguese partners, namely University Lusófona and (NGO) 4Change, who worked in close collaboration in order to achieve - and even exceed - the projects goals.

### **Target audience**

University students (from University Lusófona)

Basic and secondary school students (from the greater Lisbon region)

### **Description**

The programmed calendar of activities in the core basic and secondary schools from the Lisbon area was anticipated because of the new possibility opened by the creation of *Citizenship Education* classes by the Ministry of Education: while producing the needs assessment, two of the core schools required support - and media literacy workshops started with young people that were followed from October 2018 to June 2020. Basic skills as stereotype and *fake news* de-construction, approaches to Human Rights and the thematic of Migration were the main themes - supported by 4Change's experience in non-formal education.

In January between the 21<sup>st</sup> to 25<sup>th</sup>, the initial Training of Trainers (ToT) was held in Bologna - and University Lusófona and 4Change started to work on structuring the training sessions for the teachers who would work with the students, in a small selection of basic and secondary schools from the Lisbon area.

2019/2020 school year teachers training, took place in the partner schools Escola Básica Paula Vicente and in University Lusófona, in which basic literacy skills for the media were covered, as well as non-formal teaching methodologies.

During the 23<sup>rd</sup> -25<sup>th</sup> September 2019, a special reception was set-up for students from these partner schools, in which they had the opportunity to participate in several workshops, provided by University Lusófona professors, namely a studio workshop by Pedro Costa, a sound workshop by João Alves, a photography workshop by Rodrigo Peixoto and a painting



workshop by Inês Marques - as well as enjoying virtual reality /360º video technology in the lunch break.

From October 2019 , Media Literacy workshops for the students in these schools were held by 4Change educators, that culminated in the start of the Participatory Videos construction, with video and smartphone workshops, cinematographic language, and scriptwriting, being provided by University

### **Lusófona professors**



*Rafael Antunes, Inês Gil and Possidónio Cachapa*

In parallel, the 2nd and 3rd year Cinema students from University Lusófona attended a seminar about challenging stereotypes and negative narratives on Migration and were challenged to participate in the MigratED project, producing not only participatory videos about Migrants and Migrations but also extra content, such as 360º video and websites.



*Figure 1 and 2 - MigratED reception and special workshops for partner schools, at University Lusófona, 23-25 September 2019*

The basic and secondary school teachers, plus the university professors, firstly worked with their students on the pre-production of the participatory videos. Issues like media and migration were discussed, promoting the deconstruction of stereotypes and counteracting negative narratives. During February and March 2020, 4Change facilitated and supervised the participatory video pre-production and shooting in basic and secondary schools. Editing and post-production was planned to occur during April, but that had to be postponed and revised due to the constraints of the Covid-19 pandemic. The basic and secondary schools short-films were concluded through Zoom online sessions held in May/June with all students and edited as documentary films that included not only the views of young people on migrants lives in Portugal, inequalities, stereotypes and bullying but also about the way they viewed their own life through a pandemic and how Human Rights and tolerance felt even more precious to them.

As in other examples of projects based on the participatory video methodology, the focus is on the process, rather than the end result, the concept, script and production made by/with young people. The technical guidelines were kept to a minimum, to allow basic consistency among the different participatory videos to be produced (ratio, maximum duration, size, format).

The participatory videos were the basis of the final web documentary - henceforward web doc, which had as a basic principle to consider “migrants and refugees as desk mates”. In order to guarantee the coherence of the contents, the same subject was treated through different stories in each country, having as main message the encounter and sharing experience among European youngsters and migrants, refugees, asylum seekers. The web doc was directed and produced by Marina Oliveto, a Brazilian journalist and 360° video expert, working in Germany and also a PhD Media Arts student from University Lusófona.

Also, as part of the deliverables in the realm of MigratED, University Lusófona was in charge of the web platform development, to support the publication of the participatory videos produced by students. The web platform for MigratED was composed of two components:

- a) a video-centric website, to showcase the videos
- b) a YouTube channel, as a simple and effective solution to store and manage all the videos being produced for the project, and also considering its legacy after the project is concluded. A simple content submission process was defined, in order to optimise the web doc production as well as the web platform content management, plus translations and subtitling of videos.



At University Lusófona, as part of the creative and critical reflection process for concept and script development, a short survey was conducted among the 3rd year Cinema students, in order to understand better their knowledge and perceptions about migration issues.

The total number of students in the curricular unit was 54 - 34 students replied to the survey. Among other questions, when asked if they knew immigrants in Portugal,

the vast majority of these the students replied *yes* - 24 out of 34 students -, while when asked if they knew emigrants, the value was even higher: 29 out of 34 students. It should be noted that Portugal has had very significant migratory fluxes, during the economic crisis of 2012 to 2015. Also, in 2019, Portugal registered the highest number of immigrants ever: 480.000 (Público e Lusa, 2019), with Brazil topping the list of countries of origin. More significantly, when these students were asked if they would consider emigrating in the next 5 years, more than half replied *maybe*, while 8 out of 34 replied *yes* and 7 out of 34 answered *no*. Shortly after these initial sessions about migration issues, these students started to write and produce their videos, finishing and presenting the videos in late January 2020.

Regarding the web doc, preparatory work started around October 2019, with presentation of ideas during the general project meeting, which took place in Athens, Greece. Further elaboration followed, before the Covid-19 pandemic hit Europe: the plan to shoot in late April or early May was cancelled due to the lockdown measures which affected most countries in Europe during this period. The previous plan for the delivery of the participatory videos had to be revised, with deadline postponement, in order to accommodate the need to have more time to conclude the videos.

Even with the delay in the delivery of all videos, the web doc was concluded in time for it to be shown during the Festival Terra di Tutti 2020. The web doc had 15 minutes of duration and was delivered with sub-titles in English, Italian, Greek, Portuguese and Slovenian.

Figure 3 - MigratED web platform: <http://migratedvideos.eu/>

As for the web platform, the preparatory work began also around October 2019, with overall specifications being presented during the general project meeting which took place in Athens, Greece. At the time, a first draft of the procedure for the delivery of the videos was presented to partners, in order to streamline the process of obtaining not only the videos, but also the meta-data: title, description, transcript, translation in English, credits, tags, etc. A first mock-up was developed during April-May 2020. The development was concluded during July, August, and September, with the submission of the 18 participatory videos from all countries, and the web platform was made public in late September 2020.

### **Educational impact and main results**

The web doc is the result of the diversity of young people's voices expressing their perspectives on migration and basic human rights. While due to the Covid-19 pandemic it was not possible to shoot extra material for this video, the final result is representative of the experience students and teachers had during the months of training and video production, and it can be acknowledged as a good example of collaborative work between the different partners of project MigratED.

The web platform development to showcase the participatory videos produced by students, teachers and project partners had as its major objective the provision of a simple and clean interface, which allows users to

discover the videos from different entry points, via an interactive mosaic with thumbnails, via the themes which describe these videos as keywords and via a map in which the videos are placed.

Student involvement at University Lusófona was accomplished in two curricular units of the Cinema degree, in which 3rd and 2nd year students were required to produce collaborative short videos in small groups, in a participatory way, incorporating the principles of global citizenship education applied to the overall themes of Migration and Migrations. Besides the training provided by Lusófona's professors at the partner schools, other university professors were also involved in the development of the web platform and the production of the web doc.

In the basic and secondary schools in Portugal, a total of 75 young people (13-16 years old) were the core of the project, producing 4 participatory videos - although a total of 393 students participated in Media Literacy workshops (including during Drama classes at one school). At University Lusófona, a total of 124 students participated in the MigratED project (mostly 19-22 years old): 70 students from Year 2, coordinated by professor Inês Gil, 54 students from Year 3, coordinated by professors Célia Quico, Rafael Antunes and Victor Candeias. In total, 30 participatory videos were produced by University Lusófona students.

The MigratED project is being concluded as we write (March 2021), having already reached its most important milestones. 4Change and Lusófona's cooperation with the Festival Terra di Tutti in Bologna led to the organisation of special events held October 7, 2020, for the web doc premiere in all partner countries. In the case of Portugal, the National Conference of MigratED was held at University Lusófona, in a large cinema room, to accommodate Covid-19 safety regulations.



It featured the invited guests for the web doc exhibition, plus the exhibition of the 4 participatory videos made by the Portuguese students from the partner schools and the exhibition of one of the videos produced by Lusófona's students, namely *Nha Irmão*. The event concluded with a selection of videos from the Festival Terra di Tutti, plus a final debate with invited experts on the subjects of migration and global citizenship education.



*MigratED event 7 October 2020, at University Lusófona*

It should be noted that the Covid-19 pandemic had a real impact on many of the activities planned for the year 2020, mostly on the participatory videos production and final delivery, as well as the production and delivery of the web doc. Most planned events had to be cancelled. However, the spirit of good cooperation and true partnership between the Portuguese partners University Lusófona and 4Change was visible and tangible throughout the process, and particularly during

the public events which both organised. The videos produced by the students, from basic, secondary and university levels, are a solid indicator of the project's impact in promoting their awareness and their critical understanding of what it is to be a global citizen today, and particularly to respect fellow human beings, regardless of their country of origin. Audiovisual education can also have socio-political implications, and help promote global citizenship among young people: we believe this was achieved by those involved in MigratED.

### **LUSÓFONA UNIVERSITY – 2<sup>nd</sup> year Intensive Workshop on Directing Actors**

#### **Summary**

Second-year students of the bachelor's degree in Film are introduced to the theory and practice of theatrical and audiovisual staging. This activity is designed based on the involvement of students in a theoretical segment and in a practical segment of directing actors and based on assumptions developed in projects nominated by the students themselves.

The proposed methods include strong engagement with external experts from the areas of theatre staging and direction in film and television. These activities articulate theoretical vectors applied to practice with individual and group assessment throughout the several sessions. *Real world* creative and production challenges.

#### **Target audience**

Second-year students of the bachelor's degree in Film.



### **Description**

In the second year of the bachelor's degree in Film, students are offered practical activities based on theoretical knowledge focused on the following topics:

- The film actor and the theatre actor: two types of acting
- The actor direction of Jean Renoir: introduction to the concept of poetic realism
- The actor in silent film and the Delsarte System
- The actor in silent film and Griffith's Naturalism
- The actor in silent film and Meyerhold's Formalism
- Acting in Eisenstein's work
- The actor in silent film and Stanislavski's Psychological Realism
- The *Actors Studio* and the different methodological schools
- A practical assignment of actor direction, framed in theoretical knowledge
  - Studio work without image registration based on a casting and auditions experience
- Contemporary principles of direction of actors for realistic or naturalistic film
  - Acting in television series, soap operas and sitcoms
  - Practical, collective assignment, direction of actors with image registration
    - Short film of 5 minutes

### **Theoretical module:**

Each session presents and analyses a specific field in the timeline of the history of film acting, with a specific case study. In addition to the continuous assessment, the final assessment is based on a written test (50%) and a research assignment by groups of 3 students about a director/actor/acting school, film and television series, to be presented in class (50%).

The assessment for the theoretical module will be the average between the attendance grade (individual) and the research grade (group).

**Practical module:**

Intensive workshop on actor direction for BA students with the participation of professional actors

**Assessment** – 50% continuous assessment during the studio work and actor direction practice during the shooting of the short film.

50% - individual report on the theoretical module and the application of learning applied to practice

**References to research / artistic activities**

Apprehend, interpret, and study the actor's work of entering into and performing a character, the work of the actor in dialogue with the director as a core element of acting in the theatre, on television and in film. For this, it is necessary to understand the interconnection between imagination, the construction of a character's behaviour, the actor's technique, the mixing of scenic space with the physical space created by the actor, the guidance of the director, and the knowledge and experimentation of acting techniques and concepts.

**Educational impact and main results**

Four key competences stand out:

- Knowledge in history of film acting
- Knowledge in analysing the aesthetics of the actor's acting
- Understanding of the diversity of the actor's acting in the history of film
- Understanding of the evolution with regards to technological context
- Practice, analyse and development of theoretical practice with actors vis-à-vis the development of a critical sense.

**References and illustrations**



### LUSÓFONA UNIVERSITY – Learning Theory Through Artistic Research

#### Summary

The main objective behind this methodology is to establish a solid bridge between theory and practice for students who may have been more exposed to technical teaching than to theoretical and may have difficulties in negotiating the two.

#### Target Audience

Film master students and beyond.

#### Description

This is a student-centred approach, which has the following essential requirements:

- Classes of no more than 10 students
- A seminar structure fostering constant dialogue between theory and practice, tutor and students and the students amongst themselves
- A structure where individual students work collaboratively on relevant ideas and topics brought to class by all and not just the tutor
- An array of exercises convening theory and practice in every class and from the start
- A synergetic and horizontal approach to the relationship between theory and practice

#### Educational Impact and Main Results

- Students more familiar with artistic practice-based teaching learn theoretical methodologies as a tool that is useful also for practical work and empirical research.
- This theoretical grounding leads both to the bridging of practice and theory and an increase in the number of students who better apply theoretical methodological techniques to academic artistic research.

## **LUSÓFONA UNIVERSITY – Autonomous Theoretical Research Development**

### **Summary**

Students are taken in field trips to relevant libraries and archives, where they learn to develop independent research skills in different public settings.

### **Target Audience**

Master level and upwards.

### **Description**

Students are guided in visits to libraries and archives that may be relevant for their artistic research. The key to this approach is supervision and close monitoring by the tutor in a constantly adjusting process, such that:

- They learn to proficiently navigate the bureaucracies and protocols of major institutions
- They acquire the tools to organise research material in functional databases
- They learn relevant research skills in a public, institutional setting
- They feel empowered by the acquisition of these skills in such settings and contexts as to use them for original research validated by the state of the art and further documentation

### **Educational Impact and Main Results**

- Students gain the confidence to attend important spaces which would otherwise seem daunting and difficult to approach
- When they understand how archives and libraries operate and start to confidently use these spaces, students become more capable of discovering original content and developing artistic research that is original

- Learning early on how to design proficient databases helps students organise their research and make use of the state of the art in an organic and proficient manner
- Libraries and archives form a larger and broader research horizon. Once students acquire the confidence to visit and make use of these spaces, they feel more integrated in their research communities at the same time that they sense a widening of research boundaries

### LUSÓFONA UNIVERSITY – Pitching and Narrative writing Theory Lab

#### **Summary**

Film students transfer skills and techniques apprehended in practical lessons on film pitching and writing to artistic academic research.

#### **Target Audience**

Master level and upwards.

#### **Description**

At the core of this teaching method is the concept of collective learning through the redeployment of skills previously learned in film practice. Students perform individual and group tasks proposed by the class and overseen by the tutor and engage in constructive discussion and feedback.

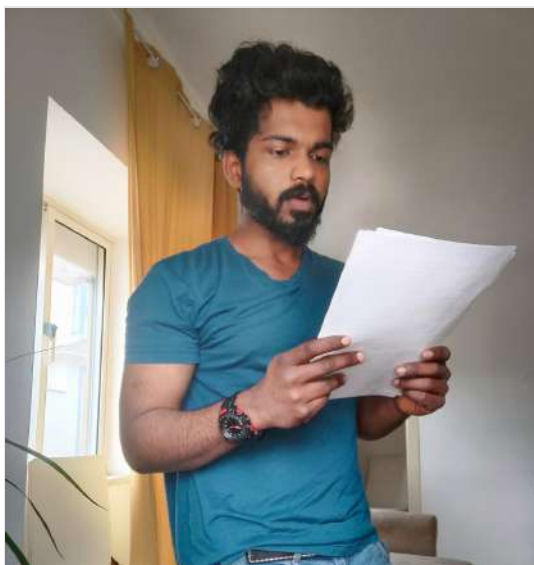
Tutor feedback comes last, to allow students who are pitching to first incorporate class feedback. Tutor feedback acts as a reinforcement or adjustment of class perceptions, allowing for constructive discussion. This semi-horizontal strategy gives students the perception that feedback need not come only and mainly from above, as an institutional dictum, but can also be given by colleagues, as a form of engagement from within, by those who have been involved in the process.

This method aims to articulate the learning of methodologies for academic research with acquired know-how mastered by students in their practical artistic studies. Students pitch their ideas for theory work (academic research) to both tutor and colleagues receiving regular constructive feedback. This allows the students to employ skills that are used in traditional film pitching by transferring them onto the field of sustained theoretical thinking

As film students have likely absorbed the concept that scripts are intended for an audience and need a narrative, these same notions are presented by the tutor as the foundations for artistic academic research

### **Educational Impact and Main Results**

- Students incorporate the notion that the practical skills they acquired in their theory class will be transferable to their professional film life, that these skills will allow them to do film pitching more proficiently.
- Students immediately feel more motivated to learn theory, when they realise that the concept of sustained thought can be transferable to areas such as fundraising. Theory becomes eminently practical and useful.







*Students prepare their project's pitches*

## **LUSÓFONA UNIVERSITY – Student-centred Collective Learning Experience Applied to the Study of Theory**

### **Summary**

The tutor apprehends the individuality of each student. This allows for a tailored tutoring approach in a group environment.

### **Target Audience**

Master level film students and upwards.

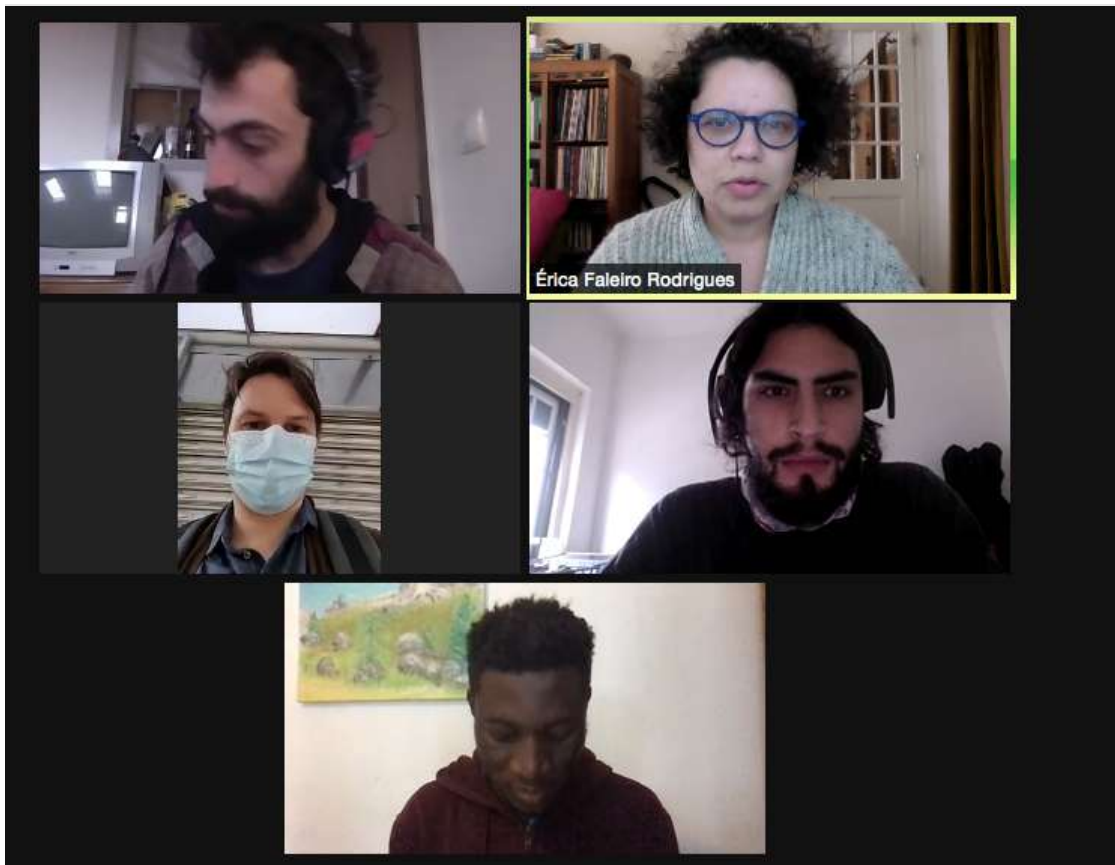
### **Description**

- Classes should not exceed 10 students
- Students receive regular assignments and present their work in a seminar environment
- All students receive feedback from all members of the class and are given time to respond and engage in discussion



### **Educational Impact and Main Results**

- The tutor quickly becomes aware of student know-how and the work proposed, and also theoretical adeptness
- The tutor is able to grasp the student's capabilities to engage in critical analysis
- As the experience of critical criticism is collective by nature, viewpoints are multiplied by the number of participants. This diversity is then further expanded by the different exercises carried out by each group element



*Tutor orientating a seminar*

## **LUSÓFONA UNIVERSITY – Three-Tier SWOT Analysis**

### **Summary**

At the start, in the middle and at the end of the research course in methodologies students do a SWOT analysis as an objective self-assessment of what stage they are in with their artistic research project.

### **Target Audience**

Master level film students and upwards.

### **Description**

- Three cycles of SWOT analysis (strengths, weaknesses, opportunities and threats) of the artistic research project are undertaken, at the start, in the middle and at the end of the methodologies research course.
- The SWOT is carried out in a seminar environment that allows students to receive feedback from fellow colleagues.
- Students engage in the process of how wider audiences perceive their projects.
- The tutor orientates feedback and debate such that the outcome is learning through constructive criticism.

### **Educational Impact and Main Results**

- Instead of receiving critical feedback just from their tutor, students engage in transversal debate about each other's work. This leads to better acceptance of critical perspectives and an enrichment of the discussion.
- Students learn to give, receive and self-criticise constructively, becoming progressively more autonomous when employing these skills. This fosters independence and critical thinking in research.



*A film student prepares for her SWOT presentation*

## **LUSÓFONA UNIVERSITY – Essay Writing Consolidated by Peer Assessment**

### **Summary**

Taking as a starting point that masters students generally possess a wealth of skills they are able to employ to criticise the work of others, students develop their theory work practising constant peer assessment.

### **Target Audience**

Master level students and upwards.

### **Description**

- Small theory tasks are set at regular intervals
- Tasks incorporate all stages of essay writing, from indexing, to writing and introduction, a body of text and a conclusion
- Students regularly present their written work in class to peers reading aloud

**Educational Impact and Main Results**

- Written work is developed and assessed in good rhythm and frequently
- With most students the experience of reading aloud immediately leads to extra care and attention to detail when writing
- Critical skills for academic research are greatly improved



*Peer assessment being overseen by a tutor*

## **LUSÓFONA UNIVERSITY - Peer-To-Peer mentoring**

### **Summary**

Students are organised in pairs. The main criteria are that pairs are matched in such a way that students somehow complement each other through theoretical, practical or interpersonal skills.

### **Target Audience**

Master level students and upwards.

### **Description**

Students are paired by the tutor in a complementary manner. Examples of possible criteria:

- A student more proficient in technical aspects matched with a student with a more robust theoretical background
- A student who tends to rush work matched with a student who dwells too much on the detail
- An introverted student matched with an extrovert

What is important to bear in mind is that this methodology can only be implemented after time and practical exercises have allowed the tutor an understanding of the background, particular strengths and weaknesses of each student.

Students act as mentors/tutors to one another:

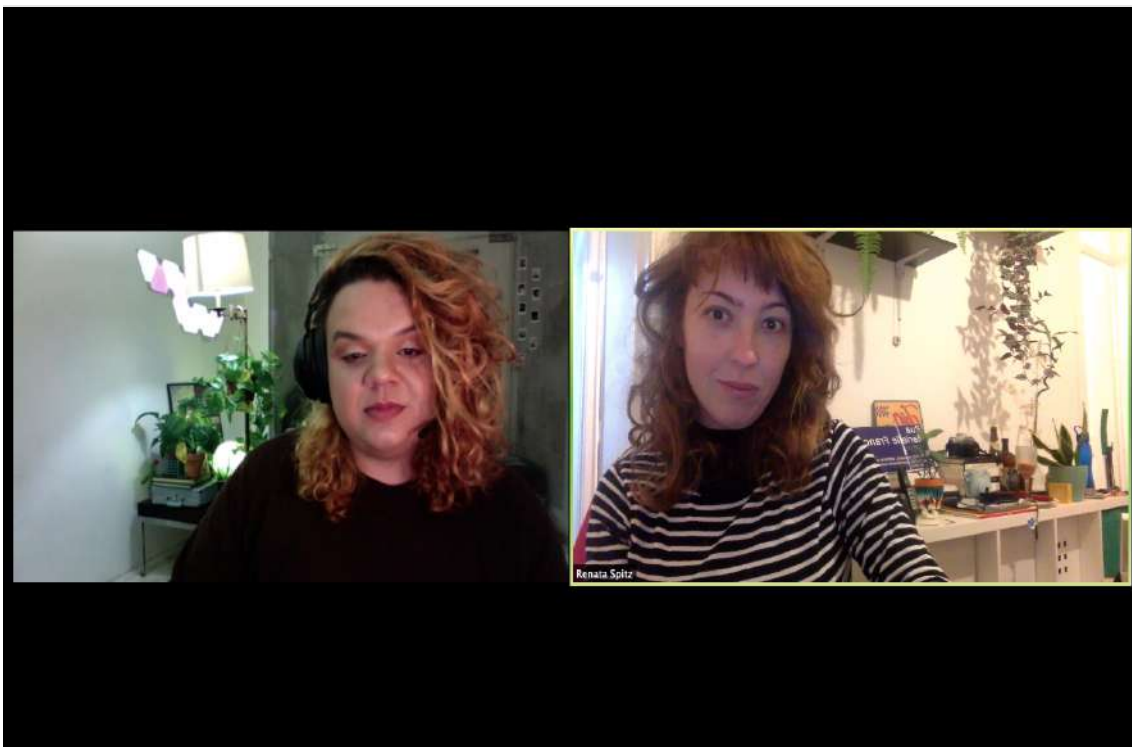
- Sharing knowledge
- Providing constructive feedback

This methodology requires a good knowledge by the tutor of the individual character and skills of each student. Therefore, it can only be implemented in small

classes of no more than 10 students and is therefore ideally suited for masters' levels and upwards.

### **Educational Impact and Main Results**

- Students break isolation and establish a working relationship with a fellow colleague, contributing to their emotional stability and aiding in the belief that they fit in the academic apparatus
- The learning process is enhanced by one-to-one relationships beyond what is considered by students to be the establishment (lecturers and tutors)
- Students partnered in pairs tend to become mutual cheerleaders, contributing to a greater feeling of support and a higher level of motivation to learn and succeed.



*Peer to peer monitoring*

## **LUSÓFONA UNIVERSITY - Transdisciplinary Artistic Research Seminar**

### **Summary**

Film and sound master students learn artistic research in a common seminar cementing awareness of multidisciplinary.

### **Target Audience**

Film and Sound MA students.

### **Description**

- Film and Sound master students brainstorm the methodologies research seminars together
- The tutor works as a catalyst for cross-exchange, promoting kinship across the different groups

### **Educational Impact and Main Results**

- Companionship is built organically between students of different artistic areas, promoting natural synergies and enhancing cooperation in artistic research



*Tutor and students engaged in conversation*



### LUSÓFONA UNIVERSITY - PhD to Master Mentoring scheme

#### Summary

PhD students mentor MA students, supporting them in their engagement with academic artistic research.

#### Target Audience

Master and PhD Students.

#### Description

- In mid-term, as they become better acquainted with students, PhD and Masters lecturers allocate PhD students as mentors to masters students
- PhD students share master's experiences with their mentees, helping them to identify hurdles, guiding and supporting them in their strategising

#### Educational Impact and Main Results

- Master students feel better mentored and supported when peers come onboard who have concluded a masters and have started a PhD
- PhD students develop relevant mentoring skills
- More students who have started a masters with the idea of then leaving feel motivated to instead stay and tackle a PhD
- This type of interaction provides for a more cohesive community

**Further illustrations**



## **SZFE – Cross-Curricular Learning**

### **Summary**

Although SZFE admits students into one of six specific disciplines -- Screenwriting, Production Management, Directing, Cinematography, Sound, and Editing -- students are expected to be competent in aspects of filmmaking outside of their primary domain and to possess appropriate knowledge of film and art history. Thus, students share a core curriculum of cultural and historical topics and take modules in their own discipline but are also required to take cross-curricular modules in other disciplines. These modules sometimes provide foundational knowledge, but other times examine one discipline from the point of view of another. Each student is also allowed nine elective ECTS credits so that he or she can explore areas out of his or her domain in greater depth. These electives are not typically taken in the first year. This case study looks at the cross-curriculum approach in Year 1.


### **Target audience**

Undergraduate First-year BA Students in all disciplines.

### **Description**

The curriculum has 6 main topics according to the 6 disciplines stated above. In the first year, students share a core curriculum of 26 ECTS consisting of Film and Art History, History of Literature and Culture, Art Theory, Psychology, and Production skills. They also share a 4 ECTS class in which the assignment is to create a short narrative film together. The remaining credits are distributed differently according to the discipline. Directing and Producing students tend to have more cross-curricular modules, whereas intensive technical disciplines such as Cinematography have fewer. Most disciplines carry a heavier course load the first year than in subsequent years.

### SZFE Cross-Curricular Plan for First-year students (2019/20)

	DOMAIN (ECTS)	CROSS-CURRICULAR (ECTS)	TOTAL
<b>CORE (30 ECTS)</b> 	DIRECTING (8)	Cinematography, Editing, Sound, Screenwriting (28)	66
	CINEMATOGRAPHY (36)	Directing, Editing, Sound (12)	78
	EDITING (16)	Cinematography, Screenwriting (10)	56
	SOUND (24)	Cinematography, Editing, Screenwriting (16)	70
	PRODUCING (23)	Cinematography, Editing, Sound, Screenwriting (18)	71
	SCREENWRITING (26)	No classes out of domain(0)	56

v1 04.2021

The cross-curricular modules might focus on aspects that are relevant to the student. So, for example, directors might look specifically at how to direct the editing stage of a film project, or cinematographers will look at dramaturgy in a way that helps them apply dramaturgical elements visually, and so on. Nine ECTS electives which students can fulfill across the university mean that students can go into greater depth in an area of interest, be it more in-depth cross-curricular activities or something completely outside the filmmaking programme.

**Methodologies used (i.e. peer learning, project based, etc.)**

Multi-disciplined. This programme encourages multi-skills in the sense that students are introduced to out-of-discipline skills, sometimes through the lens of their own discipline.

**Educational impact and main results**

Students understand all aspects of film production, not just their own specialization. Graduates are well-rounded and, having broader knowledge, can function in numerous production roles. Students are given opportunities to expand their skills and find new learning and career opportunities. Because students also examine their own discipline through the eyes of another discipline, it helps them see collaborators from a point of view other than their own and this builds empathy and respect for the work of others.

## **STUDENT-CENTERED METHODOLOGIES**

### **IADT - Film as Art Student Centered Method**

#### **Summary**

Student centered methods – project development - Film as Art

#### **Target audience**

Undergraduate film students with a underdeveloped knowledge of the history and traditions of western visual art. Students who could not necessary see themselves as part of that continuum of artists. In Ireland secondary school students are taught the history of visual art largely through memorising a selection of artists through pre-defined periods. In addition, young Irish film students don't necessary identify as visual arts largely though continued exposure to north-American cinematic culture.

#### **Description**

Historically, this same approach was taken in film schools and students were taught the major periods of art and be able to identify major paintings and artists. This was felt to perpetuate the idea of seeing art as an “outsider”. Faculty felt there should be a better way to enable students’ access are as an “insider” to be able to express themselves artistically and be able to access the rich and varied tradition of visual art to use in their own work – whatever that genre may be.

#### **Methodologies used (i.e. peer learning; project based; etc.)**

The module begins with a series of lectures, discussion forums and gallery visits intending to challenge student thinking and encourage a creative approach. The module continues with group and individual tutorials and concludes with an exhibition of finished experimental films and installation

### **References to research / artistic activities**

To “force” the student to identify themselves as an artist and to give them a reason to explore the history of western visual art. Students are asked to research art and artists, visit galleries and find a number of works that “speak” to them in some way. Through a series of presentations and guided tutorials the student picks a piece of work as a jumping off point. They are asked to put themselves in the mind of their chosen visual artist. They are asked to take on their concerns, style and philosophies. Having done this they then place themselves in the space of that artist and imagine they now had access to video cameras.

At this point they can break the obvious connection with the source artist and they produce an original piece of work in moving image, to be seen on a screen or as an installation. The work should be original and experimental in nature. Collectively, the students organise a public exhibition and display their work.

### **Educational impact and main results**

This project has become one of the most interesting modules for staff and students alike. Freed from bounds of narrative each student is encouraged to tap into themselves and access skills and talent they weren't always aware they had. The project has had significant outcomes in terms of direct audience interactions and career choices (winning some major awards including Best Experimental Short at the Dublin International Film Festival 2021). Outcomes can be seen in all craft areas.

The annual exhibition has become a fixture on the IADT calendar and has been staged at some of the most interesting gallery spaces in Dublin.



**References and illustrations**



2nd years invite you to come and see our art inspired films.

We would also like to extend a special invitation to join us for refreshments at a complimentary reception at 6.30pm on Wednesday.

## **SZFE – 6x6 Teams**

### **Summary**

The 3-year BA Film programme at SZFE is designed around the notion that filmmaking has been and continues to be a complex, collaborative undertaking, and that students should work in teams with defined roles from the beginning of their film education. The program admits six students each year, in each of six disciplines: Screenwriting, Production Management, Directing, Cinematography, Sound, and Editing. From these, six more cross-discipline teams are formed, whose composition remains stable. As such, the programme is by design team-based. This method ensures that there is never a lack of crew to complete a project and requires students to collaborate with others from the beginning of their education. In addition to discipline-based mentors, each team also has a team mentor, who remains with students throughout the programme. This case study examines the first-year collaborative film project.



### **Target audience**

Undergraduate First-year BA Students.

### **Description**

Students share a similar curriculum the first year consisting of core module, a group film-making module, practicums for each discipline, and cross-curricular modules. The group film-making module (Directing I) requires that students work together to make a short narrative film in the first year. The module provides an opportunity for film crews to meet as a group with their mentor to plan, discuss, and to get guidance and critiques. In addition to this module, students break out into their disciplines to hone specific skills through all the stages of production of the film.

### **Methodologies used (i.e. peer learning, project based, etc.)**

Project-based, Team-based, Interdisciplinary. The main emphasis is on the cooperation between students of different film specializations. Students learn theoretical and technical knowledge in their discipline, and then apply those skills in practice in real productions which are collaborative.

### **Educational impact and main results**

Because students work collaboratively from the beginning of their education, they get real-life practice learning how to communicate, to compromise, and to resolve creative and personality differences. They learn what their roles in a production are and how to be responsible and independent. They practice giving and receiving criticism constructively. They also form bonds and a collaborative spirit that serve them well in subsequent years.

## **SZFE – Sound Design**

### **Summary**

The third-year sound design module at SZFE has many interwoven aspects: theoretical and practical; technical and creative; group and individual. The idea of this module is to introduce theoretical knowledge and then immediately put students to work transforming that knowledge into the practical and fun work of designing and creating sounds for films, videogames, and immersion. The emphasis in this module is on the storytelling aspects of sound. It is open to non-sound majors who have completed some introductory sound modules. As such, the class is a mixed group from different disciplines with varying levels of knowledge and practical experience with sound. The module consists of 6 ECTS, 3 in each semester.

### **Target audience**

Third-year BA students who already have knowledge of audio fundamentals, acoustics, and film sound theory. This course is required for Sound BAs but is an open course available as an elective to students from other disciplines. (All students have nine elective ECTS credits.) By the third year, non-Sound students have already taken 8 or more ECTS credits in sound and music depending on the major. Students are already creatively involved in production and aware of the basic technical environment and production processes. The module focuses on sound design rather than on sound engineering or sound technician. However, sound technology is a necessary skill. The module can accommodate up to twelve students.

### **Description**

There are three stages of project-based activity moving from work in small groups to work in pairs to individual work. Because the sound skills of students in the module are uneven, starting with group work allows more advanced students,

typically Sound majors, to share technical knowledge and assist students from other disciplines. Non-Sound students have a lot to offer in terms of dramaturgical, managerial, and other knowledge from their own disciplines. As students gain skills, they are able to work more independently. Independent work also gives advanced students a chance to branch out into more complex or challenging areas. Project work starts in the area most familiar to students: Film Sound. Individual work is not restricted as to genre. Some possible areas of inquiry include: Immersive sound, Surround sound, Sound for videogames, Programming and coding/Sound synthesis, Film sound.

**Project 1: GROUP WORK (Groups of 3-4)**

**Project task (SFX: ENVIRONMENT):** Create a sound environment for a character in a film.

**Activities:** Analyze and interpret film themes and character in terms of sound. Conceptualize a soundscape. Record sounds. Find sounds. Synthesize sounds. Modify production sound with software. Mix sounds.

**Technical skills/knowledge:** Hearing. Sound studio equipment, microphones, software, analog and digital audio conversion methods.

**Creative skills/knowledge:** Practice collaborating in sound production processes, using sound as a storytelling device, using sound as a key element in a film's interpretive framework. Adaptation of sounds to cinematic genres (documentary, fiction, thriller, cinema, television, etc.

**Pedagogical purpose:** This activity gives helps student improve their abilities to collaborate between disciplines depending on the group's composition. It gives them practice conceiving and executing ideas and solutions in a group, which requires compromise and diplomacy. It also gives less proficient students an

opportunity to catch-up their sound skills and knowledge and encourages more proficient students to assist others and share their knowledge.

**Project 2: PAIR WORK (Groups of 2)**

**Project task (SFX: HARD EFFECTS/FOLEY):** Create foley sounds for a film or game.

**Activities:** In this project, one student takes the role of Foley Artist and the other the role of Foley Mixer. The pair record the effects and then exchange roles.

**Technical skills/knowledge:** Recording sounds, microphones, mixing. Sound design techniques, including hearing and technology

**Creative skills/knowledge:** In the role of Foley Mixer, the student is responsible for leading the activity, for organizing the sounds needed and working with the Foley Artist to generate ideas on how that can be done. This person will be responsible for recording the sounds that the Foley Artist makes. In the role of Foley Artist, the student is responsible for collaborating on ways to make the sounds, and also making the sounds. Additional work tasks can also be tailored to individual abilities.

**Pedagogical Purpose:** This activity allows students to experiment in different areas and find out if they have talent or interest in it. Since the role of Foley Artist is less technically demanding, non-Sound students can start in that role. Sound students can assist non-Sound students. Students or groups of students who are more technically proficient can be given more challenging scenes or tasks.

### **PROJECT 3: INDIVIDUAL WORK**

**Project task:** Create sound design for a film, game, artwork, immersion work. It is up to the student to define. For students who wish to do film, a 7-minute short film in need of sound design is provided.

**Activities:** Students start with concept development, design a plan, and execute it. They may use the sounds collected during the previous exercises.

**Technical knowledge/skills:** In addition to previous knowledge, students learn workflow methodology.

**Creative knowledge/skills:** Synthesis of previous knowledge to tell a story with sound.

**Pedagogical Purpose:** This activity allows students complete freedom to express themselves artistically. It gives them an opportunity to experiment, to explore, and to find his or her own voice. Students must also manage their work and take responsibility for its completion.

### **Methodologies used (i.e. peer learning, project based, etc.)**

**Cross-discipline:** This is an open module, so students of all disciplines work together. They are put into small mixed groups. This means that sound students share technical knowledge and assist students from other disciplines, and non-sound students provide a new point of view (as an editor, director, etc.)

**Scaffolding:** The teacher adapts the tasks to the abilities of the students, focusing on addressing student gaps. The student who is already well-acquainted with an area of knowledge or practical skill will be given more difficult tasks. If someone has less practical knowledge in a particular area, we focus on helping her/him develop in a targeted way. Examples include using equipment and specialized software.



**Collaboration:** Small group work and work in pairs.

**Project-based:** Students are given a project to complete and in the process of creating the project, information is provided just-in-time to be useful. Students apply knowledge as it is being acquired.

**Student-led:** The teacher has a mentoring role, not a traditional role following the frontal method. Students decide what projects they will do and as such can work on genres or media that interest them. Students who struggle with this may rely more on the mentor.

**Reflection and feedback:** At the end of each lesson, students are given questions related to what they have learned. This gives teachers a way to measure what students have understood and which students are struggling.

**Mini-projects:** Students are given small tasks during class to reinforce recently acquired knowledge. Teacher or student demonstrates a task, then tasks are repeated in pairs, groups, or individually.

### **Educational impact and main results**

Students learn sound design hands-on which reinforces technical knowledge. This type of learning also makes them more adept and experienced practitioners of sound and builds confidence. Project-based work gives students real work for their portfolios. Group work develops their social skills. The scaffolding model means that students of different skill-levels can learn from each other. Having a variety of projects and working modes (group/individual) give students of all interests and abilities a chance to find their passion and become independent. Treating creative and technical aspects of media production as co-dependent helps students understand the importance of both types of thinking and doing in media arts.

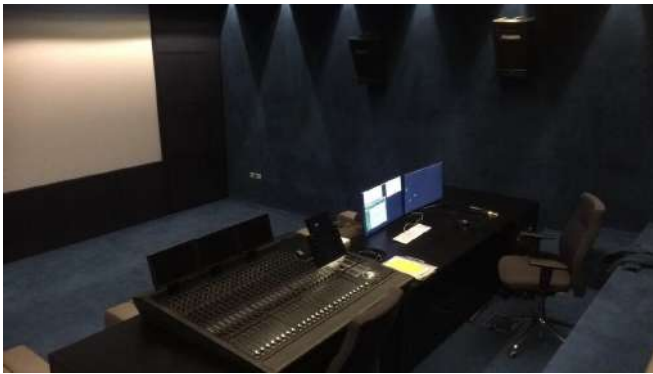
**References and illustrations**

Special literature of film sound design history, Sound Physics, Human Voice

Winner, Ethan: The Audio Expert

Cipiani – Giri: Theory and Practice in MaxMSP Vol. 1 (2009)

The A-Z of Pro Tools – Interactive eBook



## **ASSESSMENTS / EVALUATIONS**

### **IADT - Animation Evaluation Model**

#### **Summary**

BA Animation Evaluation Process called 'Towards Professional Practice' where students work on real time live projects for external organisations.

#### **Target audience**

Third year students in IADT

#### **Description**

Students engage in a 12 week, 15 ECTS challenge-based module called 'Towards Professional Practice'. The module was originated with a view towards industry placement and structured internship but our successes have come from student engagement with 'live brief' projects. External clientes (often from NGOs and charities) arrive with real-world, societal challenges, so -called 'wicked problems' which our students then explain and communicate to broader audiences using filmmaking, design thinking and animation.

Our class groups are small (around 30 students). Clients brief the class group and students break into self-directed and self-organised groups to develop and create the projects. Weekly presentations, guided by lecturing team, allow clients to make regular inputs, especially in relation to accurate messaging.

#### **Methodologies used (i.e. peer learning; project based; etc)**

The module is evaluated or assessed through a variety of means. Students are each invited to submit personal reflections on the group working process, focusing on questions like 'what did I learn' and 'how has my process developed through this project?'

Students are also invited to grade their own work and the work of the others in their group. Students are provided with our Faculty Assessment Lexicon, in order to be completely clear about feedback language and grading bands. In grading others, students are encouraged to credit excellent practice within their group and are also asked to point out any lessons which particular student may need to learn before they move onto even more critical projects. Students are asked to keep their reflective submissions concise and informal.

### **References to research / artistic activities**

VLE Journals are often used to gather such confidential feedback. Throughout such a transformative and challenging module it's important for many students to reflect regularly (often once a week) on what they are learning and on how their ideas are changing. Journals offer a secure, sandboxed online space which students can trust. In the absence of Journals, especially when dealing with small class groups, students can be asked simply to email their reflections to the module lead lecturer. In our experience, students will need several prompts and reminders to submit even short and informal end-of-module reflections.

### **Educational impact and main results**

Dealing with real-world external clients often presents the greatest challenges and rewards for our students. Clients often provide the students with the most indelible professional lessons! We invite our clients too to send us their informal reflections on the groups they've dealt with and on particular students if they so wish. We never frame this as 'assessment or grading' for our clients. Clients are usually very happy to provide student feedback.

Client feedback, student self-assessment and peer-assessment are all collated to form final grades. Peer and client feedback is collated with lecturing team assessment to provide individualised feedback to each student. The projects themselves are assessed too, more in terms of process than product.

Each student receives a feedback sheet, containing both group and individual feedback. The Alpha grade for each student in a group can vary, depending on their evidenced project inputs and learning.

### References and illustrations

<https://www.ucd.ie/universityforall/resourcehub/inclusiveassessment/>

Inclusive Assessment & Feedback - Universal Design Case Studies from IADT and UCD

Editors: Lisa Padden, Julie Tonge, Therese Moylan, Geraldine O'Neill

Publisher: Access and Lifelong Learning, University College Dublin 2019 (p125)

<https://spunout.ie/news/news/launch-date-mental-health-animation>

<https://www.jmir.org/2021/2/e21338/>

## IADT - Creative Music Production Evaluation Model

### Summary

BA Creative Music Production

Sample Evaluation Process

Module: Acoustics of Music Module, Year 1

Assessment: Prepare a Research-based group presentation on a topic relevant to the Acoustics of Music.

### Target audience

First Year Students in IADT

### Description

The main assignment for the module is a group presentation on a topic (agreed with the module leader) relevant to the programme. The format of this assessment is purposefully designed to aid in the self-development of the student.

Group work, presentation skills and working to a deadline are all important aspects of any potential career in the music industry (and indeed more broadly).

The presentation-format assessment is deemed appropriate to help develop these skills, as well as academic research skills (it is followed by another similar presentation in Psychoacoustics, in which the 'research question' concept is introduced). The focused nature of these presentations also affords the broader group an insight into an otherwise not covered topic.

**Methodologies used (i.e. peer learning; project based; etc)**

The relevant transformative ideas are delivered in class and strongly inform student presentations. For example, rooms often have clear 'standing waves': sound frequencies that fit between reflective surfaces (often walls) and cause a 'ring' in the room. One practical class involves measuring a lecture room to predict standing waves, then confirming the experiment by playing the frequencies in question. Students then walk around the space to realise that the standing wave/'ring' is much more prominent in specific, predictable areas of the room. This often constitutes a threshold concept for students, as they understand the physical nature of sound. It also leads to an understanding of how acoustic musical instruments work.

**References to research / artistic activities**

The student presentation enforces this and other ideas; presentation topics such as the acoustics of musical instruments are often chosen by students, however, the brief remains open to encourage student ownership of topics. The understanding gained by students in this evaluation informs the more creative aspects of the programme.

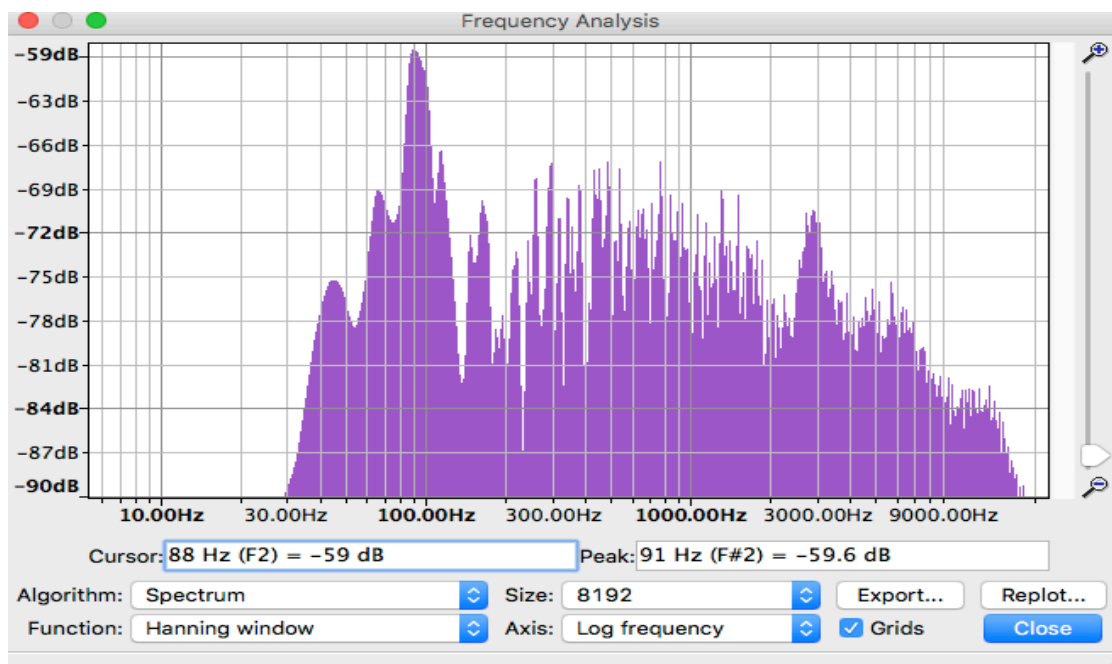
The lecture room's response is shown in the image below (prepared using the Audacity software: <https://www.audacityteam.org/>).

### Educational impact and main results

- Describe the physical nature of sound and the various related parameters and phenomena.
- Apply the principles of acoustics to the study of a relevant topic.
- Explain, by means of a concise piece of research, a topic relevant to acoustics.

Students take the core ideas delivered and demonstrated in class and apply them to a relevant research presentation.

### References and illustrations





## **LUCA UNIVERSITY – Attitude, Technique & Creativity Evaluation Method**

### **Summary**

As in most film and media courses, we make the distinction between purely theoretical subjects, either faculty/general or domain-oriented, and hands-on projects and domain driven assignments. Although the assessment of theoretical subjects based on the acquired requisites for the learning outcome is quite analytic in nature and thus fairly straightforward in terms of correct and consistent grading, evaluating students' creative work within assignments and projects can prove more complex. Therefore, we needed to develop a sturdy and reliable framework for the assessment process, criterion-referenced and transparent for both staff and students: The **Attitude, Technique and Creativity** evaluation method or ATC method.

### **Target audience**

LUCA School of Arts, Undergraduate Film and media related studies (BA film-TV-video)



*Undergraduate 2<sup>nd</sup> year BA film set*

### **Description**

Over a 3-year BA programme, theoretical subjects are intertwined with practical ones in a mostly designated sequence designed to help the student acquire a specific skillset. The theoretical learning outcomes form a solid foundation for the further shaping of insights and skills which are put into practice in dedicated labs and workshops and eventually lead up to assignments and projects.

If we assume that projects are the basis for acknowledging necessary skills and content for an outcome-based education such as a BA film degree, then we need to focus on an adequate judgment of those outcomes as creative works.

Questions are also raised about how -- or if -- creative works can be judged when subjectivity and/or lack of consensus among assessors influences final grades. Foremost, teachers and coaches must be able to set aside their own personal biases and strive for a **valid, consistent, reliable** and **transparente** methodology to assess those works.

- **Validity:** we test based on what we want to achieve; both the assignment and the way we assess the results are aligned with the learning goals.
- **Consistency, Reliability:** based on the results, we make a right, just, fair, objective distinction between pass/fail, or provide a just grade. Our scoring or grading is done in a consistent way and the judgments or the grades are meaningful.
- **Transparency:** it's clear upfront for the students what they will learn, what they must do (as evidence, what to deliver or show), how they will be assessed and what to expect during the process.

The assignment and the feedback provided will *support the learning process*.  
(the University of Twente, assessment toolbox, 2018)

Within a collegial structure, not only must the outcome or **product** be evaluated but also the **process** should be investigated so as to provide ample grounds for a holistic approach to assessing student work versus a limited, purely analytical assessment.

This **holistic model** (de la Harpe B., 2018) encompasses a broad set of indicators to guide and inform assessment of creative work such as:

- *product, process, person*
- *hard & soft skills*
- *content knowledge,*
- *learning approach & style,*
- *technology,*
- *reflective practice,*
- *participation,*
- *innovative practice,*
- *interdisciplinary collaboration*

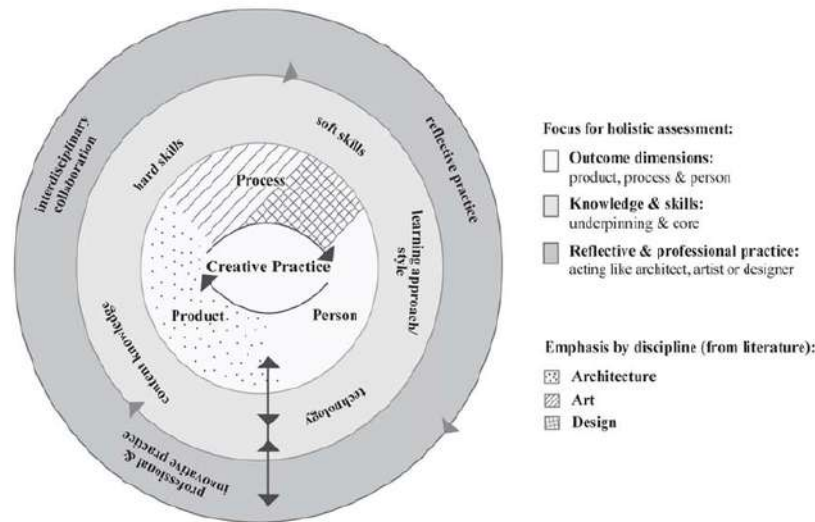


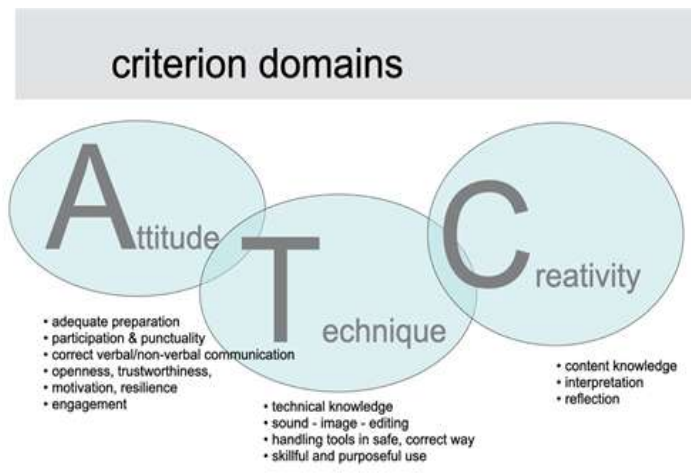
Figure 1: Model for holistic assessment in studio showing most prominent focus from literature in architecture, art and design disciplines

A paradigm shift from the tendency to do an *assessment of learning* and instead do an *assessment for learning* (Black & William, 1998) has also occurred and has been shown to be an important part of the learning process. Preferably, students receive feedback regularly through a **formative assessment** (assessment for learning-in-progress) to master their craft or techniques relevant to the field and to mirror their future professional practice. These assessments can also be used to assess the integration of knowledge, skills, and attitudes (competencies).

'Assessment and instruction need to be aligned' ... 'The dialogue between student and teacher is an important part of the assessment procedure and is not limited to the endproduct' (Dochy, 2002, p. 34)

This constant dialogue uses a specific language referencing defined criteria for enhancing the student's effort and improving the product by the feedback leading up to equitable grading.

Within an undergraduate film programme, the holistic indicators are reorganized for clarity and summarized in 3 main domains: **Attitude, Technique, and Creativity** (*fig.2*) called the ATC-criteria reflecting most of the holistic indicators.



*Fig2. Overview ATC-domains*

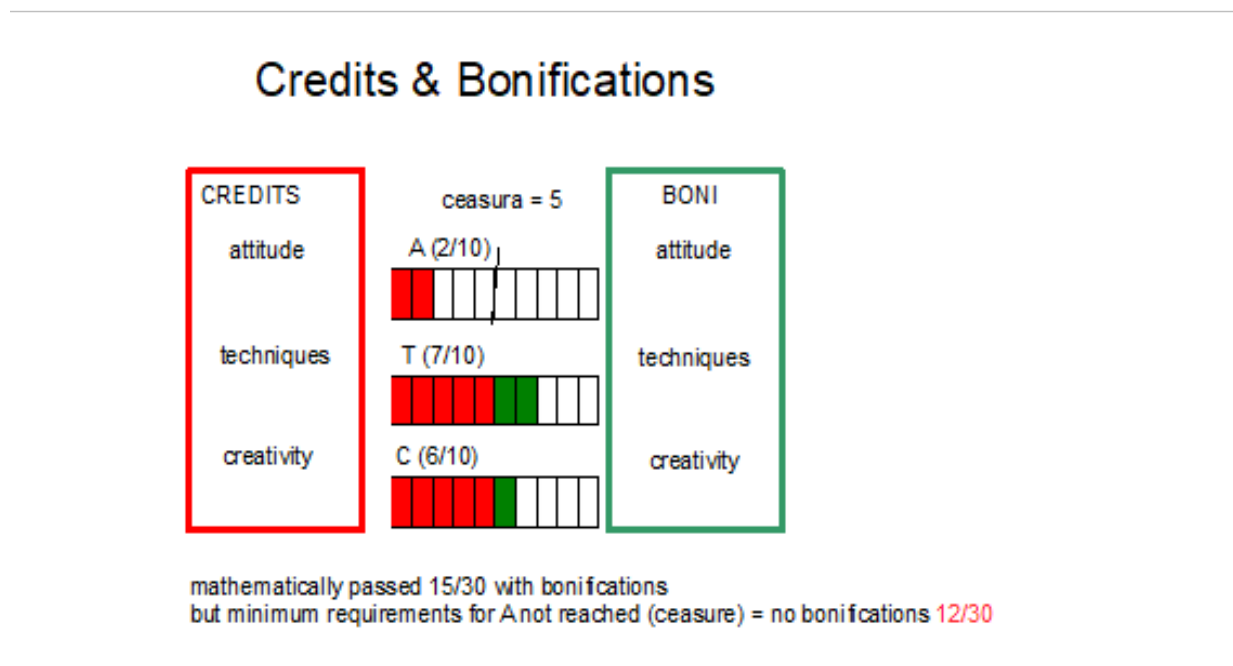
## Methodologies

For all creative work, assignments, and projects, a procedure to evaluate the process is implemented, culminating in the screening or presentation. At that time, the student can self-assess his or her own work, comment on personal growth, or address a specific criterion. A multi-member jury of assessors reflects on all the information, and in consensus provides a separate grade for each of the 3 ATC domains. (*fig.3*)

reportage	Copycat	Kristof	ENG	Radio	Totaal Opdrachten	DOCU	Totaal
14	13	13	12	14	13	A T C	11
14	13	9	14	13	13	12 11 10	11
16	13	8	12	12	12	11 12 11	11
11	11	13	12	15	12	14 11 12	12
11	12	8	12	10	11	14 15 13	14
13	12	15	14	10	13	13 15 12	13
12	12	14	14	13	13	12 7 7	8
						13 10 11	11

*Fig3. Excerpt from grades 2<sup>nd</sup> year BA*

These grades are split into 2 parts, <50% (*credits*) and >50% (*bonifications*). It is worth noting that a minimum of 5/10 or 10/20 for each of the three domains is required to pass the assessment. Only then the *bonifications* are added to the sum because of the caesura principle. (fig. 4)



*Fig4. Caesura principle*

### **Educational impact and main results**

This approach, based on numerous pedagogical studies, was very beneficial to the overall transparency of the assessment process and improved communications within the student body. It even facilitated peer-assessment and self-assessment, which referenced ATC-criterion to identify strengths and weaknesses in the process and product of all creative work. It provided a tangible and credible reference for students and involved parents decreasing the latter mindset of subjectivity and randomness of opinions and possible bias from teachers. This also lowered the number of complaints and exam revisions substantially. But most importantly, art educators and film practioners, a fortiori relying on intuition

and even 'gut feeling' finally had the means to express their judgment based on differentiated criteria, understood by staff and students alike.

## **References**

de la Harpe, B., Peterson, J. F., Frankham, N., Zehner, R., Neale, D., Musgrave, E., & McDermott, R. (forthcoming). **Assessment focus in studio: what is most prominent in architecture, art and design? Submitted for publication in the International Journal of Art and Design Education.**

[http://www.acu.edu.au/\\_data/assets/pdf\\_file/0005/410846/de la Harpe and Peterson A holistic model for assessing studio work.pdf](http://www.acu.edu.au/_data/assets/pdf_file/0005/410846/de_la_Harpe_and_Peterson_A_holistic_model_for_assessing_studio_work.pdf)

Morgan, C. (2011). **In the eye of the beholder? An investigation of student assessment in the creative arts in universities.** *PhD thesis*. Lismore: Southern Cross University.

F Dochy · 2002 · Cited by 155 — *DOCHY, F. J. R. C. , SEGERS, M. & PLETINCKX, J. (2002) Cognitive Prerequisites and Learning: How Far Have We Progressed since Bloom? Implications for Educational Practice and Teaching*

Oosterhuis, P. & Oostwoud, W. (2005). ***Toetsen en beoordelen in het kunstonderwijs***. Utrecht: Hogeschool voor Kunsten Utrecht.

<http://www.hku.nl/web/OverDeHKU/Publicaties/ArchiefPublicaties/JeBentGoe dBezig.htm>

LUCA School of Arts, Associatie KU Leuven

Patricia Poelmans

[patricia.poelmans@luca-arts.be](mailto:patricia.poelmans@luca-arts.be)

<http://toetsbeleid.weebly.com/>