

Aalto School of Arts, Design and Architecture

# **ADVISORY BOARD REPORT 2013**

## **Assessment of Artistic Activities**

Elsebeth Gerner Nielsen (Chair)  
Takeshi Sunaga  
Peter Krogh  
Nick Powell  
Maaretta Jaukkuri

Kolding 2 June, 2013  
Aalto School of Arts, Design and Architecture

# **ADVISORY BOARD REPORT 2013**

## **Assessment of Artistic Activities**

“We not only reflect the world, we create it”  
Milla Martikainen, Performance Designer

The Scientific and Artistic Advisory Board (SAAB) wishes to thank ARTS for several inspiring meetings. Also, we thank you for supplying well-prepared meeting material containing much information about the school's artistic activities. Thank you to Helena Hyvönen and the many staff members who have presented the board with multiple examples of artistic activities and have answered our many questions.

Meeting the students, staff and management of the various departments has been most inspiring. Everyone has been very enthusiastic and generally well-prepared for the assessment. SAAB will definitely have missed details and links due to time pressure and the large quantities of information that we have had to process, and would like to apologize for this.

**003**

# I: Prologue

004

In the 2012 Advisory Board Report, the recommendation by ARTS states that “Practice is as important as research; therefore, ground-breaking art needs to be articulated, and the criteria for recognising it established. For example how original, significant and rigorous it is. Means of assessing this work should include peer review and external recognition such as prizes.”

On the basis of this, ARTS has decided to ask its SAAB to make an evaluation of its artistic activities in 2013, even though the other SAABs of Aalto will not convene until 2014.

The Board defines artistic work as both artistic output and artistic development work (artistic research), conducted by students and staff members. We are aware that ARTS’ own documentation of artistic work only includes artistic outputs (as defined by the Ministry of Education, Appendix 1) of staff and doctoral students but excludes student projects. However, because the different departments have chosen to show many (excellent) student projects, the board has decided to include these works in its evaluation. We call on ARTS to decide whether, in the future, student works should be included in the documentation or not. The students’ sometimes ground-breaking artistic work speaks in favour of including this work.

The Board defines artistic development work (artistic research) as:

**Artistic development work (artistic research):**

Artistic development work (artistic research) is part of an artistic process that leads to a result which is publicly exposed and accompanied by a reflection on both the process and (the publically of) the result.

## II: Terms of Reference

### 1. Criteria which Aalto University could apply in assessing the quality of its artistic activities

#### INTRODUCTION

SAAB considers ARTS' own proposal for "Areas of Artistic Activity Quality Assessment" (Appendix 2) to be very promising and suggests that ARTS continues to build on this work.

Moreover, we propose that ARTS prospectively defines artistic activities as a continuum between a pure artistic output and an artistic development work (artistic research):

1. Artistic creation which results in a work or a piece (artistic output)
2. Artistic development work (artistic research): Artistic development work (artistic research) is part of an artistic process that leads to a result which is publicly exposed and accompanied by a reflection on both the process and (the publically of) the result.

All ARTS programmes stand for (often outstanding) artistic achievements (works: artefacts, design, architecture) and produce highly skilled professional designers, architects, film makers, practising artists and art educators, media workers, photographers, etc. who help develop their respective professions and enrich the cultural life. However, sometimes the stringent reflection in relation to the artistic process and presentation of the result is lacking. This means that ARTS misses out on the intricate knowledge and cognition of the artistic process. This reduces ARTS' chances of achieving actual equality between scientific research and artistic development work (artistic research); between (scientific) researchers and artistic researchers. (Scientific) researchers create new theories; new methods, alternative ways of expressing human conditions and our time, new pedagogical practices, etc. that are articulated. Artists also develop new methods and new knowledge; however, if these are not subject to analysis and reflection, the new explicit language will not emerge and thus the subjective will not be transformed into explicit cognition.

## II: Terms of Reference

006

Artistic development activities (artistic research) could – and should – become as important as scientific research; they represent a form of cognition that originates in the work of the hands when processing materials and in an intuitive process that is different from conventional research. It is important to keep this distinction in mind while also acknowledging the fact that the two forms of cognitions enrich each other, and together with knowledge acquired from practice, they constitute a strong knowledge base for the artistic schools.

We encourage ARTS to expand its great artistic achievements to include artistic development work (artistic research) in general; that is, to focus on the learning experience related to the artistic process and making it explicit. Rather than merely adding another work of art to the cultural heritage, this will further develop and benefit the artistic methodology of the profession.

We also encourage ARTS to elaborate on the conceptualization of its knowledge base, resting on up to three pillars:

- **Knowledge from artistic practice** (brought into the University by for instance guest teachers and part time teachers)
- **Knowledge from scientific research**
- **Knowledge from artistic development work** (artistic research), conducted by staff members

**An artistic output developed by staff members of ARTS as part of their engagement at the University should be expected to have a higher level of explicit reflection on the process and the result than an artistic output developed by a private artist or company.**

The approach to disseminating the results of this reflection should be open source and thereby contribute to the whole profession's development as well as the education of ARTS. In short: It should be more of an artistic development project (=artistic research) than just an artistic output.

## II: Terms of Reference

007

### THE BOARD SUGGESTS:

1. ARTS appoints a special committee/working group for artistic development (artistic research) responsible for dealing with applications pertaining to artistic development work/artistic research (beyond the curriculum) and for assessing the quality of the artistic work. The committee should also encourage all departments of ARTS to be involved in a vivid discussion about the concept of artistic development work (artistic research).
  
2. Criteria for assessing the quality of artistic activities:
  - Formal requirements should be met:
    - o A research question
    - o Description of the methodology of the project
    - o Timetable and budget
    - o Outline for documentation
    - o Outline for the evaluation procedure (external peers should be involved)
  - Criteria to be considered when evaluating the artistic work:
    - o The result relates to the research question
    - o Societal and cultural impact
    - o Impact on the relevant education and on the Aalto University
    - o Significance (prizes, peer review, media coverage, exhibitions).  
Local, national and international
    - o Critical self-evaluation by the artist
    - o Ambition (Originality. Does the project contribute with something new?  
New concepts, practices, paradigms)
    - o Contribution to the outspoken methodology, technology etc.  
of the profession?
    - o Level of reflections on process and result
    - o Level of bridge building – interaction between different artistic fields and  
between art, science and design and film
    - o Connection to scientific research and/or to knowledge deriving  
from practice
    - o The contribution to the artist's professional development

## **II: Terms of Reference**

**008**

It is essential that these criteria remain flexible; that the differences between the professions and their varying traditions are taken into consideration. The criteria must never become constraining and must be evaluated on an on-going basis.



## II: Terms of Reference

**2. A critical evaluation of the examples of outputs the departments have provided as evidence of their artistic activities, and to assess their international quality and status**

The Board has decided on the following markers for the evaluation of artistic activities:

### **Impact**

- Aalto and the Education
- Society and Community; National/International

### **Significance**

- Peer Review
- Prizes and Exhibition

### **Ambition**

- The Ambition of the Artistic Vision
- Originality
- Idea and Result

### **Measuring/Assessing the Contextualized Reflections/Reviews**

### **An Articulated Relation between Artistic Development Activities and Research**

### **Department Support of Artistic Development**

## II: Terms of Reference

### GENERAL REMARKS

The overall impact of the departments is good both nationally and internationally and in some cases outstanding. Within the University, the impact of the individual departments on each other is less explicit, and opportunities could be missed by the University for the departments to conduct more work together. However, this is a challenge that most universities struggle with. If Aalto is able to make real progress in this area, it will have a head start in terms of multidisciplinary work compared to most other similar institutions. Specific recommendations would require a further in-depth investigation as to what and where the opportunities for inter-departmental artistic activities are and what is the right balance between silo-working and inter-departmental exercises.

The evidence in terms of prizes and exhibitions is overwhelming in the majority of departments.

The Board values that the School of ARTS has enabled each department to articulate independent artistic visions and artistic ambitions in line with the faculty of each department; a bottom-up approach to articulating the artistic ambition of the School.

Most of the departments are ambitious about their artistic work, and a few are ambitious about increasing the provision of artistic activities in new areas within their discipline, e.g. architecture providing a strand in 'well-being architecture'. The Board recommends that these departments are supported in their endeavours and others are encouraged to follow suit, and provided with measured funds to do so.

As exemplified in some of the departments of the School, there is great potential in making cross-fertilizations between research and artistic development work (artistic research) both within the School and across all schools of Aalto University.

The Board notices that internal embedment of artistic assessments is done unevenly across departments. The Board recognises that each department/ discipline may have its own methods of assessment and review but it is important that they articulate the methods by which they assess and review their artistic activities.

## II: Terms of Reference

011

The majority of departments have a strong support of artistic activities by students. However, only a few departments allocate financial resources and time to support artistic development by staff members. For more on this, please refer to Appendix 3, which contains thorough reflections by the Department of Architecture regarding staff members' work with artistic research/artistic activities as part of their engagement at the University.

For the comment on the individual departments, please refer to Appendix 5.

### **3. The strengths and the weaknesses of the artistic activities**

This is dealt with in the individual reports and under the headings below.

**General remarks: Overall, it seems as if ARTS does not distinguish much between knowledge acquired from a member of staff's private practice and knowledge developed as part of the artistic staff's work at ARTS (their artistic development work/artistic research). The Board recommends taking this into consideration when working with artistic activities in the future. It is important that artistic work paid for by the University is not only a contribution to a private artistic practice (or business). At the same time, ARTS should consider what it requires from artistic work and artistic staff funded by the University.**

**ARTS already has a good electronic system where staff members are able to register their artistic work. Unfortunately, the self-registration is not always complete, and furthermore it should be assessed by a third party to be reliable. This requires administrative resources. SAAB recommends that these resources be found and that ARTS considers awarding between (for example) 1 and 5 points (marks) to each activity, due to its value (national/international, small/large, peer-reviewing, etc.)**

## II: Terms of Reference

### **4. Assess the effectiveness of these activities in the light of Aalto's strategy and values**

**Passion for exploration – “We believe in passion for exploration because curiosity does wonders.”**

Go to ARTS and you will find outstanding examples of passionate exploration everywhere:

- Design: Different fashion designs, such as London Riot (like knitted sculpture, trying out different materials in designs).
- Media: Ramyah Gowrishankar (MA in New Media).  
Knitted fabrics with integrated electronics (electronic textiles).

**Freedom to be creative and critical – “We believe in the freedom to be creative and critical because without freedom, there is no true progress.”**

Freedom and critical thinking are key elements in the work of all departments, but clearly Architecture Department's new Group X can be seen as a good example/model of exercising critical engagement also within other departments as well as inter-department co-operation.

**Courage to influence and excel – “We believe in the courage to influence and excel because the world does not change unless there is someone to change it.”**

Aalto strives to achieve world class status in selected fields, and in its overall objectives, ARTS states its desire to be seen as an actor that shakes up Finnish and global society. A good example of this courage is the ELO student projects, which were designed explicitly to fail as artistic output, but were very successful as a learning process. Also, the 3D modelling of Vrow Maria can be seen as an example of courage to excel. Furthermore, the Robin Hood project set up by the Department of Art was a surprising instance of a new business model, raising money for an art project. If successful, this model could be used in many other connections, e.g. the social sector.

## II: Terms of Reference

**Responsibility to accept, care and inspire – “We believe in the responsibility to accept, care and inspire because the best ideas you will ever get will probably come from someone you don’t yet know.”**

The Board was inspired by the diversity of the ARTS departments, although sometimes just a few themes – such as well-being – were used as an umbrella for several projects. Other good examples are:

- Cinema Art with Social Impact (documentary), Campaign about loneliness among the elderly
- Department of Media and Department of Architecture: Participatory design (new hospital environment)
- Co-design environments as a method of research and learning

**Integrity, openness and quality – “We believe in integrity, openness and equality because no one should be left behind.”**

All ARTS departments display projects with high societal impact. The Board was particularly impressed with the collaboration with SOTERA (architecture) in which a new organisational structure was planned for Jyväskylä hospital area, not only buildings. Also the art pedagogy project, RaRe RaRe is recognisable in this Aalto value aspect.

## II: Terms of Reference

### 5. The efficacy of artistic activities

It is difficult for the Board to assess the efficacy of artistic activities, for instance measured as department budget divided with the amount of artistic activity. We made an attempt (Appendix 4). As you can see, it is difficult to draw meaningful conclusions from that analysis since an artistic activity can be everything from a big film to a small local exhibition.

The overall impression is that ARTS achieves a huge amount of prizes, awards and gives content to many exhibitions, not least internationally. The University gets value for its money.

The Board suggests that ARTS develop qualitative and quantitative measurements for its artistic impact on Finnish and international society. This might even be a subject for a scientific research project.

**Something to consider: The Board got the impression that some of the artistic work documented in the statistics and conducted by staff was their private work and not conducted as part of their engagement at the University. This work, of course, might have both great societal, cultural and educational impact. But should it be counted as achievements of ARTS?**

### 6. Suggestions and recommendations for the future development

#### **Contribution to Education**

We recommend that, as already practised in the Department of Architecture, all teachers conducting artistic development work (artistic research) as part of their engagement should teach, and all teachers (except guest teachers) with an artistic background should conduct artistic research.

Furthermore, artistic work conducted by staff members should be conducted within a strict framework with clear expectations.

**Knowledge Sharing**

We propose that ARTS set up an annual international conference that will convene to discuss the criteria pertaining to the artistic development activities. This could successfully be integrated in the existing annual conference on artistic research by the Department of Design.

**Regulation**

Where relevant, Finnish regulation should incorporate artistic development activities even more – possibly based on preceding accounts by the artistic schools and their programmes.

**Leadership**

“The traditional organization of universities as a loose association of teachers and scientists is gradually being replaced by new models of academic leadership to be able to set clear goals but to do so without jeopardizing academic freedom.” (From Aalto’s strategy paper p. 5).

The same challenge might apply for the artistic development activities which depend at least as much on freedom as scientific research does. We encourage Aalto to enable equal opportunity for both basic artistic research and applied artistic research.

**Strategy**

We propose that staff members who primarily work artistically, are given the same opportunities for artistic research as scientific researchers have for scientific research, e.g. 25% of their time.

In addition, we propose that Aalto develop coherent plans for all departments stating the explicit objectives for the artistic development activities (artistic research) and the scientific research. Parallel to this, Aalto should set up a transparent budget model with separate funds for scientific research, artistic development activities (artistic research) (completed by staff members), and education. The funds for artistic development could for instance derive from a decision by ARTS that students complete their studies within the standard time limit (cf. 2012 Advisory Board remarks concerning this matter).



## **Funding**

It would be desirable that the Ministry of Education and Culture and Arts Promotion Centre had better possibilities to support the artistic development activities at the universities – compared to the possibilities of the research councils to support scientific research.

We also recommend that artists (designers and architects included) who receive a grant from the Arts Promotion Centre should have the opportunity to work at ARTS (or other universities) and thereby support the development of its knowledge base.



## III: Art - and the Future of Finland

017

“The most significant shift in the perception of the role of culture within modern society has been through an improved understanding of the place of culture in the knowledge economy”. “In particular the specific role of creativity and innovation in a modern economy has led economists to turn their attention towards studying the role of creativity as a key competitiveness driver. Creativity has become an important differentiator and driver of competitiveness and growth.” (Study of the contribution of culture to local and regional economic development as a part of European regional policy”, CSES 2010).

Culture and art are becoming increasingly important to the economy of modern society. Hence, it is vital that university level art schools and their knowledge production, including artistic development activities, have the best conditions imaginable. Society needs the cognition that strikes when the hands play with materials/technology, and the artist uses his unique ability to see that which is not; to bring the future to life. The better art schools become at reflecting on and creating a language for artistic cognition, the better chances this will have of contributing to innovation and prosperity. In Finland, along with most of the World, design and architecture schools are becoming increasingly academic.

This development is necessary and appreciated by most of the field. At the same time, we need to be very aware that the kind of cognition that we achieve through artistic development activities (artistic research) can be just as significant and valuable as the cognition that we acquire from scientific research.

This is true even if the tradition for assessing and qualifying artistic development work (artistic research) is not as long and substantiated as is the case for scientific production.

With ARTS, Finnish society has an ideal front-runner for developing an artistic production (artefacts as well as knowledge) that will have a huge impact nationally and not least internationally.

## **IV: Evaluation of the Assessment**

**018**

As previously stated, SAAB is pleased with the material and information that has been made available to us in general and by the departments. However, in connection with prospective assessments, we would recommend to allocate more time to meetings with the top management of ARTS, e.g. halfway through the assessment, in order for SAAB to become updated on framework conditions and other conditions that SAAB may not initially be sufficiently informed to identify and address. Also, we recommend that the meetings with the departments be scheduled with larger intervals allowing time for sub reports. We would also note that in the Arts Department unlike the other departments, students were not invited to formally participate in the process although we understand there were special reasons for this.

Thank you for your time and forbearance.

Elsebeth Gerner Nielsen, Kolding, 2 June, 2013

# V: Appendix

019

## **Appendix 1**

Definition of Artistic Output in the Universities by the Ministry of Education

## **Appendix 2**

Areas of Artistic Activity Quality Assessment

## **Appendix 3**

Letter from Antti Ahlava, Department of Architecture

## **Appendix 4**

Assessment of the Effectiveness

## **Appendix 5**

Reflections Regarding Each Department:

- 5.1 Department of Media
- 5.2 Department of Design
- 5.3 Department of Film, Television and Scenography
- 5.4 Department of Art
- 5.5 Department of Architecture

## V: Appendix

### APPENDIX 1

Definition of Artistic Output in the Universities by the Ministry of Education and Culture in 2011

Artistic activities, including performances and other events that are the outcome of artistic activities.

1. The output is the outcome of the artists or designer's intentional work based on their artistic vision, and at least one of the contributors must be connected to the university.
2. Eligible outputs must be exposed in public. As a rule, publicity means that someone else than the designer or artist themselves has decided - based mainly on artistic criteria - to exhibit or otherwise publish the output: for example a curator, producer, commissioner or publisher. Evidence of its appearance in public must also be available afterwards.

As a rule, therefore, to fulfil the criteria of exposition in public:

- 1) Someone else than the person who has created the output has made it available to the general public at least for a limited period of time, or
  - 2) An independent jury has peer-reviewed the output and it has been made available to the general public at least for a limited period of time, or
  - 3) The output has been commissioned, received or used for artistic purposes in some activity by an external organisation independent of the university.
3. Co-produced outputs may be listed only once as an output of the university, even if they result from joint efforts by more than one member of the university personnel.

# V: Appendix

021

## APPENDIX 2

### Areas of Artistic Activity Quality Assessment – case Aalto ARTS 2013

	Potential	Acknowledged	Groundbreaking
<b>Value inside the discipline</b>	Creating new concepts, practices, paradigms	Long lasting influence Highly relevant in professional field	Undisputed professional excellence  New concepts, practices and paradigms adapted worldwide in artistic discipline
<b>Connection to research and/or education</b>	Strong integration with research and/or education inside Aalto and/or nationally	Significant connection nationally and internationally	Worldwide connection to research and/or education
<b>Bridge-building</b> * Interaction between different artistic disciplines or * Bridge between art, science and design	Innovative new form of interaction or practice	Significant, long lasting and widely recognised interaction or new format between fields	World-leading future development and innovative collaboration between art, science and design or between different artistic disciplines
<b>Visibility and artistic impact</b>	Locally and nationally recognised	Significant in national or international context	Worldwide interest and comprehensive recognition
<b>Societal and cultural impact</b>	Locally and nationally recognised societal and cultural impact  Significant partnerships  Enhancement of national social and cultural wellbeing	Internationally recognised societal and cultural impact  Long lasting significant partnerships	Worldwide societal and cultural impact  Breakthrough solutions to enhance global wellbeing  Substantial cooperation with key partners

# V: Appendix

022

## APPENDIX 3

The Scientific and Artistic Advisory Board of the School of Art, Design and Architecture has asked for "a description of artistic development work (=artistic research) conducted by a teacher with an artistic background as part of his or her work at the school".

### **Artistic research**

The definition of artistic research is not commonly accepted in the field of architecture and principles and activities in this genre are still under progress internationally. We want to contribute to this work-in-progress and have conducted many research projects with crucial design and planning dimensions. We have linked research projects to design work for example related to project-based communicative methods in urban design as well as in urban regeneration. In practice this have meant studio courses financed by research projects, testing research hypotheses and helping to create more detailed further research questions. It has also been possible to continue the studio course design work as diploma theses. In these projects, researchers have also conducted research-based architectural design. All research projects at the Department have been funded by external bodies. These include the State Technology Agency TEKES, Finnish Academy, private companies and municipalities. The documentation of a research project is usually a project report, a book and web pages. See for example [www.decomb.net](http://www.decomb.net).

In order to develop practice-based research and research-based design, we have established a new focus group at the department, called Group X. It consists of academic personnel working on service architecture, welfare architecture and emergent design methodologies. Group X accomplishes methodological development, the research of interdisciplinary and studies design assumptions.

# V: Appendix

023

**24 March, 2013**

## **Description of Artistic Development Work**

### **Development Work**

2/2

### **Description**

#### **ARTS SAAB**

### **Budget**

The School does not separate artistic and scientific staff, but assumes that everyone belonging to the academic personnel teaches and takes part in scientific and artistic activities. The Academic personnel of the department can include artistic work in their working time: professors 55-75% and lecturers 10-30% of their work according to the rules of the university. Thus the artistic academic work of the staff is financially supported by their salaries, equaling the art working hours: an average professor by respective approx 40,000 euros and lecturers approx 10,000 euros as their salary. This practice is equal in all ARTS departments.

Typical research projects at our department including architectural design components have budgeted approx 25,000 eur/project for design work within research (approx 10,000 euros to studio courses and workshops, approx 5,000 euros for one diploma work and approx 10,000 euros for the salaries of the researchers conducting research-related design. All of these research projects have been paid by external funds.

Companies and other external institutions have financed separate diploma works and study courses, where some of them have included research components as well. The department does not have funds, which can be given to artistic development work by application.

## V: Appendix

### Relevance and evaluation of the projects including artistic development

The School of Art, Design and Architecture is about to begin using the quality of art, architecture and design as criteria in evaluating a department. The assessment will be based mainly on peer-reviewed accomplishments, such as prizes, exhibitions, distributed publications, remarkable specialist positions such as jury memberships. In all of these, international remarkability and influence to the development of the own field globally are especially valued.

Yours sincerely,

Antti Ahlava, Head of the Department of Architecture, Aalto University

**Antti Ahlava**  
**+358 50 324 1179**  
**antti.ahlava@**  
**aalto.fi**

**ARTS SAAB**  
**Antti Ahlava**

**Dr., M.Arch SAFA**  
**Head of Department of Architecture**  
**Aalto University**  
**P.O. Box 16500**  
**FI-00076 Aalto**  
**FINLAND**



# V: Appendix

# 025

## APPENDIX 4

	ART	ARCHIT	MEDIA	DESIGN	FILM
<b>Impact</b> -Aalto and the education -Society and community: national/international					
<b>Significance</b> -Peer review -Prizes and exhibitions					
<b>Ambition</b> -The ambition of the artistic vision -Originality Idea and result					
<b>Measuring/assessing the contextualised reflections/reviews</b>					
<b>An articulated relation between artistic development work and research</b>					
<b>Department support of artistic development</b>					

## V: Appendix

### APPENDIX 5

#### Reflections Regarding Each Department

##### 5.1 Department of Media

The impression that SAAB got from the discussions with the representatives of the Media Department was that the three artistic fields, Graphic Design, Photography, and New Media, have not been efficiently integrated yet.

##### **Impact**

It seems that Photography has been widely marketed and recognised also outside Finland. Its impact within the University is less marked.

Graphic Design together with New Media seems to be in growing demand within the whole University, and also does a lot of work with Finnish companies and institutions. New Media also has greatest impact nationally.

##### **Significance**

Graphic Design has been awarded in international and national competitions.

##### **Ambition**

There are experimental works in New Media which are based on a doctoral study of craft and electronic technology. Photography and Graphic Design have high ambitions regarding the quality of the artistic work. They also have a vision of the way the work can be further developed in the future.

The technical quality of the finished work in Graphic Design and Photography is also very good. The work itself is made in an excellent manner but the ideas seem to lack new perspectives.

##### **Measuring/Assessing the Contextualised Reflections/Reviews**

The impression was that there was no practice of subjecting these works to rigorous reflections. It seems that it was difficult to evaluate the research work and the publications connected with it in this connection.

## V: Appendix

027

### **An Articulated Relation between Artistic Development Work and Research**

The research is done mainly within their artistic practice. It seems that the reflection on both process and the result of the practices as artistic development work have been publically exposed.

### **Department Support of Artistic Development**

It seems that the support for artistic development was mainly directed at special projects and occasions and was not a regular aspect of the working processes.

### **Recommendation**

The different lines of study within the Media Department should articulate their specific aims clearly. This is a prerequisite both in their attempts to define the intentions and for developing their specific working techniques. They should also actively seek contact and co-operation with the other departments of the University. As they are moving to Otaniemi, this will offer them better possibilities of communication, discussion, and co-working.

# V: Appendix

028

## 5.2 DEPARTMENT OF DESIGN

### Impact

The Department is a front-runner in terms embedding and communicating artistic development work. It has a strong impact both locally at Aalto, nationally as a hub for this type of work, and as international state of the art producer exemplified by the Department hosting the conference The Art of Research and associated publications. In addition to this, the Department does its work by involving the local community in its endeavours as found in e.g. 365 well-being.

### Significance

The work of the Department is a point of reference internationally for artistic based and artistic development work as well as artistic research. Strong work is conducted within classical disciplines, such as furniture design, as well as fashion.

### Awards

The presentation itself was very vivid, involving and showed convincingly, both in words, examples and deeds, the capacity of the Department.

### Ambition

The articulated ambitions of future achievements

- 1) Critical thinking and making
- 2) Virtuosity in skills
- 3) Societal impact is both bold and appears to be within reach of the highly qualified Department

### Measuring/ Assessing the Contextualised Reflections/ Reviews

Reflections on learnings from artistic development is mostly found in authorised texts whereas everyday practices for communication and spill-over and fora between classical research and artistic development are less articulate.

## V: Appendix

029

### **An Articulated Relation between Artistic Development and Research**

The Department has a strong practice for articulating the learning based on artistic explorations. However, the Board has the impression that artistic knowledge production can from time to time become detached from research development.

### **Departmental Support**

Through professorships in artistic research and financial support of conferences, the department states its appreciation of artistic development work.

## V: Appendix

### 5.3 DEPARTMENT OF FILM, TELEVISION AND SCENOGRAPHY

#### Impact

##### - Aalto and the Education

Clearly the different departments of ELO are working closely and successfully together both in film making and in exercises like Taku and Magic. They clearly review their work together and learn together as shown by the presentation of the film So It Goes. The Board was particularly impressed by the desire of the students to be willing to fail by intentionally setting challenging work so that they can learn from that experience. However, the impact of ELO on the rest of Aalto seems to be limited even though some ELO departments have cooperated with students from other courses.

#### Recommendation

Continue the good work but look for more opportunities to work with students from other Aalto courses.

##### - Society and Community; National/International

We gave top marks for the impact of the artistic activities on society/community both nationally and internationally. Clearly the artistic strength and impact of the films – and in particular the documentaries but also including fiction films – was clear from the presentations and other sources. This impact has come about – as is mostly the case with successful Film Schools - from festival screenings, installation screenings, reviews and prizes (see below). There was also the impact on other educational institutions in projects such as the film Gonthron with ambitious and successful (on the evidence so far) link ups with the school Arcadia and Metropolia for some outstanding Digital Effects work arising from a very close personal collaboration between students from both schools and the director/producer. The documentary students clearly worked with and had an impact on, the community and on the national as well as international level with their beautiful film(s) for the Lutheran Church and their installations in Helsinki.

# V: Appendix

031

## **Significance**

### **- Peer Review**

While it is an outcome of all the best Film Schools' traditional course structures that embedding the reviews film making and film exercises by both tutors and students at every point of production and post-production and exhibition; and also at festivals by juries and audiences; it is noteworthy that ELO follows this tradition and does not in any way shy away from it as some lesser Film Schools do.

### **- Prizes and Exhibitions**

ELO has not only won many prizes (more than 50 we were told!). More importantly it has won some of the very biggest prizes for Short films at major festivals like Venice and this year at USA's most important festival for Independent film Sundance. Graduates have also directed the Finnish entry to the Oscars.

## **Recommendation**

Continue the good work

## **Ambition**

### **- The Ambition of the Artistic Vision**

The Board was really impressed by the ambition of the projects on many levels – on the level of production by undertaking complex productions using the latest digital techniques like Gontrion; on the level of challenging dramaturgy like So It Goes; on the level of challenging exercises like the Magic exercise. Even the artistic activities of the head of ELO working with three theatre companies sounded extremely challenging.

## **Recommendation**

Continue the good work

## **Originality**

All the artistic activities we saw were original in their ambition and challenges and to be admired for that. Not quite top marks as one or two of the projects were not fundamentally original.

# V: Appendix

032

## **Recommendation**

Continue the good work

## **Idea and Result**

In some cases the ideas were wonderful and the results fell short; in others the ideas were good or very good and the results outstanding or really good. In others, both the ideas and the results were outstanding.

## **Recommendation**

This is an impossible area for any school to get top point so ELO is delivering.

## **Measuring/Assessing the Contextualised Reflections/Reviews**

There were many impressive examples of students reflecting (in some cases even over-reflecting if that is possible!) on their work during the presentations by the students and the tutors.

## **Recommendation**

Continue the good work but avoid silly navel gazing!

## **An Articulated Relation between Artistic Development Work and Research**

Film Schools have really no tradition of scientific research and have always seen their artistic activities as including the research. Informal research is always required to do good film work.

## **Department Support of Artistic Development**

Clearly ELO supports the students in their – sometimes extreme, sometimes experimental often challenging – work which results in the students' artistic development. It supports them in developing their own voices and in learning the craft with which they can express their individual voices.

## **Recommendation**

Continue to support the very different (from each other) voices that emerge at ELO and continue to make sure they continue to master their craft(s) (cinematography, editing, costume design, scenography, etc.) the students need in order to express their voices.



# V: Appendix

033

While for some Film Schools the audience is paramount, there is definitely room (and examples thereof) of top schools which take a different road, and ELO is clearly one of those but nevertheless regularly produces work that does indeed not only impress audiences around the world but wow them!

## **General Comments**

The word television was mumbled once; even though it is in the title of the department it is not in the ELO title of the school and we, the Board, did not raise this in our questions, which was focused on the presentations and rightly on artistic activities.

## **Recommendation**

However, the School should resolve what relationship with television the School aims for, particularly in light of the fact that some outstanding television is being produced in Scandinavia and many of the major auteurs, especially in the English speaking world, are now making work for television.

Writing: Again the Board did not ask in connection with the presentation but we would like to know what emphasis (if any) is being put on developing writing for the screen skills both with writer-directors and solo writers.

TAKU exercise: Excellent combination of six disciplines.

Costume: The Board was very impressed by this Department and its ability to make a difficult situation (working with two different schools of which it is part of one) work so well resulting in a wide range of artistic activities within a relatively narrow discipline.

Installations: It is great to see that Documentary is spilling over to Art by doing installations with the community.

Goal: The board agrees with ELO's goal to change Finnish film rather than just service it following the example of the Danish Film School of the eighties.

Teachers: The Board agrees with the philosophy that teachers should be facilitators for their students' film making rather than creators themselves.

# V: Appendix

034

## 5.4 Department of Art

The impression that SAAB got from the discussions with the representatives of the Art Department was that the answers we got to our questions were both somewhat confused and vague. This is partly due to the fact that there was no clear and common perception of the definition of artistic development work.

The MA programme in art was said to be undergoing a radical change which meant that some of the earlier separate MA's were being joined together in a new MA programme. This programme did not seem to be ready to be presented. The present ambitions of the Department seemed to be more focused on mediating art than working in art. This became clear in the presentations of their art pedagogical projects as well as in the new curatorial MA programme. The latter was not presented in any detail.

The discussion became more focused on the general philosophy of art pedagogical education at the Aalto University.

On basis of the above, it turned out to be difficult to really evaluate the aims, qualities and impact of the art department.

### **Impact**

The general impact was a feeling of change that caused confusion as to the overall impact on the University. However, the art pedagogical education section seems to be working well with different forms of co-operation within the Finnish scene.

### **Significance**

The presented art projects did not represent reflection on the process of the development and the correspondence with any student learning so there is no information to base our evaluation on this.

# V: Appendix

035

Three exhibition projects by a professor relating to practice (Professor Petteri Nisunen, together with Tommi Grönlund) were presented which conveys a wide international exhibition activity.

## **Ambition**

The new lines of art education were not presented, so it is difficult to comment on the future ambitions.

The professor (Petteri Nisunen) said that he is particularly interested in working together with the technological departments. Thus, future co-operation between the different departments can be expected.

## **Measuring/Assessing the Contextualised Reflections/Reviews**

A doctoral student presented ideas about the different and flexible communication layers of her coming dissertation. The idea was how an artistic research can apply a multi-faceted research method allowing the contents to be communicated in several ways depending on the audience in question.

The Department displays an articulated relation between artistic development work and research.

It seems that the Department has a wide publication programme. It is, however, difficult to evaluate within this context.

## **Department Support of Artistic Development**

Other indications of the Department supporting artistic development among its staff were not mentioned.

## **Recommendation**

The present situation must be considered in the light of the on-going changes. We hope that within a year or two, the Department will be able to organise its activities and define its aims in a clear and constructive manner.

## **5.5 Department of Architecture**

# V: Appendix

034

## **Impact**

- The artistic work and artistic development work is well embedded in the student curriculum and a well-articulated part of the responsibilities of every staff member.
- Through commissioned awards and public installations the Department engages in excellent dialogue with the public and society in general.

## **Significance**

- The Department demonstrates an above average level of awards and prizes signifying a peer recognised strong level of artistic quality. In particular the presented projects (among others Kilden in Kristiansand and the pavilion for World design capital in Helsinki) demonstrate strong artistic quality on international level.

## **Ambition**

The quote: "Every researcher should teach and every teacher should research" is a strong and appropriate ambition for the Department and the School as such.

## **Measuring/ Assessing the Contextualised Reflections/ Reviews**

The Department holds good standards in articulating the learning potential of its artistic activities.

## **An Articulated Relation between Artistic Development and Research**

Even though the Department is strong in artistic development, this work still needs to be better related to its research work. I.e. how does a project both generate artistic development and research results? How does xxxx research knowledge inspire for artistic development? Or how do research advancements enable artistic expressions beyond state of the art?

## **Departmental Support of Artistic Development**

It appears as if the Department feels generally comfortable in the knowledge production discipline of artistic development work; an obviously strong tradition within architecture which the Department fully understands and takes advantage of.