

# Comparative study of higher education fine art in UK and Spain: before and after Bologna

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# Comparative study of Higher Education Fine Art in UK and Spain: Before and after Bologna

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## Aims and scope of study:

To explore the evolution of Fine Art Education in the UK and Spain based on:

- statistical data from 2003/4 to 2013/4
- a series of semi- structured interviews with experienced fine art lecturers teaching at Universidad Complutense, Spain and Coventry University, UK
- a review of keys events and policy shifts over the last 20 years in both countries.
- A consideration of fine art staff perceptions of the shifting situation in both countries.

## Methods:

Data analysis: statistics from HESA, Unistats, INE,  
Ministry of Education and Culture

Semi-structured interviews x 8, 4 at each institution

Coding of interview responses:  
key events / issues / ideas

Consideration of main outcomes from different datasets

## History:

### Spain

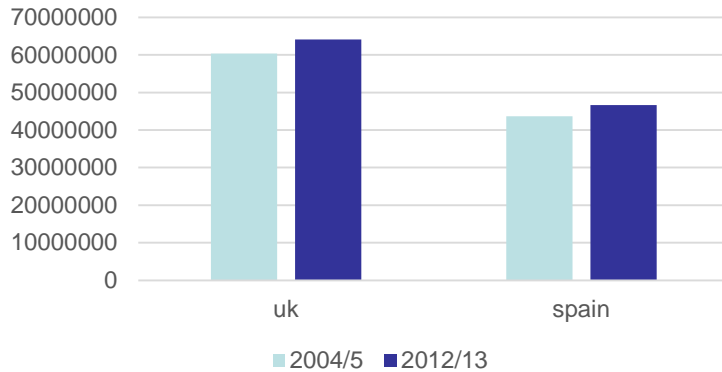
- 1752 Royal Academy of San Fernando established based on the French and Italian academies, 300 students, rising to 1079 students by 1800.
- 1978 Escuela Superior de Bellas Artes de San Fernando becomes part of Universidad Complutense

### UK

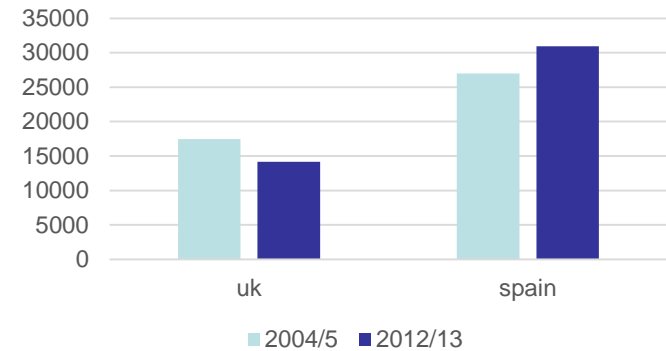
- 1786 Royal Academy of Art, London founded to raise status of the artist to professional & to establish a system of training.  
from 77 students in 1769 to 1,500 by 1830
- 1835 Regional Schools of Art established to improve manufacture.
- 1992 Coventry School of Art & Design became part of Coventry University

# Size of provision of Fine Art HE in the UK and Spain in 2014:

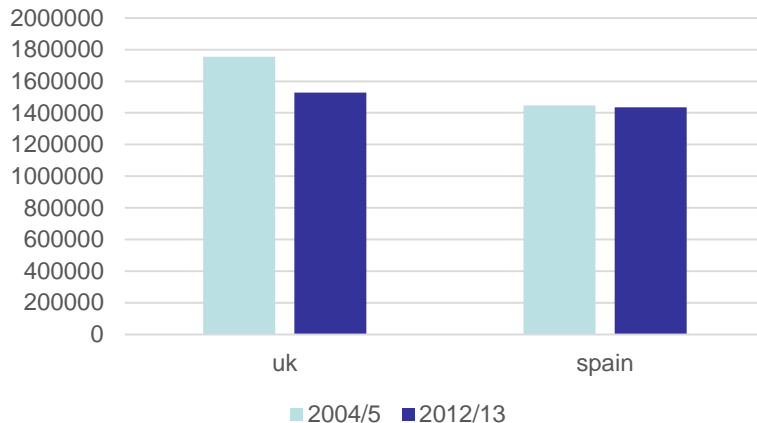
### country population



### fine art student enrollments



### ugrad students



### fine art graduates

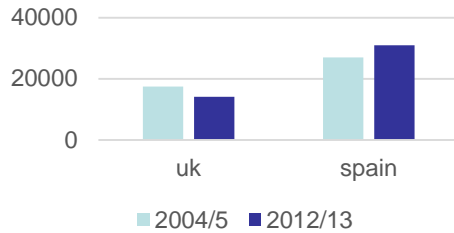


Context: C21st changes that may impact upon delivery

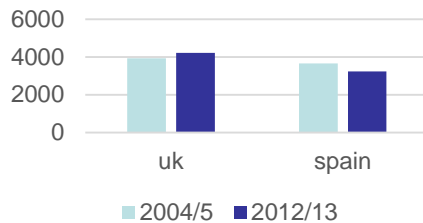
		<b>UK</b>	<b>SPAIN</b>
2004/5	Student numbers	17.5k	27k
2012/13	Student numbers	14.2k	31k
	University status	1992	1978
	Tuition fees	2004	2004-13 71.46% increase
	Research	1996	1979
	Metrics	QAA	ANECA

# Student numbers:

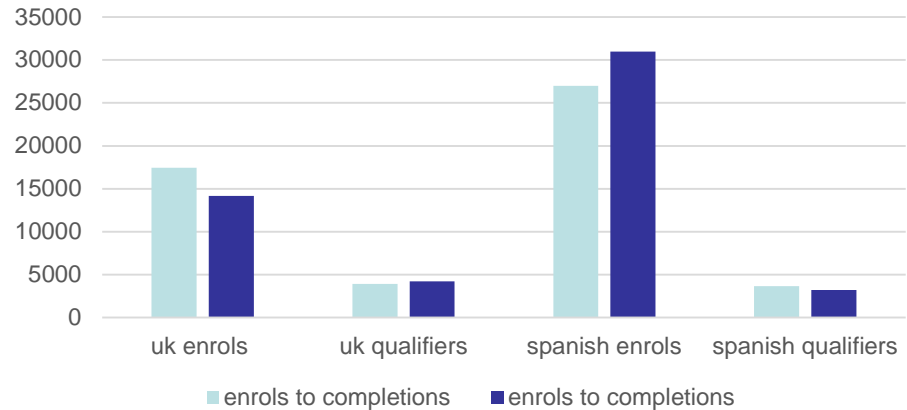
## fine art student enrollments



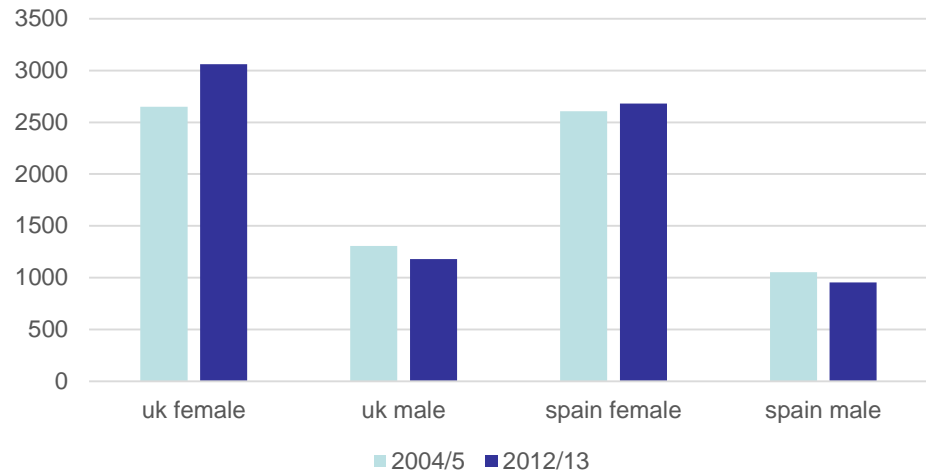
## fine art graduates



## enrols and completions in fine art



## gender of fine art graduates





## Research and university status:

### **UK interviewees –**

- “I think when they became universities there was a subtle change, when the research agenda came in....What you get now are teaching staff who are
- academics rather than artists.”
- “that notion of speculative enquiry is fragile in a structure that is more formalized, to do with conformity and unity and fitting in with business or engineering”.

### **Spanish interviewees –**

- “ (...)Staff must be professionals not theorists, professors should teach what they practice (...) The feature of this faculty is creation. Creation involves discipline, creativity, resilience, own judgment and resistance.”
- “The teaching of Fine Art has qualitatively improved a lot thanks to the University. ... The own features of the University researches limit and hurt research in Fine Art. For 5 years there is an interest in claiming an own space for the artistic practice and for the investigation of this artistic practice”.

## Metrics & Quality Assurance:

### **UK interviewees –**

- “makes staff more guarded ...the last thing you want is anyone complaining”
- “although there was widespread apprehension and disillusionment with it (the NSS) in its early iteration, there’s a feel good factor to getting a good return”.

### **Spanish interviewees –**

- “...the new curricula should be evaluated by external agencies to give special importance to this parameter in their evaluations and reviews to the degrees adapted to the European Higher Education Area.
- ... it has brought a number of bureaucratic tasks among teachers which requires spending time that negatively affects the other tasks of research and teaching (...) such tasks affect teachers to the extent that the access to promotions directs their research”

## Tuition Fees:

### **UK interviewees –**

- Those closest to the students thought that fees had little effect.
- Those in management roles identified significant shifts in student expectations.
- Studio staff thought the cost of materials for making art was having a serious impact on how students work and what they chose to make.

### **Spanish interviewees –**

- Some of them think that it has affected both teachers and students.
- Considerable raise in students that have to work while studying to be able to pay for their studies.
- Some interviewees did not notice any change when the cost of tuition was raised.

## Discussion – perceptions v. realities:

- Numbers
- Quality Assurance
- Expanding nature of the fine art discipline
- Fees
- Gender

## Conclusions:

- Fine Art is no longer a training for artists
- Monetization of the business of education
- Impact of doctoral research and staff

## Further work:

- Difficulties of obtaining accurate data in both the UK and Spain
- Gender trends and reasons
- Narratives of staff student interchange and how these shape perceptions
- Where is training of artists occurring now?

THANK YOU

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