

# POSTGRADUATE PROGRAM IN ARTISTIC CITIZENSHIP



**ENSATT**   **ESADG**   **ESMAE**   **ESTC**   **HfMT**  
Lyon                      Vigo                      Porto                      Lisbon                      Hamburg



Co-funded by  
the European Union

# INDEX

_____	1
<b>INDEX</b> _____	<b>1</b>
<b>1 INTRODUCTION</b> _____	<b>3</b>
1.1 Program description _____	3
1.2 Justification _____	3
1.3 Educational objectives _____	4
1.4 Pedagogical and Artistic Framework _____	6
1.5 Target Audience _____	6
1.6 Relevance to Erasmus+ Objectives _____	6
1.7 Expected impact _____	7
<b>2 OUTCOMES OF THE TRAINING AND LEARNING PROCESS</b> _____	<b>8</b>
2.1 Knowledge and contents _____	8
2.2 Skills _____	9
2.3 Competencies _____	11
<b>3 EDUCATIONAL PLANNING</b> _____	<b>13</b>
3.1 Basic teaching structure _____	13
3.2 Table of curriculum units _____	13
3.3 Cross-curricular courses _____	14
3.3 Specific curricular modules _____	15
3.3.1 ENSATT residency _____	15
3.3.2 HfMT residency _____	19
3.3.3 ESMAE residency _____	24
3.3.4 ESADG residency _____	34
3.3.5 ESTC residency _____	39
<b>4 ACADEMIC INSTITUTIONS</b> _____	<b>43</b>
<b>5 LEARNING COORDINATION</b> _____	<b>45</b>
5.1 Coordination Committee _____	45
5.2 Responsibilities of the Coordination Committee _____	45
5.3 Decision-making by the Committee _____	45
5.4 Academic coordinators _____	46
5.4 Tutors _____	46



<b>6 ADMISSION, RECOGNITION AND MOBILITY</b>	<b>48</b>
<b>7 IMPLEMENTATION SCHEDULE</b>	<b>51</b>
<b>8 FINANCIAL RESOURCES</b>	<b>52</b>
<b>9 MONITORING AND EVALUATION PLAN</b>	<b>53</b>
9.1 Indicators	53
9.2 Assessment Methods	53
9.3 Monitoring and Evaluation Process	54
<b>10 DISTRIBUTION AND SUSTAINABILITY PLAN</b>	<b>55</b>
10.1 Communication Strategies	55
10.2 Sustainability Plan	55
10.3 Implementation	56
_____	1

# 1 INTRODUCTION

## 1.1 Program description

The **Postgraduate Program in Artistic Citizenship** offers an interdisciplinary space where artists, educators, cultural activists and professionals will explore and develop their potential, aiming for positive impacts on society through artistic creation.

This program provides students with the chance to immerse themselves in various cultural and artistic contexts. The combination of travel and education broadens academic horizons and fosters personal growth, making each journey a pivotal chapter in the student's experience.

The course seeks to expand the physical boundaries of the classroom to include the artistic and academic landscapes shaped by the participating schools and cities. It aims to offer an innovative educational adventure, where travel becomes a dynamic space for experiential learning. This approach is embedded in a diverse set of seminars focused on contemporary performance and performing arts practices.

## 1.2 Justification

In today's rapidly evolving sociopolitical landscape, the intersection of art and citizenship has become a crucial area of study. Our postgraduate program is designed to delve into this nexus, offering a comprehensive curriculum that equips students with the essential practical and theoretical skills to navigate and influence this dynamic field. The program also emphasizes ethical and social reflection, encouraging students to engage critically with the responsibilities and challenges of artistic endeavors within complex societal contexts. Furthermore, it promotes collaborative cultural activism, fostering networks between artists and organizations dedicated to social justice and human rights. By facilitating hands-on projects and civic engagement, the program ensures that participants can apply their learning in real-world settings, making a tangible impact in their communities.

The postgraduate program stands out for its unique approach, offering artistic and educational residencies across five diverse European territories. This distinctive structure provides students with invaluable opportunities to immerse themselves in different cultural contexts, enriching their understanding and practice of art. Engaging with varied locales not only broadens participants' perspectives but also enhances their ability to internationalize their knowledge and skills. By integrating into international study teams, students will develop a global network, fostering collaboration and cultural exchange. The program aims to explore

the dynamic interplay between art and citizenship, examining how artistic expression can articulate identity, encourage intercultural dialogue, and drive social transformation. Students will gain both practical and conceptual expertise in contemporary art practices, critical theory, and cultural management. The curriculum emphasizes ethical and social reflection, promoting thoughtful discourse on the responsibilities of artists in complex sociopolitical environments. Additionally, the program champions collaboration and cultural activism, supporting the formation of networks dedicated to social justice and human rights. Through practical projects and civic engagement, students will have the chance to create impactful artistic endeavors in partnership with local communities and organizations.

In summary, the program addresses the following objectives:

**Explore the relationship between art and citizenship:** Analyze how art can become a tool for expressing identity, promoting intercultural dialogue and fostering social transformation.

**Develop practical and conceptual skills:** Provide training in contemporary artistic practices, critical theory, cultural management, and strategies for community participation and creation.

**Foster ethical and social reflection:** Facilitate debate and reflection on the ethical responsibilities and challenges associated with artistic work in complex sociopolitical contexts.

**Promote collaboration and cultural activism:** Stimulate the creation of networks and collaborations between artists and cultural organizations committed to promoting social justice and human rights.

**Facilitate practical projects and civic engagement:** Offer opportunities for participants to develop and implement artistic projects in collaboration with communities, centers, and local organizations.

### 1.3 Educational objectives

The exploration of artistic citizenship, as a concept and practice, requires a theoretical foundation based on the principles that sustain art committed to society. Among them, three stand out:

**Awareness of temporal and spatial context:** Artistic responsibility implies an understanding of the historical, social, and political context in which we find ourselves. This awareness involves a connection with the world and its various processes, rhythms, and agents, through careful observation of gradual change and interaction with different contexts, aiming to establish a critical and situated awareness.

**Integration of theory and creation:** Our approach should challenge the dichotomy between theory and practice, recognizing that intellectual research and artistic creation are interrelated processes. Theoretical constructions propose contexts that offer a perspective on reality. Language shapes thought, capturing the performative dimension of theory.

**Thinking beyond theater to create theater:** We recognize the importance of seeking information and perspectives outside the theatrical realm to sustain stage practice. Exploring other disciplines, fields, and contexts helps to broaden the creative horizon. Diverging through different paths (divergence) is a good way to enjoy (departure from usual conduct).

These initial ideas will be conveyed to students through the following methodological paths:

**Artistic residencies:** Organized in each of the five territories of the educational institutions that are part of the project, allowing students to immerse themselves in the community for a period of time and, if desired, participate in collaborative artistic projects and quickly reflect on ongoing experiences.

**Guest interactions:** Meetings with artists, activists, researchers, and local professionals from various sectors will be promoted, establishing dialogues and workshops on specific themes related to artistic citizenship, offering diverse perspectives and experiences.

**Field experiences:** Visits to spaces, institutions, centers, and projects within the regions will capture the unique principles and practices guiding local communities.

**Interdisciplinary approach:** The program adopts an interdisciplinary perspective, incorporating methods and concepts from various fields of knowledge. This allows students to achieve a comprehensive understanding of the studied notions and their societal implications.

**Project-based learning:** Students will participate in artistic projects addressing themes relevant to them or to the territories where they are located. This methodology encourages creativity, collaboration, and engagement with local realities.

**Experiential learning:** Through visits to spaces, people, and collectives, as well as exchanges with artists and activists, students gain enriching experiences that enhance their academic training.

**Student-led seminars and debates:** Students have the opportunity to lead discussions on topics of interest related to artistic citizenship. This approach fosters autonomy, personal expression, and the ability to create and share their own perspective.

**Personalized mentorship:** Each student will have an advisor who will accompany them throughout the program, providing tailored academic guidance based on individual needs and interests.

**Participatory Action Research:** Students engage in action-research projects, actively collaborating with communities to identify challenges propose solutions through artistic interventions. This approach enhances practical learning and reinforces the idea of art as a transformative tool for social change, fostering empathy, responsibility, and a commitment to the societies they engage with.

## 1.4 Pedagogical and Artistic Framework

The project aims to create an innovative postgraduate program, dedicated to theatre education with a focus on experiential learning through travel, cultural exploration, and creative research. This program provides students with a unique educational experience by combining residencies at various European institutions with seminars and workshops centered on contemporary performing arts practices.

A central aspect of this program is the integration of creative research. Students are encouraged to develop their own artistic projects while conducting rigorous research into specific aspects of the performing arts. This process of creative research allows students to experiment and innovate, contributing to the advancement of both knowledge and practice in the field of theatre. Students will have opportunities to present their work at conferences, through academic publications, and at international festivals.

Although European arts institutions have a long tradition of excellence, there is a growing demand for programs that combine artistic creation with academic research. Students must be prepared to not only master performance and production techniques but also undertake research projects that explore new forms of expression and representation.

This program seeks to train artist-theorists who can significantly contribute to the contemporary theatrical landscape by integrating intercultural learning and creative research practices. The Artistic Citizenship program positions itself as an innovative initiative within the performing arts, preparing students to become engaged, globally minded artistic citizens.

## 1.5 Target Audience

The program is open to a diverse range of artistic profiles, including, but not limited to, dramaturgy, visual arts, directing, acting, film, and video. It is focused on the concept of travel and structured around itinerant creative residencies. Applicants must demonstrate the ability to work in dynamic, evolving environments, with a strong sense of adaptability. A key requirement is the submission of a project inspired by the idea of travel and aligned with the program's structure.

## 1.6 Relevance to Erasmus+ Objectives

The proposed Postgraduate Program is closely aligned with the objectives of Erasmus+, which include promoting mobility and internationalization in education. By offering students the

opportunity to engage in residencies across several European countries, the project fosters intercultural exchange and enhances participants' international competencies. Furthermore, through strategic partnerships with renowned theatre institutions, the project contributes to pedagogical innovation and strengthens institutional capacity.

The Erasmus+ program directly supports the goals of our project by fostering:

**Student mobility:** The project will facilitate international exchanges, giving students opportunities to engage in creative workshops, artistic residencies, and research projects across different European institutions. This mobility broadens their perspectives, enables collaboration with international peers, and enriches their artistic projects with diverse cultural influences.

**Internationalization of education:** Through collaborations with diverse partners, the project will foster the creation of transnational academic and artistic networks. Partner institutions will exchange pedagogical approaches in creation-research and integrate innovative methods from international experiences, thereby enhancing their programs and expanding their global dimension.

**Pedagogical innovation:** The project will encourage the development of new pedagogical approaches that integrate research and artistic creation. Partner institutions will be encouraged to adopt innovative teaching methods, such as collaborative research projects, artistic experimentation within the curriculum, and the use of emerging technologies in creation and production.

## 1.7 Expected impact

This program aims to create a significant impact on both students and partner institutions. Through a combination of experiential learning and internationalization, participants are expected to acquire intercultural and professional skills that will enhance their career opportunities in a global context. Partner institutions, in turn, will benefit from strengthened networks, the exchange of best practices, and innovation in arts education.



## 2 OUTCOMES OF THE TRAINING AND LEARNING PROCESS

### 2.1 Knowledge and contents

This postgraduate program offers a comprehensive and interdisciplinary approach to contemporary artistic practices, focusing on the intersection of creation, research, and social engagement. Through a series of theoretical and practical modules, students will explore various dimensions of the performing arts, gaining insights into the historical, political, and ethical implications of their work. The program emphasizes collaboration, innovation, and the integration of multiple disciplines, encouraging students to develop their artistic voice while addressing pressing societal issues. Below is a summary of the key topics covered throughout the course, providing the foundation for students to expand their artistic knowledge and skills:

**Research-creation methodologies:** Exploration of creative processes through practical and theoretical research in performing arts.

**Artistic independence:** Development of individual and collective artistic projects under tutor supervision.

**Historical and epistemological inquiry:** Study of research creation within theatrical and laboratory practices.

**Collaborative art strategies:** Engaging in partnerships with local artists and communities.

**Ethics in representation:** Analysis of ethical considerations in artistic creation and community participation.

**Cultural and expanded spaces:** Study of cultural identity through the exploration of expanded artistic territories.

**Performative politics:** Investigation of the political dimension of performative arts, focusing on postmodernism and political engagement.

**Artistic citizenship:** Examination of how art intersects with social engagement and political activism.

**Art and community engagement:** Collaborative and participatory art practices involving local communities.

**Memory and place:** The significance of cultural memory in shaping a specific space or area.

**Sustainable arts practices:** Exploration of sustainability in artistic creation, reflecting on environmental and cultural sustainability.

**Digital and AI-supported art:** The use of AI tools in performance art and scenographic creation.

**Artistic resistance and authenticity:** Understanding how artistic authenticity can resist commodification in contemporary production.

**Site-specific creation:** Artistic practices tied to the cultural and geographic specificities of spaces.

**Public art and activism:** The role of public art installations and performances in challenging societal norms.

**Expanded research territories:** Investigating artistic processes in contexts beyond traditional academic institutions.

**Cultural rights and democratization:** Understanding the paradigm shift in cultural rights and their impact on artistic freedom.

**Travel as learning:** Recognizing travel as a key component in artistic and educational development.

**Dramaturgy and mapping:** Creating dramaturgical maps to reflect a constellation of actions in artistic projects.

**Performance as social action:** Theories and practices of using performance art to engage in social and political interventions.

## 2.2 Skills

This postgraduate program equips students with a diverse set of skills that blend artistic creativity, critical thinking, and practical application. The program fosters adaptability, collaboration, and the ability to critically assess artistic works within contemporary sociocultural and environmental contexts. Through this holistic development, students are prepared to create impactful artistic projects that resonate across varied cultural landscapes. Below is a list of the key skills that the program aims to develop in its participants:

**Analyzing the concepts of Place and Non-Place:** Understanding how spaces are defined and perceived, distinguishing between meaningful locations and generic or transient spaces, while applying Marc Augé's theory of non-places to artistic contexts to explore identity, memory, and belonging.

**Understanding physical space and meaning:** Developing the ability to critically examine how cultural identity, historical context, and collective memory transform a physical space into a symbolically charged environment, influencing both audience and artistic creation.

**Transforming spaces into significant places:** Using performance as a tool to imbue spaces with cultural, social, or personal significance, altering the perception of territory through interaction, artistic intervention, and community engagement.

**Developing creative skills using Generative AI:** Mastering the integration of generative artificial intelligence in the artistic process to expand the possibilities of performance, research, and pedagogical practices, enhancing both creation and experimentation.

**Articulating multiple artistic languages:** Gaining proficiency in combining and adapting various artistic forms, such as theater, visual arts, and music, to develop complex, interdisciplinary creative expressions suited to diverse contexts and audiences.

**Adapting to diverse venues and presentation formats:** Cultivating flexibility in modifying performances or projects to suit different physical spaces, from traditional theaters to unconventional venues, and adjusting to various audience dynamics and technical requirements.

**Building relationships with the audience:** Developing strategies to actively engage with audiences, fostering emotional and intellectual connections through interaction, storytelling, and participatory elements, while responding to their feedback and involvement.

**Systematizing results and providing constructive feedback:** Learning to document artistic processes and outcomes systematically, analyzing both successes and challenges, and offering constructive critiques that promote personal and collective artistic growth.

**Exploring the creative tension between rootedness and nomadism:** Investigating how mobility and cultural displacement influence artistic expression, balancing the need to stay connected to one's origins while embracing new experiences, perspectives, and collaborations across diverse territories.

**Fostering intercultural communication:** Developing skills to navigate and facilitate dialogue between different cultural, linguistic, and social backgrounds, creating meaningful exchanges that enhance the richness of artistic collaboration and understanding.

**Mobilizing cultural signs and meanings:** Leveraging the power of symbols, traditions, and socio-cultural markers in artistic creation, using them to convey complex messages and evoke shared experiences, identity, and collective memory in performances.

**Analyzing and synthesizing sociocultural realities and heritage:** Acquiring the ability to critically explore the historical, cultural, and social contexts of a particular community or location, integrating these insights into artistic projects that reflect and engage with these realities.

**Creating a coherent artistic discourse:** Developing the capacity to construct a well-structured, multifaceted narrative or conceptual framework for artistic activities, ensuring that the message, themes, and methods are consistent and aligned with the project's objectives.

**Reviewing scenic projects critically:** Assessing both personal and external artistic works by applying critical thinking to evaluate how they address themes of social justice, ecological sustainability, and ethical representation in their execution and impact.

**Implementing artistic projects adapted to current realities:** Designing and executing creative projects that respond to contemporary social, political, and environmental contexts while mobilizing available resources and building collaborative networks to support and amplify their reach.

## 2.3 Competencies

The competencies outlined in this postgraduate program focus on developing students' ability to engage with diverse socio-cultural contexts through artistic creation. By fostering intercultural dialogue and resisting cultural homogenization, these competencies equip students to navigate the complexities of the modern artistic landscape.

**Develop artistic projects tailored to specific socio-cultural contexts:** Students will learn to design creative works that respond to the unique cultural and social dynamics of particular communities, ensuring relevance and engagement.

**Apply participatory methodologies involving spaces or groups:** This competency equips students with the skills to involve local communities or groups in the creative process, fostering collaboration and co-creation in artistic projects.

**Evaluate the impact of projects and propose improvements:** Students will assess the socio-cultural effects of their artistic interventions and develop strategies to enhance outcomes, ensuring continual improvement and sustainability.

**Foster critical reflection on research-creation by integrating theoretical and experimental approaches:** This involves encouraging students to critically engage with both theory and practice, developing a deep understanding of research as an integral part of the creative process.

**Analyze sociopolitical and cultural contexts relevant to contemporary art:** Students will acquire the ability to examine and interpret the political and cultural factors

influencing modern art, enabling them to position their work within broader societal debates.

**Collaborate with communities and artistic institutions through participative and performative strategies:** This competency encourages building partnerships with local communities and institutions, using performance and participatory methods to create meaningful artistic exchanges.

**Conduct autonomous creative work with guidance from mentors:** Students are trained to independently develop their artistic projects while receiving tailored mentorship, allowing for personal growth and exploration within a structured environment.

**Understand and analyze social, cultural, and political dynamics of a territory:** This enables students to comprehend the complexities of a region's social, cultural, and political landscape, informing their artistic practice with context-specific insights.

**Establish intercultural communication channels and collaborate across diverse backgrounds:** Students will develop the ability to bridge cultural differences, facilitating dialogue and cooperation in projects involving diverse participants or international partnerships.

**Design and adapt artistic projects based on local realities:** This involves creating flexible, adaptable projects that can be modified to meet the evolving needs and conditions of specific local environments.

**Mobilize resources and build collaboration networks with cultural and social actors:** Students will learn to identify and leverage available resources, establishing networks that support their artistic work and ensure its relevance and impact.

**Articulate the concepts of Place and Non-Place in creative programs:** This competency teaches students to explore the relationship between space, identity, and meaning in their projects, addressing both physical and symbolic dimensions.

**Utilize AI for creative content management and incorporate it into artistic processes:** Students will harness the potential of AI tools for managing and enhancing creative content, integrating technology with traditional artistic methods.

**Develop strategies to resist cultural homogenization, emphasizing memory and identity in art:** This focuses on promoting cultural diversity and individual expression, resisting the forces of global standardization by highlighting local traditions and identities.

**Propose interdisciplinary, multicultural activities to enhance the inclusivity and identity of artistic projects:** Students will design activities that cross disciplinary and cultural boundaries, fostering a more inclusive and representative artistic practice.

## 3 EDUCATIONAL PLANNING

### 3.1 Basic teaching structure

This proposal adopts the standard structure of postgraduate and master's degree programs, spanning one academic year and comprising a total of 60 ECTS credits. The program is designed to be itinerant, incorporating periods of residence ranging from 5 to 8 weeks at each of the five educational institutions hosting the project.

The first semester includes three residencies, each lasting five weeks, totaling 15 weeks. Each residency will account for 10 ECTS credits, providing students with intensive, immersive learning experiences.

In the second semester, the program consists of two residencies. The first residency will last seven weeks, while the second and final residency will extend over 8 weeks. During this final period, students will engage in a culminating project presentation, showcasing their collaborative efforts and learned skills. These residencies will contribute 14 and 16 ECTS credits, respectively, ensuring a comprehensive and robust academic experience throughout the year.

### 3.2 Table of curriculum units

Residence	Course	Scientific area's acronym	Working hours	Contact hours	ECTS	Comments
<b>ENSATT Lyon</b>	Borders and Meanings	TE	75	15	3	Theoretical
	Landscape and Actions	PT	75	15	3	Tutorial Guidance
	Creation Laboratory	PT	100	30	4	Laboratory Practices
	<b>Total</b>	-	<b>250</b>	<b>60</b>	<b>10</b>	
<b>HfMT Hamburg</b>	Borders and Meanings	TE	75	15	3	Theoretical
	Landscape and Actions	PT	75	15	3	Tutorial Guidance
	Creation Laboratory	PT	100	30	4	Laboratory Practices

Residence	Course	Scientific area's acronym	Working hours	Contact hours	ECTS	Comments
	<b>Total</b>	-	<b>250</b>	<b>60</b>	<b>10</b>	
<b>ESMAE Porto</b>	Borders and Meanings	TE	75	15	3	Theoretical
	Landscape and Actions	PT	75	15	3	Tutorial Guidance
	Creation Laboratory	PT	100	30	4	Laboratory Practices
	<b>Total</b>	-	<b>250</b>	<b>60</b>	<b>10</b>	
<b>ESADG Vigo</b>	Borders and Meanings	TE	100	21	4	Theoretical
	Landscape and Actions	PT	100	21	4	Tutorial Guidance
	Creation Laboratory	PT	150	42	6	Laboratory Practices
	<b>Total</b>	-	<b>350</b>	<b>84</b>	<b>14</b>	
<b>ESTC Lisboa</b>	Borders and Meanings	TE	100	24	4	Theoretical
	Landscape and Actions	PT	100	24	4	Tutorial Guidance
	Creation Laboratory	PT	200	48	8	Laboratory Practices
	<b>Total</b>	-	<b>400</b>	<b>96</b>	<b>16</b>	

### 3.3 Cross-curricular courses

<b>Borders and meanings</b>	<p>The course covers topics such as artistic citizenship, contemporary perspectives on the role of art in society, the ethics of representation, strategies for community engagement, participatory methods in art, and performative politics. Exploration of cultural rights is also included. The module encourages theoretical reflection in relation to artistic practices.</p>
<b>Landscape and actions</b>	<p>The course recognizes the multiplicity of actions that each student can put into practice through encounters with the 'landscapes' that make up each residency: the school-landscape, the city-landscape and the other-landscape. Within this framework, each student may attend the classes offered by each institution in the form of optional subjects and also devise different actions, driven by curiosity, necessity, the encounter with the city, with other artists or cultural realities in the territory. This breadth is intended to give the course the open character of a journey, leaving it up to the student to devise artistic actions that will define the experience. Each</p>

	<p>student is tasked with conceiving a dramaturgy (a map), a constellation of actions, a cartography of interventions for a course that invites them to extend their space for experimentation and research beyond the confines of the school.</p>
<p><b>Creation laboratory</b></p>	<p>This module allows students to carry out independent creative projects under the supervision of a tutor. This laboratory functions as a workshop where students develop their stage practices in a guided creative regime, while sharing and learning from the experiences of their peers. The course centers on the study of models and the analysis of theoretical texts related to contemporary creation. It includes case studies of innovative theatre creation models and team-building exercises, enabling students to understand and apply complex concepts in collaborative environment.</p>

### 3.3 Specific curricular modules

#### 3.3.1 ENSATT residency

<p><b>Course name</b></p>	<p><b>Borders and Meanings</b></p>
<p><b>ENSATT Module</b></p>	<p><i>Artistic practices and research-creation</i></p>
<p><b>Number of ECTS</b></p>	<p>3</p>
<p><b>Type of Teaching</b></p>	<p>Mandatory</p>
<p><b>Period</b></p>	<p>1st Semester</p>
<p><b>Modality</b></p>	<p>In-Person</p>
<p><b>Teaching hours</b></p>	<p>15 hours</p>
<p><b>Teaching language</b></p>	<p>French and English</p>
<p><b>Description</b></p>	<p>For about a decade, artistic research—defined as research conducted within practices rather than on them—has become a central issue in the European debate, situated at the intersection of the artistic world and higher education institutions. This evolution reflects a desire to reexamine the very foundations of artistic creation by integrating experimental and participatory dimensions that challenge traditional methods.</p>



This course thus offers a historical, epistemological, and aesthetic inquiry into the notion of "research" across various theatrical practices, experimentation, and laboratory work. By exploring what the term "research" means in these diverse contexts, it aims to deepen the understanding of the creative process while providing students with tools to rethink their own artistic approach.

Moreover, this module addresses essential contemporary issues such as artistic citizenship, the role of art in society, and the ethics of representation. Strategies for collaboration with communities, participatory methods, and performative policies are also explored, opening perspectives on how art can engage with current social and political dynamics. In connection with these reflections, cultural rights are highlighted as an essential framework for understanding and redefining the responsibilities of the artist in a transforming world.

This program therefore encourages theoretical reflection in interaction with concrete practices, envisioning art as a space where individuals and communities meet to generate collective energy and a continuous dialogue between creation and society.

## Content

This module will engage in theoretical reflection linked to artistic practices through the question of research-creation with students from different universities.

### Knowledge:

– **History and Epistemology of Research-Creation:** Understanding the theoretical and historical concepts related to research-creation in artistic practices, particularly in the fields of theater, experimentation, and artistic laboratories.

– **Ethics of Representation and Participatory Methods:** Analyzing the ethical issues associated with artistic creation and the various approaches to community participation in art.

– **Performative Policies and Cultural Rights:** Studying the policies that influence artistic practices and cultural rights as a framework for artistic responsibility in a globalized context.

### Skills:

– **Developing a Critical Reflection on Research-Creation:** Ability to articulate theoretical reflection around the notion of "research" within a context of artistic creation, confronting various aesthetic and experimental approaches.

– **Analyzing Sociopolitical and Cultural Contexts:** Aptitude to situate and evaluate the contemporary issues faced by art and artists, and to understand their role in social dynamics.

– **Collaborating with Communities and Artistic Institutions:** Competence in establishing collaboration strategies with local communities and artistic collectives, using participatory and performative methods.

These elements highlight the balance between theory and practice in this module, while emphasizing how students can apply their knowledge in real and complex artistic environments.

<b>Course name</b>	<b>Landscape and Actions</b>
<b>ENSATT Module</b>	<i>How does the territory influence artistic reflection?</i>
<b>Number of ECTS</b>	3
<b>Type of course</b>	Optional
<b>Period</b>	1st semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	15 hours
<b>Teaching language</b>	French and English
<b>Description</b>	<p><b>Olivier Maurin</b> will lead a project focused on the Lyonnais territory, its political and cultural history, as well as the artists within this ecosystem: rehearsal and workshop visits, analysis of performances.</p> <p>The course takes into account the multiplicity of actions that each student can implement from their encounters with the "landscapes" constituting each residency: the school landscape, the urban landscape, and other landscapes. It embraces the diverse interventions and responses of each student triggered by these encounters. In this context, anything is possible: students can attend the courses offered by each institution as options, but they can also conceive a variety of actions motivated by curiosity, discovery, and engagement with the city or with others, whether they are artists or citizens.</p> <p>This openness aims to give this discipline the free and exploratory character of a journey, entrusting the student with the responsibility of designing actions that will artistically mark this path. The constitutive landscapes of each residency would thus benefit from a fresh perspective, liberated from routine; the place would open up to new, improbable, unexpected, and foreign ways of seeing. It will be up to the student to design a dramaturgy (a map), a constellation of actions, a cartography of interventions for a discipline that invites them to expand their space of experimentation and research beyond the limits of the school.</p>

## Content

### Knowledge:

- **Exploration of Artistic and Social Interventions in the City of Lyon:** Examination of artistic projects within the urban context of Lyon and its cultural and political history.
- **Collaboration Strategies with Local Artist Collectives:** Methods for establishing partnerships with local artists and organizations.

### Skills or Abilities:

- **Analyze and Understand Sociocultural Contexts and Issues:** Ability to grasp the social, cultural, and political dynamics specific to a territory.
- **Establish Intercultural Communication Channels:** Implementation of dialogues and collaborations with actors from diverse backgrounds.
- **Design and Adapt Artistic Projects Based on Local Realities:** Development of works or interventions tailored to the specifics of the territory.
- **Mobilize Resources and Build Collaborative Networks:** Ability to identify and utilize local resources and establish connections with cultural and social actors.

### Competencies:

- **Develop Artistic Projects Adapted to a Specific Sociocultural Context:** Ability to conceive artistic interventions that address local needs and realities.
- **Apply Participatory Methodologies Involving Spaces or Collectives:** Implementation of collaborative creative processes that integrate communities and working spaces.
- **Evaluate the Impact of Projects and Propose Improvements:** Ability to analyze the sociocultural impact of an artistic project and adjust actions accordingly.

Course name	<b>Creation Laboratory</b>
ENSATT module	<i>From bodily practice to artistic research</i>
Number of ECTS	4

<b>Type of course</b>	Mandatory
<b>Period</b>	1st semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	30 hours
<b>Teaching language</b>	French and English
<b>Content</b>	<p>This discipline consists of a practical creation laboratory, where students will be guided by an artist, actor, and director. Through bodily work, they will develop elements of their artistic research into a concrete project.</p> <p>This module enables students to engage in autonomous creative work under the supervision of a tutor. Students will explore various aspects of theatrical performance (direction, dramaturgy, scenography, and production) to address the contemporary demands of theatre. This laboratory functions as a workshop where students develop their stage practices within a framework of guided creation, sharing and learning from their peers' experiences. The course focuses on the study of successful performance models and the analysis of theoretical texts related to contemporary creation. It includes case studies on innovative theatrical creative models and team-building exercises, allowing students to understand and apply complex concepts in collaborative environments.</p>
<b>Learning Outcomes</b>	<p>This module enables students to undertake autonomous creative work under the supervision of a tutor. They will explore various aspects of theatrical performance—such as direction, dramaturgy, scenography, and production—to meet the contemporary demands of theatre.</p> <p>This laboratory serves as a workshop where students develop their stage practices within a framework of guided creation, sharing and learning from their peers' experiences.</p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>- Develop artistic projects.</li> <li>- Apply participatory methods involving different spaces or groups.</li> <li>- Evaluate the impact of projects and propose solutions.</li> </ul>

### 3.3.2 HfMT residency

<b>Course name</b>	<b>Borders and Meanings</b>
<b>HfMT module</b>	<b><i>How do activists make art?</i></b>

<b>Number of ECTS</b>	3
<b>Type of course</b>	Mandatory
<b>Period</b>	1st semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	15 hours (5 weeks)
<b>Teaching language</b>	English
<b>Description</b>	<p><b>1. Workshops and Collaborations:</b> Activists engage in workshops and collaborations with students and faculty to explore how performing arts can be used as a tool for activism. This may involve developing new artistic techniques, experimenting with different forms of expression, and fostering dialogue on pressing societal issues.</p> <p><b>2. Community Engagement:</b> Activists work closely with local communities to create art that reflects their experiences and struggles.</p> <p><b>3. Public Art Installations:</b> Activists may create public art installations or street performances that challenge prevailing norms and highlight injustices. By taking art outside traditional performance spaces, activists can reach broader audiences and spark conversations in public spaces.</p> <p><b>4. Digital Activism:</b> In an increasingly digital world, activists harness the power of digital platforms to create and share art that promotes social change. This may involve producing online performances, sharing artistic content on social media, and using digital tools for collaborative storytelling and advocacy.</p> <p>Overall, activists in the performing arts and higher education system in Hamburg employ a diverse range of creative strategies to make art that not only entertains but also educates, empowers, and mobilizes audiences towards positive social transformation.</p>

<b>Content</b>	<p>Educational institutions can engage in activism impartially by fostering a culture of critical inquiry, respect for diverse perspectives, and commitment to social justice. They can provide spaces for open dialogue and debate on pressing social issues, ensuring that all voices are heard and valued. By facilitating discussions, organizing workshops, and hosting events that address a wide range of viewpoints, institutions can empower students to critically analyze complex issues and develop their own informed opinions. Qualities such as independence, critical thinking, self-confidence, reliability, a sense of responsibility, and duty consciousness. It particularly involves the development of well-considered values and a self-determined commitment to those values.</p>
<b>Learning outcomes</b>	<p><b>Activities</b></p> <p>Scientific Seminars, interviews, lectures, research tasks</p> <p><b>Methodology</b></p> <p>Self-Determined Learning.</p> <p><b>Assessment system</b></p> <p>Impulse Talk about Experiences and Outline of a Possible Project</p>

<b>Course name</b>	<b>Landscape and Actions</b>
<b>HfMT module</b>	<i>Travel</i>
<b>Number of ECTS</b>	3
<b>Type of course</b>	Mandatory
<b>Period</b>	1st semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	15 hours (5 weeks)
<b>Teaching language</b>	English

<p><b>Description</b></p>	<p>The course takes into account the multiplicity of actions that each student can put into practice from the encounter with the 'landscapes' that make up each residency: the school-landscape, the city-landscape and the other-landscape. Within this framework, each student will be able to attend the classes offered by each institution in the form of optional subjects, but also devise different actions, driven by curiosity, necessity, the encounter with the city, with other artists or cultural realities in the territory. This breadth is intended to give the course the open character of a journey, leaving it up to the student to devise the actions that will mark it artistically. It will be up to each student to conceive a dramaturgy (a map), a constellation of actions, a cartography of interventions for a course that invites them to extend their space for experimentation and research beyond the confines of the school.</p>
<p><b>Content</b></p>	<p>The course recognizes the value of travel as a learning activity.</p> <p>In the context of the program, each residency constitutes a travelling academic seminar, conceived as a study experience related to the exploration of new cultural and artistic contexts, and an opportunity to develop artistic and citizenship skills, in a collaborative and transnational spirit.</p> <p>In this course, students will be encouraged to establish contacts with collectives to carry out some (virtual or real) intervention and/or social action project.</p> <ul style="list-style-type: none"> <li>- Art and artistic citizenship.</li> <li>- Conceiving collaborative strategies with local collectives.</li> <li>- Conceive participatory methodologies involving spaces or collectives.</li> </ul>
<p><b>Learning outcomes</b></p>	<p><b>Activities</b></p> <p>All those that each student conceives based on the relation with the landscapes of the residence.</p> <p><b>Methodology</b></p> <p>Project-based learning. Participatory and collaborative methodologies. Teamwork and group dynamics. Production of discourse and thought based on the themes and practices developed in the module.</p> <p><b>Assessment system</b></p> <p>Report and presentation of a 'landscape-object' as a synthesis of the fieldwork carried out.</p>

<p><b>Course name</b></p>	<p><b>Creation Laboratory</b></p>
<p><b>HfMT module</b></p>	<p><b><i>Art, Intervention, and Social Action</i></b></p>
<p><b>Number of ECTS</b></p>	<p>4</p>

<b>Type of course</b>	Mandatory
<b>Period</b>	1st semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	30 hours
<b>Teaching language</b>	English
<b>Description</b>	<p>Hamburg is located south of Hamburg across the Elbe. It represents the largest contiguous urban development area in Hamburg after HafenCity, with a migration rate of 67%. The Sustainability Theatre Lab explores this district through various artistic means and collaborates with cultural institutions, such as Walls Can Dance, which is a free space gallery for urban art in Hamburg Harburg. It connects the Harburg city center and Harburg inner harbor—separated by a federal road and harbor railway—through targeted artistic interventions in public space, thus creating a symbolic link.</p> <p>Students explore the district together with artists from the neighborhood and experts from various disciplines. The goal is to create a theater that is oriented towards the 17 goals of the UN Agenda</p> <p>The students create a digital workbook for their project. It includes the concept, the spatial design, the costume designs, and the financial calculation of the project. The documentation aims to refine the conceptual ideas before the production begins.</p>
<b>Content</b>	<p>The students were able to engage with the history and intentions of activism. They explored sustainability and art in the social context. From this knowledge, they develop and implement their own projects in teams</p>
<b>Learning outcomes</b>	<p><b>Activities:</b></p> <p>Artistic research/ Basics of Field Research, Networking, Project Development, Project Management, methods of collective working</p> <p><b>Methodology:</b></p> <p>Project-based learning. Participatory and collaborative methodologies. Teamwork and group dynamics. Theoretical and practical reflection on the topics discussed.</p> <p><b>Evaluation system:</b></p> <p>Detailed presentation of the design of a future theater and its activities.</p> <p>Field report (20%)</p> <p>Development of an artistic and/or social intervention project (50%)</p> <p>Presentation and defense of the project (30%)</p>





Co-funded by  
the European Union

### 3.3.3 ESMAE residency

<b>Course name</b>	<b>Borders and Meanings</b>
<b>ESMAE module</b>	<b><i>Neighborhood and Elsewhere - Truth of the here and now : Can help generative AI tools in the Performing Arts</i></b>
<b>Number of ECTS</b>	3
<b>Type of course</b>	Mandatory
<b>Period</b>	1st semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	15 hours
<b>Teaching language</b>	English, Portuguese
<b>Description</b>	<p>In this course '<i>Neighborhood and Elsewhere - Truth of the here and now</i>' proposes an in-depth investigation into the relationship between space, memory and performance in the performing arts, integrating Generative Artificial Intelligence tools to support artistic creation and research. Drawing on Marc Augé's fundamental concepts of places and non-places, the program examines how spaces are transformed into meaningful places through performative action and the construction of cultural meanings.</p> <p>The course structure is developed by analyzing the cultural memory of the spaces to be proposed/visited/studied, exploring circumscribed and specific areas where AI serves as a research and documentation tool. This approach allows for an in-depth understanding of the historical and identity layers present in each territory, providing rich material for artistic creation. The concept of expanded territory is explored as a field of creative possibilities, where the boundaries between the physical and the digital, the present and the memorial, intertwine in the construction of new performative narratives.</p> <p>We'll start with a selection of 'Places' and consequent approximation and discussion of examples.</p> <p>In the practical dimension, the course proposes the development of site-specific performance proposals, using Generative AI as a tool for creation and research. This innovative approach allows artists to explore new forms of interaction with space, mixing traditional elements of performance with contemporary technological possibilities. Participants are encouraged to develop projects that dialogue with the memory of places, creating performances that respond to the specificities of each space and its layers of meaning.</p> <p>Finally, the program integrates theory and practice to train artists who are aware of the multiple dimensions of Place, Memory, Affections and Identity for dialogue in the performance space, enabling them to use both traditional</p>

	<p>and technological tools in their creations/performances. The combination of spatial analysis, historical and cultural research, affections and the creative use of AI enables the development of innovative artistic proposals that respond to the contemporary challenges of the performing arts, always considering the truth of the here and now as a fundamental element of the performance experience.</p>
<p><b>Content</b></p>	<p><b>Knowledge or content:</b></p> <ol style="list-style-type: none"> <li>1. From places to non-places: what defines and signifies a place and a space.</li> <li>2. The cultural memory of a space: a circumscribed and specific area. Collecting and managing information with AI support.</li> <li>3. Definition of expanded territory. Cultural territory. Territory of identity.</li> <li>4. The idea of 'site specific' and utilizing creative practices with the support of generative AI.</li> <li>5. Developing artistic proposals from the relationship between scenic spaces, places and AI as a performative tool and/or support for creation.</li> </ol> <p><b>Skills or abilities:</b></p> <ol style="list-style-type: none"> <li>1. Interpret and investigate the concepts of place and non-place based on Marc Augé's concepts.</li> <li>2. Understand the relationship between physical space and meaning, in the area of identity and memory.</li> <li>3. To explore the transformation of spaces into places through performance, considering the expanded territory.</li> <li>4. Develop important skills and concepts for the performing arts, using Generative AI as a tool for artistic creation, research and teaching.</li> </ol> <p><b>Competences:</b></p> <ol style="list-style-type: none"> <li>1. Be able to articulate the concepts of Place and Non-Place with everyday life and transform concepts into creative program.</li> <li>2. Be able to explain and articulate the relationships between space, memory and cultural identity by collecting and organizing the different layers using AI.</li> <li>3. The ability to establish dialogues between the traditional and the digital, identity and supermodernity.</li> <li>4. Ability to use AI to manage creative content, evaluate and select results generated by AI and articulate with authorial processes.</li> </ol>

**Activities:**

Lectures, readings, travelling, discussion forums, oral presentations and analysis of previous experiences and practices.

**Methodology:**

Explanation of terms and concepts, development of a digital portfolio, practical exercises using AI generation tools. Analyzing, categorizing and evaluating collected data. Practices for collecting elements that can be considered good practices in the field of cultural identity, space and territory. Field research. Creative content management practices and tools.

**Evaluation system:**

Use of the DasArts feedback method from the Academy of Theatre and Dance at the University of Amsterdam, which in collaboration with philosopher Karim Benammar developed the strategy - Feedback moments have several fundamental purposes: to strengthen the artist/creator who receives the evaluation of their work, to go beyond the mere expression of superficial opinions and/or value judgements, to enable constructive and well-founded criticism, to develop a personal discipline focused on precision and clarity and, finally, to make both the process of giving and receiving feedback more rewarding by integrating the process into their assessment.

The student will evaluate themselves in a critical report based on these feedback methodologies, the skills and knowledge they have identified and those they have found lacking in an academic portfolio.

<b>Course name</b>	<b>Landscape and Actions</b>
<b>ESMAE module</b>	<b><i>Travelling - Dramaturgy and imprecise territoriality - Tension between cultural roots and artistic nomadism</i></b>
<b>Number of ECTS</b>	3
<b>Type of discipline</b>	Mandatory
<b>Period</b>	1st semester
<b>Modality</b>	Face-to-face / Tutorial Guidance
<b>Teaching hours</b>	15 horas (5 weeks)
<b>Teaching language</b>	Portuguese, Galician, French, English
<b>Description</b>	<p>This course proposes an exploration of the relationship between territory, identity and artistic creation through a 'gentle resistance' - a creative tension between belonging and displacement. It favors discovery, encounter and transformation through the experience of concepts, literature, language and meanings, rituals and rites of places and identities.</p> <p>Thus, each student can attend the classes offered by each institution in the form of optional subjects, but also devise different actions, driven by curiosity, by the search, by the encounter with the city or by the encounter with others, artists, citizens.</p> <p>Mobility reflects an experience of displacement and fluid territoriality. The concept of Portuguese saudade emerges as a crucial element of cultural identity that influences artistic creation, just as different territories influence artistic creation.</p> <p>The discussion of the 'prototype industry' and the 'siliconisation of the spirit' suggests an important criticism of the standardization and commercialization of art, which could be countered with proposals for more authentic artistic practices rooted in the real experiences of territories and communities. Emphasizing the successor notion of consumer, replacing the concept of citizen in an evanescent Europe.</p> <p>The course recognizes the value of travel as a learning opportunity.</p> <p>It proposes an exploration of contemporary artistic creation through the relationship between territory and mobility, recognizing travel as a fundamental element in the development of a shared European artistic identity. Through an approach of 'gentle resistance', it investigates how different territorial contexts influence and are influenced by artistic practice, questioning processes of cultural homogenization and seeking to develop authentic creative responses.</p> <p>Students are invited to create artistic cartographies and territorial dramaturgies that critically respond to the different contexts in which they operate. This process involves documenting and reflecting on the practices</p>

	<p>developed, mobilizing elements of cultural identity and developing artistic projects that articulate the tensions between belonging and displacement, between the individual and the collective in artistic creation.</p>
<p><b>Content</b></p>	<p><b>Knowledge or content:</b></p> <p>How artistic creation responds to different territorial contexts.</p> <p>The impact of mobility on contemporary artistic production.</p> <p>The tension between individual and collective identity and displacement in artistic creation.</p> <p>Movement between territories creates a creative tension between belonging and displacement.</p> <p>Resistance to commodification through creative authenticity.</p> <p>Ethical and aesthetic responsibility of artistic creation.</p> <p><b>Skills or abilities:</b></p> <p>Develop artistic practices that respond to or gently resist the experience of different territories.</p> <p>Explore the creative tension between rootedness and nomadism, cultivating a ‘gentle resistance’ to cultural homogenization.</p> <p>Creating bridges between different cultural contexts through artistic practice; building new forms of artistic community through mobility.</p> <p>Crucial elements of cultural identity that influence artistic creation, mobilizing signs, meanings, socio-cultural identification.</p> <p><b>Competences:</b></p> <p>Creating dramaturgies, artistic cartographies that respond to different territorial contexts.</p> <p>Mobilizing documentation, aesthetic elements, elements of identity, collecting meanings, articulating them comparatively and creating and reflecting on the process.</p> <p>Development of artistic processes of resistance to cultural homogenization and the role of memory and identity in artistic production.</p>

## Learning outcomes

### Activities

Develop artistic projects that respond critically to different contexts

- Create artistic cartographies that articulate territory and identity.
- Mobilize elements of cultural identity in their creations.
- Articulate critical reflection on creative processes in context.

Develop cartographies, performance scores, dramaturgies or other documents that stimulate and show the progress of the research and consequent creation developed.

### Methodology

The course favors an approach that combines

- Practical research in context
- Critical reflection on processes
- Development of individual projects
- Sharing and collective discussion

This structure allows each student to develop their own path of research and creation, always in dialogue with the territorial and cultural contexts in which they find themselves.

### Assessment system

Use of the DasArts feedback method from the Academy of Theatre and Dance at the University of Amsterdam, which in collaboration with philosopher Karim Benammar developed the strategy - Feedback moments have several fundamental purposes: to strengthen the artist/creator who receives the evaluation of their work, to go beyond the mere expression of superficial opinions and/or value judgments, to enable constructive and well-founded criticism, to develop a personal discipline focused on precision and clarity and, finally, to make both the process of giving and receiving feedback more rewarding by integrating the process into their evaluation. An empty criteria grid will be developed, divided into evaluation compositions and presented at the start of the project, which will be restructured throughout the process: Topics; Gatherings and descriptions; Collective evaluation/feedback on the process.

The student and the group will evaluate themselves in a critical report based on this feedback methodology, the skills and knowledge that have been identified and those that they have found lacking.

<b>Course name</b>	<b>Creation Laboratory</b>
<b>ESMAE module</b>	<b><i>Performative Processes Workshop: Place, anticipation and idea.</i></b>
<b>Number of ECTS</b>	4
<b>Type of discipline</b>	Mandatory
<b>Period</b>	1nd semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	30 hours
<b>Teaching language</b>	Portuguese, Galician, French, and English
<b>Description</b>	<p>Artistic creation methodology based on rehearsal and laboratory experimentation.</p> <p>The project as a symbolic space of text and fictional idea and (con)text - (performance script/theatre play).</p> <p>Development of performative practices through practical and thoughtful exercises – introspective analysis.</p> <p>Construction of an artistic project focused on the relationship between text, context, space and identity.</p> <p>Study and application of contemporary artistic practices with an emphasis on place and territory.</p> <p>Creation and presentation of performances, integrating collective and individual research.</p>
<b>Content</b>	<p><b>Knowledge or content:</b></p> <p>The syllabus addresses processes of creation and research in the performing arts, based on the methodology of rehearsal and laboratory experimentation.</p> <p>The program revolves around the construction of a performance project, where the relationships between text and context, space and time, identity and fiction are worked out.</p> <p>Practical research culminates in the creation and presentation of performances, integrating collective and individual research methodologies, with special attention to the development of the specific vocabulary of the performing arts and the documentation of creative processes.</p>



**Skills or abilities:**

Ability to articulate multiple artistic languages and adapt them to the creative context.

Ability to articulate key concepts and the theoretical and practical articulation of the project.

Ability to adapt to different venues/ adapted performing places and presentation formats.

Develop relationship strategies with the public.

Develop strategies for recording processes and constructive feedback.

Ability to systematize results.

**Competencies:**

Developing artistic projects adapted to a specific socio-cultural context. Adapting different creative methodologies.

Aptitude for developing different performative 'scores' and contemporary artistic practices

Evaluating the impact of proposals, systematizing communication results with different audiences from different languages and cultural codes.

**Activities:**

1. Initial Exploration Labs

- Sensory Mapping of Space
- Site-Specific Improvisation

2. Conceptual Development

- Concept Lab
- Mapping Memories

3. Performative Construction

- Composition Laboratory
- Open Rehearsals

4. Research and Documentation

- Digital Logbook
- Research Seminars

5. Final Creation

- Assembly Laboratory
- Commented Exhibition
- Discussion Forum

## Learning outcomes

### Methodology:

Project-based learning(s) Shared and collaborative creation methodologies.

1.Silent exploration of the chosen space; sensory recording (visual, sound, tactile); creation of affective maps of the place; collective discussion of discoveries.

2.Exercises in bodily response to the environment; creation of micro-performances inspired by the place; photographic and written documentation; collective analysis of experiences.

3.Reading and discussion of theoretical texts; Practical exercises based on concepts; Creation of 'performative manifestos'; Presentation and debate of proposals.

4.Collecting stories of the place; Interviews with inhabitants/users; Creation of 'performative archives'; Development of body scores.

5.Creation of action sequences; experimentation with different dramaturgies; working with objects and materials; integration of multimedia elements.

6.Presentations of work in progress; structured feedback sessions; documentation of reactions; adjustments based on responses.

7.Creation of a digital portfolio; audiovisual recording of essays; regular reflective writing; online sharing of findings; thematic discussions; drafting of articles/essays; creation of a collective archive.

8.Selection of developed material; Dramaturgical structuring; Technical rehearsals; Performative refinement; Public presentation; Talk-back session with the public; Documentation of the event; Collective evaluation of the process.

### Evaluation system:

Using the DasArts feedback method from the Academy of Theatre and Dance at the University of Amsterdam, which in collaboration with philosopher Karim Benammar developed the strategy - The feedback moments have several fundamental purposes: to strengthen the artist/creator who receives the evaluation of their work, to go beyond the mere expression of superficial opinions and/or value judgements, to enable constructive and well-founded criticism, to develop a personal discipline focused on precision and clarity and, finally, to make both the process of giving and receiving feedback more rewarding by integrating the process into their evaluation. An empty criteria grid, divided by evaluation group, is presented at the start of the project and will be developed throughout the process: Public presentation; Talk-back session with the public; Documentation of the event; Collective evaluation of the process.

The student and the group will evaluate themselves in a critical report based on these feedback methodologies, the skills and knowledge they have identified and those they have found lacking in the project.

### 3.3.4 ESADG residency

<b>Course name</b>	<b>Borders and Meanings</b>
<b>ESADG module</b>	<b><i>Cultural and Artistic Rights Through Scenic Projects</i></b>
<b>Number of ECTS</b>	4
<b>Type of discipline</b>	Mandatory
<b>Period</b>	2nd semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	21 hours ( 7 weeks )
<b>Teaching language</b>	English, Galician, Portuguese, Spanish
<b>Description</b>	<p>In this course, we will analyze, discuss, and plan artistic programming and mediation strategies within the scenic field to ensure the community's cultural rights.</p> <p>The development of any project for any theatrical institution must start with an observation and understanding of the problems surrounding us globally, so we can artistically translate these issues into something that speaks to social majorities and the diversity of society, breaking down barriers that may hinder inclusion and participation in the creative process.</p> <p>A project as an experience design, not just an activity schedule, but as a device to bring up issues, discussions, emotions, cohesion, critical empowerment, or recognition of identity in increasingly globalized mediums and channels.</p> <p>For any theatrical project to adapt to various circumstances and needs, to integrate voices and have openness, it is necessary to constantly work on methodologies and dialogues, refining and correcting its spatio-temporal definition permanently.</p>

<p><b>Content</b></p>	<p><b>Knowledge or content:</b></p> <ol style="list-style-type: none"> <li>1. Democracy and cultural democratization. Cultural rights as a paradigm shift in the Galician cultural system.</li> <li>2. Cultural emancipation.</li> <li>3. Mediation and expanded programming.</li> <li>4. The idea of “situated museum” and sustainable practices.</li> <li>5. Aesthetics of reception in the design of scenic projects.</li> </ol> <p><b>Skills or abilities:</b></p> <ol style="list-style-type: none"> <li>1. Analyze and synthesize the sociocultural reality and heritage memory of a given context.</li> <li>2. Create a polyhedral and coherent discourse from artistic activities and actions.</li> <li>3. Critically review own and external scenic projects under the parameters of social rights and ecological thought.</li> </ol> <p><b>Competencies:</b></p> <ol style="list-style-type: none"> <li>1. To be able to develop a proposal of activities with a multicultural, intergenerational, and transdisciplinary approach to reaffirm and define the identity of the scenic project.</li> <li>2. To have the capacity to explain and promote the stance and aims of scenic experiences in order to influence and transform community habits that may hinder full inclusion within the cultural institution.</li> <li>3. To be able to gather data on results and establish qualitative evaluation parameters for a scenic project in terms of rights assurance within a given context.</li> </ol>
<p><b>Learning outcomes</b></p>	<p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Readings</li> <li>• Discussion forums</li> <li>• Oral presentations</li> <li>• Analysis of experiences and precedents</li> </ul> <p><b>Methodology:</b></p> <ul style="list-style-type: none"> <li>• Explanation of terms and concepts</li> <li>• Sharing readings</li> <li>• Analyzing and detecting elements considered good practices within the field of cultural rights</li> </ul> <p><b>Evaluation system:</b> Through the simulation of a press conference, previously prepared and designed by each student, the competencies outlined in this academic document will be evaluated, both in their oral and written execution.</p>

<b>Course name</b>	<b><i>Landscape and Actions</i></b>
<b>ESADG module</b>	<i>Travel</i>
<b>Number of ECTS</b>	4
<b>Type of discipline</b>	Mandatory
<b>Temporal organization</b>	2nd semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	21 hours (7 weeks)
<b>Teaching language</b>	Galician, Portuguese, French, and English
<b>Description</b>	<p>The course considers the plurality of actions that each student can put into practice from the encounter with the 'landscapes' that constitute each residence: the <i>school-landscape</i>, the <i>city-landscape</i> and the <i>other-landscape</i>.</p> <p>Thus, each student can attend the classes offered by each institution in the form of <i>optional courses</i>, but also devise different actions, driven by curiosity, by the need, by the encounter with the city or by the encounter with other people, artists, citizens. This breadth aims to bring the course closer to the open nature of the journey, giving the student responsibility for devising the actions that will mark it artistically. The student is responsible for devising a dramaturgy (a map), a constellation of actions, a cartography of interventions for a course that invites him/her to extend his/her space for experimentation and research beyond the boundaries of the school.</p>
<b>Content</b>	<p>The course recognizes the value of travel as a learning activity.</p> <p>In the context of the program, each residency constitutes a travelling academic seminar, conceived as a study experience related to the exploration of new cultural and artistic contexts, and an opportunity to develop artistic and citizenship skills, in a collaborative and transnational spirit.</p> <p>In this course, students will be encouraged to establish contacts with Galician spaces and collectives to carry out some (virtual or real) intervention and/or social action project</p>

<b>Learning outcomes</b>	<p><b>Activities</b></p> <p>All those that each student conceives based on the relation with the landscapes of the residence.</p> <p><b>Methodology</b></p> <p>Project-based learning. Participatory and collaborative methodologies. Teamwork and group dynamics. Theoretical and practical reflection on the topics covered.</p> <p><b>Assessment system</b></p> <p>Report and presentation of a 'landscape object' as a synthesis of the fieldwork carried out.</p>
--------------------------	--

<b>Course name</b>	<b>Creation Laboratory</b>
<b>ESADG module</b>	<b><i>Art, Intervention, and Social Action</i></b>
<b>Number of ECTS</b>	6
<b>Type of discipline</b>	Mandatory
<b>Period</b>	2nd semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	42 horas ( 7 weeks )
<b>Teaching language</b>	Galician, Portuguese, French, and English
<b>Description</b>	In this course, students will be encouraged to visit and establish contacts with Galician spaces and collectives to carry out some (virtual or real) intervention and/or social action project.

<p><b>Content</b></p>	<p><b>Knowledge or content:</b></p> <p>Theories and practices of social intervention through art.</p> <p>Artistic and social interventions in contemporary Galicia.</p> <p>Strategies for collaboration with local collectives.</p> <p><b>Skills or abilities:</b></p> <p>Analyze and understand sociocultural contexts and issues.</p> <p>Establish lines of intercultural communication.</p> <p>Implement artistic projects adapted to current and local spaces and realities.</p> <p>Mobilize resources and establish collaboration networks.</p> <p><b>Competencies:</b></p> <p>Develop artistic projects adapted to a specific sociocultural context.</p> <p>Apply participatory methodologies that involve spaces or collectives.</p> <p>Evaluate the impact of projects and propose improvements.</p>
<p><b>Learning outcomes</b></p>	<p><b>Activities:</b></p> <p>The activities of this course are structured into four phases, each with a characteristic activity:</p> <p>Meetings with local activists.</p> <p>Visits to emblematic spaces of Galician social reality.</p> <p>Project design workshop.</p> <p>Presentation and defense of projects.</p> <p><b>Methodology:</b></p> <p>Project-based learning. Participatory and collaborative methodologies. Teamwork and group dynamics. Theoretical and practical reflection on the topics discussed.</p> <p><b>Evaluation system:</b></p> <p>Fieldwork report (20%)</p> <p>Development of an artistic and/or social intervention project (50%)</p> <p>Presentation and defense of the project (30%)</p>

### 3.3.5 ESTC residency

<b>Course name</b>	<b>Borders and Meanings</b>
<b>ESTC module</b>	<b><i>Performatives Politics</i></b>
<b>Number of ECTS</b>	4
<b>Type of discipline</b>	Mandatory
<b>Period</b>	2nd semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	24 hours ( 8 weeks )
<b>Teaching language</b>	English, Portuguese
<b>Description</b>	<p>The module aims to address the central questions of the intersection between politics and art; to debate operative descriptions of postmodernism, to identify and debate the political dimension of performative objects, the post-performative turn; to understand the performative act as a political act; to understand the political, discursive and artistic multiplicity of postmodernity; to debate the performativity of contemporary political action; to explore different conceptions of 'performativity' and 'politics'.</p> <p>This research is centered around these topics, among others: Postmodernism; Identity and identities; The other: the affirmation of alterity and the disappearance or expulsion of the other; Representations of the body; Embodiment and presence; Participation and emancipation; Thresholds; Performativity and politics.</p>
<b>Content</b>	The fundamental purpose of this course is to read and debate a set of texts and objects from which it is ideally possible to formulate a description of the political in art, in general, and in the performing arts, in particular.



<b>Learning outcomes</b>	<p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Readings</li> <li>• Discussion forums</li> <li>• Oral presentations</li> <li>• Analysis of experiences and precedents</li> </ul> <p><b>Methodology:</b></p> <ul style="list-style-type: none"> <li>• Explanation of terms and concepts</li> <li>• Sharing readings</li> <li>• Analyzing and detecting elements considered good practices within the field of cultural rights</li> </ul> <p><b>Evaluation system:</b></p> <p>The competences described in this program will be assessed in oral and written form</p>
--------------------------	--

<b>Course name</b>	<b>Landscape and Actions</b>
<b>ESTC module</b>	<i>Travel</i>
<b>Number of ECTS</b>	4
<b>Type of discipline</b>	Mandatory
<b>Temporal organization</b>	2nd semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	24 hours (8 weeks)
<b>Teaching language</b>	Portuguese and English

<b>Description</b>	<p>The course takes into account the multiplicity of actions that each student can put into practice from the encounter with the 'landscapes' that make up each residency: the school-landscape, the city-landscape and the other-landscape. Within this framework, each student will be able to attend the classes offered by each institution in the form of optional courses, but also devise different actions, driven by curiosity, necessity, the encounter with the city, with other artists or cultural realities in the territory. This breadth is intended to give the course the open character of a journey, leaving it up to the student to devise the actions that will mark it artistically. It will be up to each student to conceive a dramaturgy (a map), a constellation of actions, a cartography of interventions for a course that invites them to extend their space for experimentation and research beyond the confines of the school.</p>
<b>Content</b>	<p>The course recognizes the value of travel as a learning activity.</p> <p>In the context of the program, each residency constitutes a travelling academic seminar, conceived as a study experience related to the exploration of new cultural and artistic contexts, and an opportunity to develop artistic and citizenship skills, in a collaborative and transnational spirit:</p> <ul style="list-style-type: none"> <li>- Art and artistic citizenship.</li> <li>- Conceiving collaborative strategies with local collectives.</li> <li>- Conceive participatory methodologies involving spaces or collectives.</li> </ul>
<b>Learning outcomes</b>	<p><b>Activities</b></p> <p>All those that each student conceives based on the relation with the landscapes of the residence.</p> <p><b>Methodology</b></p> <p>Project-based learning. Participatory and collaborative methodologies. Teamwork and group dynamics. Production of discourse and thought based on the themes and practices developed in the module.</p> <p><b>Assessment system</b></p> <p>Report and presentation of a 'landscape-object' as a synthesis of the fieldwork carried out.</p>

<b>Course name</b>	<b>Creation Laboratory</b>
<b>ESTC module</b>	<b><i>Devices</i></b>
<b>Number of ECTS</b>	8

<b>Type of discipline</b>	Mandatory
<b>Period</b>	2nd semester
<b>Modality</b>	In-person
<b>Teaching hours</b>	48 hours ( 8 weeks )
<b>Teaching language</b>	Portuguese, English
<b>Description</b>	<p>The Module focuses on the artistic and scientific areas of the performing arts and performance studies, with the aim of developing the training and experience previously acquired by the students in different contexts of artistic training and professional activity. It promotes the development of specific scenic projects by the students, in a progressive creation in autonomy, with constant monitoring by the tutor teacher. The course includes contact with a variety of areas of interest that make up contemporary performance languages, such as issues related to the body, music and singing in the performing arts; as well as the practices and problems of writing for the stage.</p> <p>Tutorial work consists of accompanying students in the process of creating their artistic objects, providing concepts and creative techniques according to the specific needs of each student, with the aim of stimulating the maturing of their own artistic discourse. Each student will have the opportunity to work individually, following the requests of their colleagues, so that everyone can share the experience of learning by doing and seeing.</p>
<b>Content</b>	<p>Through the creation and execution of group or individual projects, the work aims to develop skills that project their activity into a future perspective of self-employment and civic participation. The curricular unit works as a practical workshop in a theatre creation environment, and the degree of autonomy of each student is important so that each can find their own answers to the uniqueness that must necessarily result from their aesthetic choices.</p>
<b>Learning outcomes</b>	<p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>Activities</li> <li>Meetings with guest artists.</li> <li>Creation and presentation of scenic objects or 'others'.</li> </ul> <p><b>Methodology:</b></p> <p>Project-based learning. Participatory and collaborative methodologies. Teamwork and group dynamics. Production of discourse and thought based on the themes and practices developed in the module.</p>

## 4 ACADEMIC INSTITUTIONS

### **School of Theatre and Cinema (ESTC)**

The Lisbon Theatre and Film School (ESTC/IPL-ESTC) was created in 1983 and has its origins in the National Conservatory created by Almeida Garrett in 1836. Since 1985 ESTC is one of the eight schools of the Polytechnic Institute of Lisbon, preparing students with high level of professional qualification in theatre and film making and promoting practice-based research, artistic production, integration in the professional context, international and national mobility and community-related projects. All programs include practical training and/or, internal or external, final staging project, as well as film production. This structure permits a strong relation with the professional venues and activities outside the school. Since 2003, ESTC participates in European programs such as LLP-ERASMUS and Leonardo da Vinci, through bilateral agreements for students, teachers and staff exchanges. In 2012, a partnership between the University of Lisbon and the Polytechnic Institute of Lisbon made possible the creation of the PHD in Performing Arts and the Moving Image, being ESTC, since then, an active teaching partner in the program. ESTC aim with the application is to reinforce good working policies and exchange of good practices in an international context, through effective relationships implying decision processes in art teaching and learning environments, involving students, professionals and teachers. IPL and its schools' quality is validated by A3ES - Agency for Assessment and Accreditation of Higher Education.

### **Escola Superior de Música e Artes do Espectáculo (ESMAE)**

ESMAE, based in Porto, is renowned for its high-quality training in music and the performing arts. As a performing arts school specializing in music, theatre and dance, ESMAE believes that what gives strength to its existence is what it chooses to fill its thoughts with, what it chooses to do with its work and what it chooses to have as its horizon. This is why, in exploring the territory of the sensitive, it has taken on the great responsibility of responding, of saying yes, to the polyphonic call of life by offering unique study programs that foster competence and build artistic thought in artistically and scientifically stimulating work environments. The school has a theatre and a café-concert, facilities which students can use to organize shows and performances in a wide variety of fields. By taking part in this project, ESMAE will be providing valuable expertise in managing artistic projects and organizing cultural events. Its strengths in music, dance and theatre, along with extensive experience in event production, will play a crucial role in meeting the project's objectives. For ESMAE, which is already made up of teachers of different nationalities, this is a commitment and a strategy for getting closer to Europe and its creative and successful center.

## **Escola Superior de Arte Dramática de Galicia (ESADG)**

Located in Vigo, the Escola Superior de Arte Dramática de Galicia (ESADg) is an institution dedicated to higher education in dramatic arts, providing a learning space for future professionals in the performing arts. Its educational offering includes five tracks: textual acting, physical acting, stage directing, dramaturgy, and scenography. ESADg aims to combine theoretical training with stage practice, fostering artistic creation and critical thinking in connection with both Galician and international cultural contexts. The school stands out for its multidisciplinary approach, promoting research, artistic innovation, and the development of projects that involve collaboration with other cultural institutions. Furthermore, ESADg is committed to internationalization, participating in European programs and exchanges that enrich the students' experience.

## **École Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT)**

ENSATT, based in Lyon, is a leading institution in the field of performing arts in France. Since 1997, it has been the only national higher education school offering both initial and continuing education that combines artistic, technical, and theoretical training in theatre. ENSATT awards diplomas in ten theatre-related professions, ranging from acting to scenography, including directing, playwriting, lighting and sound design, as well as live performance administration. With approximately 180 students trained each year, ENSATT stands out for its interdisciplinary approach, integrating courses in arts, humanities, and a research unit in collaboration with Lyon 2 University. The school plays a key role in theatrical research and creation, while also being involved in international cooperation through partnerships with European schools via the EDE (École des Écoles) network. By participating in this project, ENSATT will provide valuable expertise in scenography, directing, and theatrical production techniques. Its students and faculty will contribute to interdisciplinary exchanges, enhancing both the technical and artistic aspects of collaborations between the partners.

## **Hochschule für Musik und Theater (HfMT) Theaterakademie**

The Hamburg School is renowned for its interdisciplinary approach to research and its commitment to international projects. As our most northerly partner, it will broaden our perspective on Europe and give our project a multicultural dimension. The school's wide-ranging expertise, from visual arts to live performance, will create synergies and encourage innovation in shared artistic practices.

## 5 LEARNING COORDINATION

The governance structure and the role of tutors are designed to ensure effective coordination and optimal support for students. The coordination committee oversees the coherence and quality of the program, while tutors provide personalized guidance and maintain ongoing communication between students and the various components of the program. This collaborative and structured approach guarantees an enriching and well-supported academic experience for all participants

### 5.1 Coordination Committee

The course coordination is ensured by a coordination committee composed of teachers from the five schools participating in the project.

- Luca APREA, Alvaro CORREIA, and David ANTUNES from ESTC – Lisbon
- Leyla-Claire RABIH and Laurent ZISERMAN from ENSATT-Lyon
- Daniel GONZÁLEZ SALGADO and Afonso BECERRA ARROJO from ESADG– Vigo
- Sabina DHEIN from HfMT – Hamburg
- Pedro SOARES from ESMAE – Porto

### 5.2 Responsibilities of the Coordination Committee

This committee has several key responsibilities:

- General, scientific, and artistic coordination of the course.
- Approval of curricula and reading schedules.
- Discussion and evaluation of completed activities.
- Evaluation of applications and admission of candidates.
- Admission rules for candidates.
- Selection and ranking criteria.
- Establishment and publication of available places and registration periods.
- Definition of the program structure, credits, and curriculum.

### 5.3 Decision-making by the Committee

- Decisions will be made collectively, based on regular discussions and evaluations.
- The Committee will convene periodically to review progress and make any necessary adjustments to the program.

## Academic coordinators

Academic coordinators play a crucial role in managing student exchanges between partner institutions. They ensure smooth communication and effective management of student enrollment and academic tracking. Their main responsibilities include:

**Personalized Support:** Appoint academic coordinators in each institution to facilitate communication and manage student enrollments. These coordinators will be responsible for managing individual student files and ensuring that courses chosen at the partner institution are recognized at the home institution.

**Academic Calendar:** Synchronize academic calendars to avoid conflicts in enrollment and course tracking.

**Periodic Meetings:** Schedule regular meetings between administrative officials from both institutions to monitor and adjust enrollment processes and student tracking.

**Dedicated Communication Space:** Create a platform or shared workspace (intranet or other collaborative tool) to centralize information and ensure the traceability of student enrollments and tracking.

This system will ensure effective coordination between the institutions while easing the processes for students.

## 5.4 Tutors

Tutors play an essential role in supporting and supervising students throughout their journey in the program.

### Responsibilities of Internal Tutors

- Monitor and supervise the development of each student's pathway.
- Liaise with instructors responsible for different courses to ensure pedagogical coherence.
- Coordinate tutoring efforts with tutors from other schools to address local issues and maintain continuity in student tracking.
- Communicate with administrative offices, productions, and school services to facilitate student processes.
- Support students during their residency at the school and remotely when they go to another city or school.

### Ongoing Support

- Tutors provide continuous support, whether on-site or remotely, remaining available to respond to students' needs and help them overcome any challenges they may encounter.

### Participation in the Coordination Committee:

- Tutors may be members of the course coordination committee, allowing them to directly contribute to decisions regarding the governance of the program.



## 6 ADMISSION, RECOGNITION AND MOBILITY

### Candidate Profile and Admission Conditions

The eligibility criteria and selection process for candidates applying to the Postgraduate program in Artistic Citizenship.

### Required Qualifications

- Candidates must hold a recognized undergraduate degree or its equivalent at the national level.
- In accordance with European standards (Bologna), candidates may also possess a foreign degree equivalent to a bachelor's degree.

### Language Skills

- Proficiency in at least two languages, including English, is required. Candidates must be familiar with the languages of instruction at the partner schools.
- Special attention will be given to the candidates' ability to communicate in a multicultural environment.

### Adaptability

- Flexibility to work in intercultural and evolving contexts.
- Ability to contribute to collaborative and creative practices.

### Diversity and Inclusivity:

The program encourages applications from diverse backgrounds, including candidates from underrepresented groups or with fewer opportunities, in line with the inclusivity values promoted by Erasmus+ (Erasmus+ Guide 2024).

### Required Documentation

Candidates must submit the following items at the time of application:

- **Bachelor's Certificate or Equivalent University Degree:** Proof of obtaining the required academic degree.
- **Curriculum Vitae:** Presentation of professional and academic backgrounds.

- **Project Inspired by the Program:** Proposal illustrating the candidate's alignment with the program themes and commitment to an artistic and civic approach.

## Selection Committee

The Selection Committee is composed of representatives from partner schools, in accordance with common Erasmus+ standards. The process is transparent, impartial, and fair.

## Evaluation Criteria

- **CV and Academic/Professional Background:** The candidate's background is assessed based on their achievements and relevance to the program.
- **Degree and Academic Results:** Importance is placed on the classification of the degree and its coherence with the academic expectations of the program.
- **Quality of the Submitted Project:** The proposed project will be evaluated for its quality, feasibility, and alignment with the program's objectives.
- **Mobility:** Candidates must demonstrate their ability to participate in the mandatory international mobilities, which are essential for the Erasmus+ program (Erasmus+ Guide 2024).
- **Interviews:** Interviews may be conducted to further assess the candidates' motivations and adaptability.

## Results and Follow-Up

- Selected candidates will be notified and must enroll in the various partner teaching units, in accordance with Erasmus rules.
- The selection process also includes criteria for monitoring and evaluating performance throughout the program (Erasmus+ Guide 2024).

## Administrative Coordination through a Specific Agreement

- **Double Enrollment:** It is necessary to formalize a bilateral agreement between the home institution and the partner institution that awards the degree. This agreement would define the terms of double enrollment for the affected students. It is essential that each institution recognizes the enrollments and credits earned at the other institution.
- **Harmonized Enrollment Process:** Create a common enrollment form or an online portal that allows students to enroll in both institutions simultaneously. This would avoid repetitive procedures and the risks of administrative inconsistencies.

## Use of Digital Tools (EWP/OLA)

- **Online Learning Agreement (OLA):** Utilize the OLA (as you know) to facilitate course enrollment at partner institutions. This digital document enables quick validation of selected courses between the two institutions, avoiding cumbersome paper administrative processes.
- **Erasmus Without Paper (EWP):** Use the EWP platform to ensure the paperless management of enrollments and course validations, especially if the institutions are part of an Erasmus program.

### Credit Validation

- **Mutual Recognition of Credits:** Include in the agreement a section specifying how ECTS credits will be recognized and transferred between institutions, as well as the evaluation procedures.

## 7 IMPLEMENTATION SCHEDULE

This will be the proposed schedule for each of the residencies in the first edition of this Postgraduate Program, set to commence in the 2025-2026 academic year.

**1<sup>st</sup> residency (ENSATT – Lyon)**

October 13 - November 14

**2<sup>nd</sup> residency (HfMT – Hamburg)**

November 17 - December 19

**3<sup>rd</sup> residency (ESMAE – Porto)**

January 5 - February 6

**Semester change break**

**4th Residency (ESADG – Vigo)**

March 2 - April 17

**5th Residency (ESTC – Lisbon)**

April 20 - June 12

## 8 FINANCIAL RESOURCES

(see attached table)

## 9 MONITORING AND EVALUATION PLAN

The monitoring and evaluation plan is designed to ensure that the Artistic Citizenship Postgraduate Program achieves its educational and artistic objectives. By using clear success indicators and rigorous assessment methods, the program will be able to measure its impact, identify areas for improvement, and ensure that students benefit from an enriching and formative experience. Monitoring and evaluation of the project's impact will involve measuring student success and the effectiveness of the residencies.

### 9.1 Indicators

To evaluate the success of our program, several key indicators will be used:

#### 1. **Candidate and Mobility Rates**

- Percentage of students applying and actively participating in residencies across different partner cities and schools.
- Measure of student engagement and participation in various activities.

#### 2. **Student Satisfaction**

- The overall satisfaction level of students regarding different aspects of the program (academic content, organization of residencies, tutor support, etc.).
- Evaluation of experiences students have during each residency.

#### 3. **Impact on Artistic and Intercultural Skills**

- Development of specific artistic skills related to each residency.
- Improvement of intercultural skills and the ability to work in international and diverse contexts.
- Progress in collaboration and adaptability skills among students.

### 9.2 Assessment Methods

To collect data and measure success indicators, various assessment methods will be implemented:

#### 1. **Surveys**

- Regular surveys of participating students to gather their feedback on residencies, courses, and tutor support.
- Specific questionnaires after each residency to assess the immediate impact of the experience.

#### 2. **Tutor Reports**

- Periodic reports from tutors on the progress and development of students.
- Tutors' observations on students' artistic and intercultural skills.
- Identification of challenges faced by students and the solutions provided.

### 3. **Residency Evaluations**

- Qualitative and quantitative evaluations of each residency.
- Analysis of projects completed, artistic performances, and interactions with local environments.
- Comparison of initial objectives with results achieved for each residency.

## 9.3 Monitoring and Evaluation Process

### 1. **Data Collection**

- Data will be collected throughout the academic year through surveys, tutor reports, and residency evaluations.
- Continuous monitoring will be ensured to detect potential issues and make necessary adjustments in real time.

### 2. **Data Analysis**

- The collected data will be analyzed to identify trends, strengths, and areas needing improvement.
- Comparative analyses will be conducted between different residencies and cohorts of students.

### 3. **Reports and Feedback**

- Detailed reports will be periodically written to present the results of the evaluations.
- Results will be shared with the coordination committee, tutors, and students for total transparency.
- Feedback from students and tutors will be used to continually improve the program.

# 10 DISTRIBUTION AND SUSTAINABILITY PLAN

The distribution and sustainability plan is essential to ensure that the Postgraduate Program in Artistic Citizenship remains visible and attractive to future students while ensuring its long-term viability. By implementing effective communication strategies and integrating the program into the curricula of partner schools, the project can continue to evolve and have a significant impact in the field of arts and creative research.

## 10.1 Communication Strategies

To ensure optimal visibility for the project and attract new candidates, several communication actions will be implemented:

- Publication of project reports and analyses of residents to share results and best practices.
- Organization of events and presentations to showcase student work and the results of residencies.
- Collaboration with festivals and exhibitions to promote works created within the program.
- Development and maintenance of a dedicated project website, containing all information about the program, applications, residencies, student work, and publications. Regular updates with news, blog articles, student testimonials, and videos from residences. Use of social media to increase reach and engagement with the target audience.

## 10.2 Sustainability Plan

To ensure the project's sustainability beyond its initial funding period, several actions will be undertaken:

1. **Integration of the Program into Partner Schools' Curricula:**
  - Incorporation of postgraduate program modules into the regular curricula of partner schools.
  - Negotiation with academic bodies to obtain official recognition and ECTS credits for courses and residencies.
  - Development of sustainable partnerships with participating schools to ensure the continuity of residencies and artistic collaborations.
2. **Development of Long-Term Collaborative Networks:**



- Creation of a network of alumni and professionals associated with the program to foster future exchanges and collaborations.
- Establishment of partnerships with other academic institutions, arts centers, and cultural organizations to expand the network and collaboration opportunities.
- Active participation in consortiums and European projects to ensure ongoing support and international visibility.

### 3. **Seeking Funding and Support :**

- Identification of new funding sources, including public grants, private funds, and sponsorships.
- Presentation of project proposals to funding bodies and foundations to secure additional financial support.
- Exploration of crowdfunding opportunities and partnerships with businesses to diversify funding sources.

## 10.3 Implementation

### 1. **Communication Schedule**

- Establishment of a precise schedule for publications, events, and website updates.
- Coordination with the communication services of partner schools to maximize the impact of distribution actions.

### 2. **Responsibilities**

- Clear definition of roles and responsibilities for each member of the coordination committee and tutors regarding communication and sustainability.
- Collaboration with communication and public relations professionals to optimize dissemination strategies.

### 3. **Evaluation and Adjustment**

- Regular monitoring of the effectiveness of communication and sustainability actions.
- Adjustment of strategies based on feedback and results obtained.



**ENSATT**   **ESADG**   **ESMAE**   **ESTC**   **HfMT**  
**Lyon**   **Vigo**   **Porto**   **Lisbon**   **Hamburg**



Co-funded by  
the European Union