

Questions from the International Evaluation Panel to Faculty of Fine Arts representatives and staff members to be discussed during on-site visit meeting on October 15, 2020

### **Questions to administration:**

#### **What should be done for receiving revenues from non-public sources (besides grants or contract research) from research/artistic work in both short-term and long-term perspective?**

- Existing partnerships related to faculty labs and workshops should be further developed – there is a potential for gaining stable revenue especially within 3D studio (printing and CNC machining) but there are also other options (sound studio, bookbinding workshop etc.)
- We should work (and also maybe get some help from the university here) on promoting those services which can be provided within FFA BUT with potential of monetary exchange
- What might be a limiting factor here: capacity of those workplaces – their size and equipment were “designed” to primarily facilitate needs of students or teachers related to educational process
- As for the research work – one possible source of revenue is from sales of the books, here we have already established ways of coediting and sharing revenues from sales via licencing; this could also be fostered more in the future

#### **What kind of administrative support is needed to strengthen entrepreneurial competence of the faculty?**

- The faculty would need size up the grant/economy department (it is a plan for 2021)
- There is no specific for position for the marketing, this is beyond personal capacities of the faculty, ideally we should be able to efficiently use services specialised departments of the rectorate, so maybe it only a matter of more efficient top-down communication here
- We could potentially also benefit from services if the “centre for the transfer of technologies” if it was able to accept specific character of our “technologies” (not patents but artistic/design works, or exhibitions are results of artistic/applied research here)

#### **What steps are to be launched for setting up and support of spin-off firms or other forms of commercialisation of R&D&I results? How do you see the possibility of establishing commercial artistic studio?**

- As far as we know there are no commercial artistic studios any art schools, it is just not the common way of doing things. Plus, the art market in Central Europe is very limited; any similar studio, lacking a strong brand of singular artist personality, could hardly enter it. Situation is different here from for example a restoration studio, where you have specific services to be delivered to customers and more or less standardised prices for these services.
- The greatest potential is currently in a research of 3D and CNC technologies – but even here we are talking about primary research

#### **How many sabbatical leaves were realized in the last 5 years abroad by the faculty staff?**

- 4 (details were sent as part of answers for Module 4)

**How do you see faculty position on capacity to gain contract research outputs? Is there a chance to be a part of the large investments in civil engineering projects as a percentage of the investments contractual price?**

- As for the contract research, this is an area which has only currently been in early stages of development – as we plan to move more strongly towards design both in teaching and in research, a room for contract research might here; yet our limitations (size and academic staff capacity) will be always present
- In 2020 two contracts commercializing artistic activities of FFA But have been signed (visual identity design for the High Prosecutor’s Office / already implemented; visual identity design for Masaryk Memorial Cancer Institute / being implemented)
- There has been a vivid debate about “percentage for art” being applied to all public commissions on construction in the Czech Republic and the first re-iteration of it has been lately introduced in Prague. Here, the competition mainly aims on established professional artists and their studios. It needs to be said that both our staff and students from the area of sculpting are fairly successful in competitions for the public art, yet they enter these not under the brand of faculty but as professional artist. Whenever success is achieved, it is monetised through recognition in RUV (Registry of Artistic Performances).

**Questions to the faculty staff:**

**Do faculty staff understand the system of performance indicators?**

- Yes, with some problems in research area where all the framework of evaluation has been shifting (yet, it is clear what results and how should be registered). Registry of Artistic Performances has been used by FFA BUT since its first implementation (the faculty had actively collaborated on the system being established). FFA But has been active in the SHAP (evaluation system of academics of BUT) preparation, especially concerning the specifics of art education.

**What barriers are in preparation and publishing high quality artistic outputs?**

- Absolute majority of the artists are employed at FFA as academics / lecturers not as researchers. So their creative practice (artistic research) is compromised with the fact that we are not a “research facility” – as such faculty for example cannot provide with hi-tech equipment for specific kinds of artistic outputs which artists / faculty staff have to seek elsewhere. But here we are getting to questions mentioned above – going in this direction might open very complicated legal and other questions (copyright...). On the other hand it needs to be said that except for those cases of using of hi-techs, academy staff is getting a strong support in from the faculty, starting from flexible working hours (no need to be 40 hours a week he on site), ending with internal grants supporting artistic projects, exhibitions and publications.
- Thanks to two TAČR projects FFA BUT has been implementing there has been a new shift towards employing full-time researchers (since 2020 there have been 8), so the high quality outputs are awaited with respect to the grant outcomes that are expected to be implemented.

**How many applications of research projects were submitted during the last two years and what is the success rate?**

- Two TAČR ÉTA projects in 2019 / one successful
- Two junior specific interfaculty research projects / one successful
- Two TAČR ÉTA projects in 2018 / one successful

**Is awarding system understandable and motivating to show good scientific/artistic performance?**

- Yes, a motivation system of rewarding for both research and artistic outputs have been established at FFA BUT. They are calculated on the basis of the FFA BUT's annual Budget Rules (approved by the FFA BUT Academic Senate)

**What opportunities and barriers exist in obtaining international recognition of scientific/artistic achievements?**

- When it comes to artistic achievements, it is very hard to formalise or streamline success in this aspect in any ways. Being able to exhibit abroad requires besides creating high quality artworks also network of contacts with gallerists and curators which is built informally and there is no way institution (faculty) can directly enter it except for exceptions (when school itself becomes "curator"/organiser of exhibition abroad – these examples we have – Leipzig etc. (who know something more about it)
- Concerning humanities there is a minimum number of periodicals or conference paper proceedings on Ford 60400 / i.e. art and architecture history, with an international impact, so the competitions is really tough. FFA BUT has been limited by not having full-time research capacities for art-historians.