

# Peter Benz

*Associate Professor*  
*Associate Director (Teaching & Learning), AVA*

## ACADEMIC & PROFESSIONAL BACKGROUND

### *BIOGRAPHICAL NOTES*

I studied Architecture at the University of Kaiserslautern and the Bauhaus-University Weimar (both Germany), where I received my final degree in 1998. Before and after my Architecture studies, I also completed courses in Film & Theatre Studies, Art History, and Psychology at the University of Erlangen, and in Visual Communications, and Product Design at Bauhaus-University respectively.

My academic background enabled me to open my own exhibition & graphic design practice after leaving university, working successfully in the field for several years. In 2001, I was invited to join the Media Faculty of the Bauhaus-University as a lecturer of the Media Events chair, teaching exhibition & event design, foundation courses for (media) design, and experimental video-courses.

Since September 2006, I've held faculty positions – currently as Associate Professor – at the Academy of Visual Arts (AVA) of Hong Kong Baptist University, teaching studio and research courses at undergraduate and graduate levels, and supervising postgraduate research.

In addition to teaching and research I have been deeply involved with the administration of the Academy of Visual Arts, serving in a number of functional positions since my arrival in 2006 (e.g. Associate Director (Teaching & Learning); Programme Director for the BA (Hons) in Visual Arts; Coordinator of Craft & Design division; Programme Coordinator for the MVA (Experience Design)).

My personal research interests lie especially in

- the investigation and development of possibilities and methodologies for experience as a creative medium (see e.g. my book publication Peter Benz, ed. *Experience Design: Concepts and Case Studies*. London: Bloomsbury Academic, 2015). I consider the courses and programmes I develop as integral part of my practice as experiential designer;
- everyday objects, in particular in everyday products – I'm an avid collector of spoons – and in 'un-designed' marginal spaces (see e.g. my book publication Peter Benz. *On Marginal Spaces: Artefacts of the Mundane*. Hong Kong: laiyanProjects, 2011); and
- issues of economic livelihoods, gender inclusivity, social impact of creative practices which I explore through surveys, statistical analysis and mappings (see e.g. Peter Benz. *Creative Livelihoods*. Hong Kong: HK Arts Development Council, 2018).

As a result of my administrative duties, I have also become increasingly involved with research and development of digital tools for creative education (see e.g. Peter Benz. *Online Grading Assistant (OLGA)*. 2012–2019; or, [online-studio-culture.org](http://online-studio-culture.org)).

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### ACADEMIC QUALIFICATIONS

- 1998–2000 Product Design & Visual Communication  
Bauhaus-University Weimar (Germany)  
postgraduate studies (*part time; no degree*)
- 1996–1998 Architecture  
Bauhaus-University Weimar (Germany)  
Diplom (*MA/MFA-equivalent*)
- 1993–1996 Architecture  
University of Kaiserslautern (Germany)  
Vordiplom (*pre-professional degree*)
- 1992–1993 Film & Theatre Studies, Art History & Psychology  
University of Erlangen (Germany)  
Zwischenprüfung (*intermediate degree*)

### ACADEMIC & PROFESSIONAL EXPERIENCE

- 2014– Associate Professor  
Academy of Visual Arts, Hong Kong Baptist University (HK)
- 2006–2014 Assistant Professor  
Academy of Visual Arts, Hong Kong Baptist University (HK)
- 2001–2006 Künstlerischer Mitarbeiter (*equivalent to lecturer*)  
Media Faculty, Bauhaus-University Weimar (Germany)
- 1998–2001 Freelance Designer (Germany)
- 1996–1998 Freelance Designer (Germany; *part time*)

### PROFESSIONAL ORGANISATIONS

- 2018– TOOLS research group of Shared Campus
- 2012–2016 Special Interest Group Computer Human Interaction (SIGCHI) of ACM
- 2010– Member of the HK Designers' Association (HKDA)

### LANGUAGES

- German: native  
English: excellent  
Greek: basic  
Spanish: basic  
various others: survival

TEACHING (SINCE 2006)

*TEACHING LOAD*

Teaching Terms at AVA: 31  
No. of Credits Taught: 223.5 (*one course at AVA commonly has 3 credits*)  
Average Taught Credits/Term: 7.2  
Average Course Enrolment: 98.3%

Supervised Honours Projects: 125 (*since 2008*)  
Average HPs/Academic Year: 8.3

Supervised Master Projects: 36 (*since 2013*)  
Average MPs/Academic Year: 3.6

PhD Supervisions: 2 (*since 2018*)

*ACTIVE COURSES*

*BA (Hons) in Visual Arts*

VART1005 Visual Arts Practice I  
VART1006 Visual Arts Practice II  
VART3405 Studio Experience Design  
VART4015 Research Practice for Visual Artists  
VART4045 Professional Practice for Visual Artists  
VART4306 Further Studies in Experience Design

*Master of Arts in Visual Arts*

VASC7100 Studio Project

*PREVIOUSLY TAUGHT COURSES*

*BA (Hons) in Visual Arts*

V.A.2120 Furniture Design  
VART2245 Wearables  
VART2251 Basic Studies in Spatial Design (*renamed: Space & Site*)  
VART3251 Exhibit Design Basics (*renamed: Exhibits & Displays*)  
V.A.3080 Graphic Design for Exhibits & Events  
V.A.3120 Experimental Spatial Design

*Master of Visual Arts (Experience Design)*

VAED7100 Narrative Aesthetics  
VAED7200 Scenographic Contexts  
VASC7200 Professional Practice for Visual Artists

*Contributions to Other Courses*

V.A.3170 Career Preparation Workshop (BA)  
VART4055 Honours Project (BA)  
VADM7100 Global Perspectives Across Visual Culture and Art (MVA)  
VAED7300 Master Project (MVA)

*COURSES DEVELOPED*

*BA (Hons) in Visual Arts*

V.A.1570 3D-Design (*non-major course*)

VART1005 Visual Arts Practice I  
VART1006 Visual Arts Practice II  
V.A.2120 Furniture Design  
V.A.2660 Re-Thinking Design  
VART2245 Wearables  
VART2251 Basic Studies in Spatial Design (*renamed: Space & Site*)  
VART2252 Object and Environment  
VART2251 Basic Studies in Spatial Design (*renamed: Space & Site*)  
V.A.3080 Graphic Design for Exhibits & Events  
V.A.3120 Experimental Spatial Design  
V.A.3370 Hybrid Printmaking  
V.A.3420 Design and the Community  
VART3001 Visual Arts Internship  
VART3221 Screenprinting and Lithographic Printmaking  
VART3222 Relief and Intaglio Printmaking  
VART3251 Exhibit Design Basics (*renamed: Exhibits & Displays*)  
VART3257 3D-Prototyping  
VART3256 Green Design (*renamed: Sustainable Design*)  
VART4001 Somewhere: The Spatial Turn  
VART4015 Research and Practice for Visual Artists  
VART4055 Honours Project

*Master of Visual Arts (Experience Design)*

VAED7100 Narrative Aesthetics  
VAED7200 Scenographic Contexts  
VASC7200 Professional Practice for Visual Artists

*General Education*

GDCV1106 The Nature of Things (*renamed: Product Design Basics*)  
GDCV1065 Buildings of Hong Kong: Appreciating Architecture  
GDCV1215 Creative Entrepreneurship

*TEACHING DEVELOPMENT (since 2006)*

2021 Development and approval of Master of Science in "Marketing for the Creative Economy" in collaboration with School of Business of HKBU (*Senate approved*)

2020 Comprehensive revision of all AVA's Programme Documents (Bachelor of Arts, Master of Arts, and Research Postgraduate) to accommodate feedback from ACP audit and to reflect latest developments in the field (*Senate approved*)

Oversight of transition of all AVA's taught courses into "online-only mode" during Covid-10 pandemic

Setup and operation of the online blog [online-studio-culture.org](http://online-studio-culture.org) as online resource centre for studio-based creative practice teaching in the visual arts

2019 Comprehensive update and revision of the Programme Document for AVA's Research Postgraduate Programmes of Academy of Visual Arts to reflect programme development of recent years (*Senate approved*)

2017 Development and approval of Double Master Degree Scheme "Transdisciplinary

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Creative Practice" in collaboration with Zürich University of the Arts  
(Senate approved)

- 2016 Revision and re-accreditation of the BA (Hons) in Visual Arts-programme to meet international professional benchmarks incl. re-negotiation of undergraduate study framework with university (Senate approved)
- 2014 Development and implementation of Learning Outcomes for its Research Postgraduate programmes and their courses (Senate approved)
- Development of PILO rubrics for AVA's RPg programme (Senate approved)
- Revision of all AVA's MA course syllabi in preparation of the HKBU QA Audit 2015
- Co-development and accreditation of a new one-year (full-time) Master of Arts in Visual Arts programme (Senate approved)
- Full implementation of AVA's Online Admission System (ANNA)
- 2012 Development of a general comprehensive Online Grading Assistant (OLGA) system for all BA and MA courses including evaluation and assessment standards for the BA Admission Exercise as well as for the Honours Project
- 2011 Development and accreditation of a new four-years BA (Hons) in Visual Arts-programme structure, in parallel to a revision of the existing three-years BA-programme, resulting in new Programme Documents for the BA programme (Senate approved)
- Co-development and accreditation of a new two-years (part-time) Master of Visual Arts programme, in particular of the Experience Design-concentration (Senate approved)
- Development and implementation of Graduate Attributes for AVA, and Learning Outcomes for its MA programme and its courses (Senate approved)
- Development of PILO rubrics for AVA's MA programme
- Inception and setup of a new Prototyping Lab for AVA
- 2010 Development and implementation of Graduate Attributes for AVA, and Learning Outcomes for its BA programme and its courses (Senate approved)
- Development of PILO rubrics for AVA's BA programme
- Further development and promotion of the implementation of OBTL at AVA, especially supervision of the revision of all of AVA's BA course syllabi to meet with university's latest regulations as well as the principle ideals of OBTL
- 2008 Establishment of a comprehensive operational framework for the BA programme, articulated in its first comprehensive BA Programme Document in

2008 (*Senate approved*);

*CO- AND EXTRA-CURRICULAR ACTIVITIES*

- Leading role in the establishment of the Shared Campus group and its precursors since 2014, incl. co-organisation of broad range of collaborative activities (joint term projects, summer programmes, course projects, cross-institutional staff/student research etc.);
- Setup and operation of the Young Artist Agency (YAA), a platform to provide professional opportunities to students and alumni (incl. the Young Creative Entrepreneur-scheme (YCE), an annual business plan competition for visual artists);
- Various industry collaborations with Hong Kong Disneyland, Pico International, Hush Puppies China, HKBU School of Chinese Medicine etc;
- Numerous exhibitions of student works in AVA's galleries, but also off-campus and internationally;
- Numerous field trips locally, regionally (to Guangzhou, Dongguan, or Shenzhen (all China)), and overseas (Germany: August 2007, August 2012, April 2015; Japan: December 2008, December 2013); and
- Various institutionalised student exchange programmes with tertiary art institutions across the world (e.g. Hochschule der Künste Saar, Germany; Bauhaus-Universität Weimar, Germany; Nagoya Zokei University, Japan; University of the Arts Utrecht, Netherlands; Umeå School of Design, Sweden; Zürich University of the Arts, Switzerland; Taipei National University of the Arts, Taiwan; University of the Arts London, UK; and others).

RESEARCH (SINCE 2006)

SCHOLARLY/CREATIVE/PROFESSIONAL OUTPUT

*Books & Book Contributions (peer-reviewed)*

2015 Benz, Peter, ed. *Designing Experience: Concepts and Case Studies*. London: Bloomsbury Academic, 2015.

Benz, Peter. 'Space, Experience, Identity and Meaning'. In Peter Benz, ed. *Designing Experience: Concepts and Cases*. London: Bloomsbury Academic, 2015: 77–85.

2011 Benz, Peter. 'Dressing Nature'. In Eric Schuldenfrei, and Marisa Yiu, eds. *Instant Culture: Architecture and Urbanism as a Collective Process*. Hong Kong: MCCM, 2011: 122–125.

Benz, Peter. *On Marginal Spaces: Artefacts of the Mundane*. Hong Kong: laiyanProjects, 2011.

*Journal Publications (peer-reviewed)*

2022 Benz, Peter, Huaxin Wei, and Justin Wong (eds.). *Alternative Knowledge (Cubic Design Journal No. 5)*. Hong Kong/Delft: School of Design/HK Polytechnic University, 2022.

2021 Cheung, Kin, Bin Li, Peter Benz, Ka Ming Chow, et.al. "Prototype Development of a Cross-Institutional Credit Transfer Information System for Community College Transfer Students." In *Sustainability* 13 (2021): online.

Benz, Peter, and Nils Röller (eds.). *Text-Image Parergon (KOKO – The Next Generation Journal)*. Hong Kong/Zürich: Academy of Visual Arts/HKBU & Zürich University of the Arts, May 2021. online.

2015 Benz, Peter. 'The City, Shaped by the Photo-Opportunity'. In *Common: Journal for Art and the Public* 6 (2015): online.

2013 Benz, Peter. 'All my Friends are Here'. In *Gateways: International Journal of Community Research and Engagement* 6 (2013): 199–217.

*Report Publications*

2018 Benz, Peter. *Creative Livelihoods: A Pilot Study on the Long-term Development of Career Paths of Graduates from Creative Undergraduate Degree Programmes in Hong Kong with Particular Investigation on Signs for Potential Systematic Discrimination in the Careers of Female Creatives*. Hong Kong: Hong Kong Arts Development Council, March 2018.

*Professional Magazine Publications*

2012 Benz, Peter. 'Theming the Condo'. In *Singapore Architect* 268 (2012): 158–161.

2011 Benz, Peter. 'The City & the Photo-Opportunity'. In *Singapore Architect* 265 (2011): 109–115.

2010 Benz, Peter. 'Domesticated Bus Stops'. In *Singapore Architect* 255 (2010):

154–157.

- 2009 Benz, Peter. 'Dead Ends.' In *Singapore Architect* 253 (2009): 144–147.  
Benz, Peter. 'Going Public.' In *Singapore Architect* 252 (2009): 130–133.  
Benz, Peter. 'Roundabout.' In *Singapore Architect* 251 (2009): 156–159.  
Benz, Peter. 'Urban Solids.' In *Singapore Architect* 250 (2009): 134–137.  
Benz, Peter. 'Waiting Zones.' In *Singapore Architect* 249 (2009): 134–139.  
Benz, Peter. 'Under a Bridge.' In *Singapore Architect* 248 (2009): 138–143.
- 2008 Benz, Peter. 'Empty Aisles.' In *Singapore Architect* 247 (2008): 138–143.

#### *Editorial Board Memberships*

- 2018– *KOKO Journal*. Zürich/Hong Kong: Zürich University of the Arts/Academy of Visual Arts, HKBU. (as Managing Editor)
- 2016– *Cubic Design Journal*. Hong Kong/Delft: School of Design/HK Polytechnic University.

#### *Conference Presentations*

- 2021 Benz, Peter. 'Walking Together.' Presentation at the *Digitally Engaged Learning 2021 (DEL2022)* conference. Academy of Visual Arts, Hong Kong. 23–25 September 2021.
- 2020 Benz, Peter. 'Why are There no Women? A Comparative Attempt on the Representation of Artists by their Sex in Hong Kong's Art Market.' Presentation at the *Hong Kong Studies Symposium*. Chinese University of Hong Kong. 12 December 2020.
- Benz, Peter, and Harald Krämer. 'KOKO'. Presentation at the *Digitally Engaged Learning 2020 (DEL2020)* conference. Parsons School of Design, New York City. 25–26 September 2020.
- Benz, Peter. 'Learning Spaces and Beyond: Connected Learning while Physically Distancing.' Invited speaker for the Advance Higher Education webinar *Location, Location, Location*. Advance Higher Education. 8 July 2020.
- Benz, Peter. 'A Term in Hibernation.' Invited speaker for the Inaugural Symposium *A Paradigm Shift for Assessment*. EdUHK-HKBU Joint Academic Study Institute (ASI). 6 July 2020.
- 2019 Cheung, Kin, Li Bin, Peter Benz, Chow Ka-Ming, Ng Hing-Man, et.al. 'Challenges in Developing an Online Credit Transfer Information Platform for Potential Senior Year Admitted Students.' Presentation at the *Learning and Teaching @ EdUHK Festival 2019*. The Education University of Hong Kong, Hong Kong. 24 May 2019.
- Cheung, Kin, Ng Hing-Man, Li Bin, Peter Benz, Chow Ka-Ming, and Lilian Zhang. 'Needs of and Support to Senior Year Admitted (Community-College Transfer) Students.' Poster presentation at the *Lilly-Asia Conference on Evidence-Based Teaching and Learning 2019*. Hong Kong Baptist University, Hong Kong. 16–18 May 2019.



Benz, Peter. 'OLGA & ANNA: An Integrated Online Ecology for Assessments in Tertiary (Visual Arts) Education'. Presentation at the *Lilly-Asia Conference on Evidence-Based Teaching and Learning 2019*. Hong Kong Baptist University, Hong Kong. 16–18 May 2019.

Benz, Peter. 'Art Market in Numbers'. Presentation at the symposium *Women in Art – The History of a Difficult Emancipation. From Bauhaus to the Present Day*. Academy of Visual Arts, Hong Kong Baptist University, Hong Kong. 16–18 May 2019.

Benz, Peter. 'Creative Livelihoods'. Presentation at the academic workshop *Mapping Creativity: Exploring Narrative Strategies for the Advancement of the Creative Ecologies in Hong Kong and at a Global Scale*. Academy of Visual Arts, Hong Kong Baptist University, Hong Kong. 25–26 March 2019.

Benz, Peter. 'KLACK! The Photo-Opportunity as a Means of Urban Branding (and Perception Control)'. Keynote presentation at the *Spring PhD Colloquium*. School of Design, Hong Kong Polytechnic University. 22 February 2019.

2018 Benz, Peter. 'Creative Practice as Research'. Guest lecture for the *Autumn PhD Colloquium*. School of Design, Hong Kong Polytechnic University. 26 October 2018.

Li, Bin, Cheung Kin, Peter Benz, and Chow Ka-Ming. 'Needs Assessment of University Students Admitted from Sub-degree Programs in Hong Kong'. Presentation at the *Canada International Conference on Education*. University of Toronto, Mississauga. 24–27 June 2018.

2017 Benz, Peter. 'Practices in Experiential Design'. Guest lecture for the *Autumn PhD Colloquium*. School of Design, Hong Kong Polytechnic University. 25 August 2017.

Benz, Peter. 'In the Flow: Experiential Learning at the Happiest Place on Earth'. Poster Presentation at the conference *Influencing Teaching and Learning Practice – Achieving the Ripple Effect*. Hong Kong University. 8 March 2017.

2016 Benz, Peter. 'Urban Design as Mirrored by the Photo-Opportunity'. Presentation at the *Young Bauhaus Research Colloquium*. Bauhaus-University Weimar. 26–27 October 2016.

2015 Benz, Peter. 'An Online Grading Assistant for Student Assessment in Outcome-Based Visual Arts-Education'. Presentation at *International Conference: Assessment for Learning in Higher Education 2015*. Hong Kong University. 14–15 May 2015.

2014 Benz, Peter. 'Montage of Events: Towards Systems of Designed Experience'. Presentation at *Designing Experience: The Ballerina on the Elephant!*. Academy of Visual Arts, Hong Kong Baptist University. 27–29 November 2014.

2013 Benz, Peter. 'OLGA: An Online Grading Assistant for Student Assessment

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in Outcome-Based Visual Arts-Education.' Presentation at *eLearning Forum Asia 2013*. Hong Kong Baptist University. 29–31 May 2013.

- 2011 Benz, Peter. 'Young Artist Agency – An Exemplary International Knowledge Transfer Project.' Presentation at *Beyond Academia: International Knowledge Transfer Conference in Arts and Humanities*. Culture and Science Park, Renmin University of China. 14 October 2011.
- 2010 Benz, Peter. 'Bad is Not Always Good!' Presentation at *Opportunities and Challenges: Conference on Visual Arts Education in Asia*. Lam Woo International Conference Centre, Hong Kong Baptist University, Hong Kong. 23–25 June 2010.
- Benz, Peter. 'Making a Difference: Visual Arts and the Community.' Presentation at *The Craft of Engagement: Knowledge Transfer Partnerships in Arts & Humanities*. Symposium and Workshops. Lam Woo International Conference Centre, Hong Kong Baptist University, Hong Kong. 31 May–1 June 2010.

#### CREATIVE WORKS

##### Designs

- 2022 *Xenophil*. Concept, UX and graphics design for smartphone app for co-/extracurricular online student activities.
- 2016 *Online Admission System (ANNA)*. Concept, UX and graphics design for online portfolio submission and applicant assessment tool.
- 2013 *Bucket Stool*. Prototype and initial edition of 10. Hong Kong Design Registry No. 1300234.0 (8 February 2013).
- 2012 *Online Grading Assistant (OLGA)*. UX and graphics design for online assessment tool.
- 2008 *DIY Cardboard Stool*. For HKBU Information Day 2008. Edition of 40.
- Hoarding*. Graphic design for the construction site hoarding of HKBU's new CVA-building. June 2008–January 2010.
- 2007 *V-Folding Stool*. Folding stool.
- To See, To Think, To Create: Graphic Identity for AVA*. Website, promotion brochure, stationary for the Academy of Visual Arts.
- AVA Table*. Student studio table for the Academy of Visual Arts. Edition of 75.

##### Exhibition Contributions

- 2019 Benz, Peter. 'Origins'. In *AVA |i| label*. Curated by Dr. Daniel Lau at Koo Ming Kwon Exhibition Gallery, Hong Kong. 9–19 October 2019.
- 2013 Benz, Peter. 'Empty Aisles (photo-series)'. In *Read Me Like a Book*. Curated by Andrew Guthrie at The Coming Society, Hong Kong. 20 June–7 July 2013.

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1 September 2022

- 2012 Benz, Peter. 'Works.' In *Fotanian Open Studio Days*. laiyanProjects, Hong Kong. January 2012.
- 2011 Benz, Peter. 'Spoons.' In *Detour 2011*. Former Police Married Quarters, Hong Kong. 25 November–11 December 2011.
- 2010 Benz, Peter, Trish Flanagan, and students. 'Second Skin.' In *HK–SZ Bi-City Biennale for Architecture & Urban Planning*. West Kowloon Waterfront Promenade, Hong Kong. 4 December 2009–27 February 2010.
- Benz, Peter. 'Escape.' In *Prelude*. Curated by Dr. Momo Leung at Koo Ming Kwon Exhibition Gallery, Hong Kong. 19 June–2 July 2010.
- 2008 Benz, Peter. 'Samson: Self-Portrait.' In *HKAC 30th Anniversary Exhibition*. Art Centre, Hong Kong. 3–29 August 2008.

#### *Exhibition Designs/Curations*

- 2021 *Letting Go Carry On*. Academy of Visual Arts & 1aspace. June 2021 (online).
- Recipes for Resilience*. Academy of Visual Arts, Bauhaus-University Weimar & Hong Kong Art Centre. January 2021 (online).
- 2020 *Transit 2020*. Zokei University Gallery, Nagoya, Japan. 8–19 January 2020.
- 2013 *Transit 2013*. Yada Gallery, Nagoya, Japan. 17–23 December 2013.
- Things from Hong Kong*. L1 Gallery, JCCAC, Hong Kong. 15–21 May 2013.
- 2008 *Transit NGO<>HKG*. Yada Gallery, Nagoya, Japan. 16–22 December 2008.
- Competition Entry for the *HK-Pavilion of Venice Architectural Biennale 2008*. Hong Kong Institute of Architects. April 2008. (*not executed*)
- 2007 *Hands-on Books*. Au Shue Hung Memorial Library, HKBU, Hong Kong. 2 October–3 November 2007.

#### *SCHOLARLY/CREATIVE/PROFESSIONAL ACTIVITIES*

##### *Grants (externally-funded)*

- 2021 *Location Agnostic Teaching and Learning Eco System for the Creative Arts (ALAN)*. Teaching Development grant, University Grant Committee, Hong Kong. July 2021–June 2024.
- 2017 *Enriching Senior Year Places Students' Learning Experience through Curricular and Co-Curricular Activities in Hong Kong's Universities*. Teaching Development grant (co-investigator), University Grant Committee, Hong Kong. September 2017–December 2020.
- 2016 *Creative Livelihoods: A Pilot Study on the Long-term Development of Career Paths of Graduates from Creative Undergraduate Degree Programmes in Hong Kong with a particular Focus on the Careers of Female Creatives*.

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General Research Fund grant, Research Grant Council Hong Kong.  
September 2016–August 2018.

- 2016 *Creative Livelihoods: A Pilot Study on the Long-term Development of Career Paths of Graduates from Creative Undergraduate Degree Programmes in Hong Kong.* Project grant, Hong Kong Arts Development Council, Hong Kong. January–December 2016.
- 2014 *Harnessing Ubiquitous Learning to Improve Outcomes.* Teaching Development grant (co-investigator), University Grant Committee, Hong Kong. September 2014–August 2015.
- 2010 *Young Artist Agency (YAA).* Knowledge Transfer grant, Kingston University, London, UK. September 2010–February 2011.

*Grants (internally-funded)*

- 2020 *Shared Campus.* Strategic Development Fund grant, HKBU. January 2020–December 2021.
- 2016 *XD Journal.* Special Research Grant, HKBU. January 2016–December 2018.
- 2015 *10 Case Studies on Hong Kong Contemporary Jewellery Art.* FRG II-grant, HKBU. January–December 2015. *(In collaboration with Dr. Cicy Ching)*
- 2013 *AVA Prototyping Lab.* Teaching Development grant, HKBU. September 2013–September 2014.
- 2012 *Development of an ePortfolio System for the Academy of Visual Arts (IVANA).* OBTL grant, HKBU. September 2012–January 2013.
- 2010 *Online-Tool Development of Improved Framework for Assessment of Student Work Results in the Visual Arts (OLGA).* OBTL grant, HKBU. November 2010–December 2011.
- 2009 *Digital Image Archive for the AVA (DIA).* Teaching Development grant, HKBU. January 2009–December 2010.
- 2012 *Experience Design Online Research Platform.* FRG II-grant, HKBU. August 2012–July 2013.

*Conference Organisations*

- 2021 Co-chair of 'Critical Design Modes' for the *Ninth Congress of the International Association of Societies of Design Research (IASDR 2021).* School of Design, Hong Kong Polytechnic University. 5–9 December 2021.
- Co-chair and host of *Digitally Engaged Learning 2021 (DEL 2021)* conference. Academy of Visual Arts, Hong Kong Baptist University, 24–25 September 2021.
- 2020 Co-chair of *Digitally Engaged Learning 2020 (DEL 2020)* conference. Parsons School of Design, New School University, 25–26 September 2020.

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- 2019 Co-chair and host of the symposium *100 Years Bauhaus – Designing the Future*. In collaboration with Goethe-Institute Hong Kong and German General Consulate Hong Kong. Hong Kong University. 11–12 April 2019.
- Co-chair of the academic workshop *Mapping Creativity: Exploring Narrative Strategies for the Advancement of the Creative Ecologies in Hong Kong and at a Global Scale*. Academy of Visual Arts, Hong Kong Baptist University, Hong Kong. 25–26 March 2019.
- 2018 Co-chair of the workshop section for the *Design for Integrated Systems 2018 (DIS 2018)* conference. School of Design, Hong Kong Polytechnic University. 9–12 June 2018
- 2014 Chair of the conference *Designing Experience: The Ballerina on the Elephant*. Academy of Visual Arts, Hong Kong Baptist University. 27–29 November 2014.
- 2010 Host to the 3rd Plenary Session of *Opportunities and Challenges: Conference on Visual Arts Education in Asia*. Lam Woo International Conference Centre, Hong Kong Baptist University, Hong Kong. 23–25 June 2010.

#### *Other Sponsored Scholarly Activities*

- 2015 *Creative Collaboration Workshops*. Century Club Sponsorship. March 2015.
- 2014 *Young Creative Entrepreneurship Award*. Private Donation. Since October 2014.
- 2013 *Transit 2013*. Travel grant for student field trip to Japan. Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT). 12–22 December 2013.
- 2012 *Documenta XIII*. Travel grant for student field trip to Germany. New Initiative, AVA, HKBU. 31 July–11 August 2012.
- 2011 *Young Artist Agency (YAA)*. New Initiative, AVA, HKBU.
- AVA Prototyping Lab*. New Initiative, AVA, HKBU.
- 2008 *Transit 2008*. Travel grant for student field trip to Japan. Nagoya Zokei University, Nagoya, Japan. 16–22 December 2008.
- 2007 *Three in One*. Travel grant for student field trip to Germany. DAAD, Bonn, Germany. 15–31 August 2007.

#### *HONOURS, AWARDS & PRIZES*

- 2022 *President's Award for Outstanding Performance in Teaching 2022*. HKBU.
- 2018 *President's Award 2018*. HKBU. Nomination in 'Service'-category.
- 2011 *President's Award 2011*. HKBU. Nomination in 'Service'-category.
- 2009 *President's Award 2009*. HKBU. Nomination in 'Service'-category.

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2006 *University Award 2006*. Bauhaus-University Weimar. Winner in 'Most Promising Young Designer' category.

SERVICE (SINCE 2006)

*FUNCTIONAL POSITIONS AT THE ACADEMY OF VISUAL ARTS*

- Sept. 2020– Acting Programme Director BA (Hons) Visual Arts  
Aug. 2022
- Sept. 2019– Equal Opportunities Officer
- Sept. 2018– Associate Director (Teaching & Learning)
- Sept. 2017– Shared Campus Coordinator
- Aug. 2017– Acting Director of AVA (*also at numerous other occasions since 2008*)  
Jan. 2018
- Sept. 2010– Craft & Design Division Coordinator (*equivalent to Department Head*)  
Aug. 2017
- Sept. 2010– Concentration Coordinator for MVA (Experience Design)  
Aug. 2016
- Sept. 2008– Programme Director BA (Hons) Visual Arts  
Aug. 2017

*COMMITTEE MEMBERSHIPS AT THE ACADEMY OF VISUAL ARTS (=FACULTY LEVEL)*

- Sept. 2018– AVA Executive Committee
- Sept. 2018– MAVA Programme Management Committee
- Sept. 2018– MAVA Programme Examination Committee
- Sept. 2014– Faculty General Education Committee (*Sept. 2014 to Aug. 2017 as Chairman*)
- Sept. 2012– AVA Staff Review Panels (*Sept. 2017 to Aug. 2018 as Chairman*)  
Aug. 2019
- Sept. 2011– MVA Programme Management Committee (*=precursor of MAVA Programme*)  
Aug. 2017
- Sept. 2011– MVA Programme Examination Committee (*=precursor of MAVA Programme*)  
Aug. 2017
- Aug. 2011– AVA Core Team (*=precursor of AVA Executive Committee*)  
Jan. 2018
- Sept. 2010– MVA Planning Committee  
Feb. 2011
- Sept. 2007– BA Honours Project Committee (*Sept. 2008 to Aug. 2017 as Chairman*)

- Sept. 2007– MVA Arts Administration Accreditation Committee  
Dec. 2007
- 2007–2020 Various (23) AVA Search Committees for Academic Staff; additionally, involvement also in recruitment of several (approx. 50) part-time and supporting staff, in several cases as Chairman
- Sept. 2006– AVA Board (*Aug. 2017 to Jan. 2018 as Chairman*)
- Sept. 2006– BA Programme Management Committee (*Sept. 2008 to Aug. 2017 as Chairman*)
- Sept. 2006– BA Programme Examination Committee (*Sept. 2008 to Aug. 2017 as Chairman*)

*MAJOR PAPERS & REPORTS FOR THE ACADEMY OF VISUAL ARTS (2008–2020)*

- 2021 AVA's Institutional Report for QA-Audit 2021
- Accreditation Papers for Master of Science in Marketing for the Creative Economy in collaboration with School of Business, HKBU
- 2020 Workload Report for the Academy of Visual Arts
- 2019 AVA's Submission for the Academic Consultation Panel (ACP) audit 2019
- 2017 Accreditation Papers for Double Master Degree Scheme "Transdisciplinary Creative Practice" in collaboration with Zürich University of the Arts
- AVA's KPI Report 2015/16 for Quality Assessment Committee
- 2016 Accreditation Papers for BA (Hons) in Visual Arts revision
- AVA's KPI Report 2014/15 for Quality Assessment Committee
- 2015 Proposal for new Framework for MA in Visual Arts
- AVA's Institutional Report for QA-Audit 2015
- AVA's KPI Report 2013/14 for Quality Assessment Committee
- 2013 AVA's KPI Report 2012/13 for Quality Assessment Committee
- 2011 Accreditation Papers for revised 3-Years BA (Hons) in Visual Arts
- 2010 Accreditation Papers for new 4-Years BA (Hons) in Visual Arts
- AVA Academic Development Proposal 2012–2015
- Strategic Development Plan for the Academy of Visual Arts (April 2010)
- 2009 Departmental Guidelines for Contract Renewal and Promotion
- Full Revision of Programme Document for 3-Years BA (Hons) in Visual Arts



2008 AVA's Institutional Report for QA-Audit 2009

*SERVICE TO OTHER HKBU FACULTIES & DEPARTMENTS*

Oct. 2018– Series of Design Talks for HKBU administrative and supporting staff,  
Dec. 2018 requested by HKBU's Academic Registry.

Apr. 2018 Principal Investigator on behalf of HKBU – by appointment from VCP Prof.  
Roland Chin – in the development of the grant proposal 'Socially Engaged Arts  
& Culture: Activating Hong Kong's Arts & Culture for the 21st Century',  
submitted to Hong Kong Jockey Club Charity Trust.

Feb. 2018 External Member of the Search Committee for the position 'Associate Professor  
in Film Production', proposed by the Academy of Film, HKBU.

Mar. 2017 External Member of the Search Committee for the position 'Assistant Professor  
in Music: String Performance', proposed by the Department of Music, HKBU.

Jun. 2016 External Member of the Search Committee for the position 'Assistant Professor  
in Music: Composition', proposed by the Department of Music, HKBU.

*COMMITTEE MEMBERSHIPS AT HKBU (=UNIVERSITY LEVEL)*

Sept. 2018– Teaching & Learning Policy Committee (TLPC)

Sept. 2017– Quality Assurance Committee (QAC)

Sept. 2017– Internationalisation Committee

Sept. 2017– HKBU Senate  
Dec. 2017

Sept. 2017– Senior Executive Committee (SECO)  
Dec. 2017

Sept. 2017– Research Council (RC)  
Dec. 2017

Sept. 2017– Staff Affairs Committee  
Dec. 2017

Feb. 2017– Academic Development Planning Committee (ADP)  
Dec. 2017

Feb. 2017– Task Force on General Education Programme Review (GER)  
Aug. 2017

Sept. 2015– Task Force on University Support for Senior Year Entrants (TFSY)  
May 2016

Sept. 2014– General Education Committee (GEC)

Apr. 2013– Undergraduate Regulations Committee (URC)

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- Sept. 2012– Dec. 2013 OBTL Task Force (OBTL)
- Dec. 2011– Internal Assessor for the Faculty Research Grant Committee of HKBU
- Apr. 2011– Apr. 2013 3+3+4 Task Force (334)
- Mar. 2009– Apr. 2011 Study Information System Re-Development Working Group (SIS)
- Jan. 2009– Jul. 2010 General Education 3+3+4 Working Group (GE)
- Oct. 2008– Undergraduate Admissions Committee (UAC)
- Oct. 2008– Aug. 2010 Space Management Consultation Group (SMC)
- Jan. 2007– Dec. 2007 Teaching Evaluation Task Force (TE)

#### SELECTED COMMUNITY SERVICE

- 2020 Member of the Advisory Board for the BA in Art and Design, Hang Seng University of Hong Kong
- External consultant for the Education and Youth Affairs Bureau (DSEJ) of Macao on the Scales for Rating the Behavioral Characteristics of Superior Students (SRBCSS)
- Founding member of the Academic Studies Institute, jointly established by Hong Kong Baptist University and Education University Hong Kong
- Jury chair for drawing competition of Hong Kong Music for Youth charity
- 2019 Membership in the Independent Accreditation Panel for BA in Art and Design to be offered by the Hang Seng University of Hong Kong
- External consultant for the re-accreditation of the BA in Media Production of School of Film and Media, University of Lincoln, UK
- 2018 HKBU representative in the HKDSE Visual Arts Subject Committee of the Hong Kong Examination and Assessment Authority
- External Examiner (Visual Arts Education) for the Hong Kong Arts Development Council (*in addition to (Media Arts), which I've been since 2010*)
- 2017 External Judge for the 'Group Annual Award Programme' of Pico International for the categories 'Best Experience Design'
- Discussant at the panel discussion on "Augmented Reality, Creativity and the Arts", organised by the Eidgenössische Technische Hochschule (ETH),

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Switzerland

External Member of the Validation Panel for the 'BA (Hons) in Media' and the 'BA (Hons) in International Marketing', proposed by Coventry University and the School for Higher and Professional Education of Vocational Training Council (VTC) (*appointed by HKCAAVQ*)

2016 External Judge for the 'Group Annual Award Programme' of Pico International for the categories 'Best Spatial Design' and 'Best Experience Design'

Paper Reviewer of the Validation Panel for the 'Associate of Arts in Digital Visual Design' and the 'Associate of Science in Creative and Interactive Media Production', proposed by the Community College, City University Hong Kong (*appointed by HKCAAVQ*)

External Member of the Validation Panel for the 'Bachelor of Arts in Media Arts and Design', proposed by the United International College, Zhuhai, China

2015 External Judge for the 'Group Annual Award Programme' of Pico International for the categories 'Best Spatial Design' and 'Best Experience Design'

2014 External Judge for the 'Group Annual Award Programme' of Pico International for the categories 'Best Spatial Design' and 'Best Experience Design'

Subject Specialist Visual Arts for the HK Council for Accreditation of Academic and Vocational Qualifications (HKCAAVQ)

2013 External Judge for the 'Group Annual Award Programme' of Pico International for the categories 'Best Spatial Design' and 'Best Experience Design'

External Judge for the 'Hong Kong Contemporary Art Award'

2012 External Consultant for Zürich University of the Arts for setting up a branch office in Hong Kong

External Judge for the 'Group Annual Award Programme' of Pico International for the categories 'Best Spatial Design' and 'Best Experience Design'

2011 External Member of the Validation Panel for the 'Bachelor of Arts and Sciences in New Media', proposed by the School of Creative Media, City University Hong Kong

2010 External Examiner (Media Arts) for the Hong Kong Arts Development Council

Referee for the Quality Migrants and Mainland Residents Section of the Immigration Department, Hong Kong SAR Administration

2008 External Reviewer for Siggraph Asia's 2008 'Emerging Technologies' exhibition programme, Singapore

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# Teaching & Pedagogical Expertise

I consider myself to be an experiential designer, and education to be my professional and creative practice; thus I take teaching and teaching development as my experiential design practice. In my positions at tertiary institutions – presently at the Academy of Visual Arts, Hong Kong – I design, deliver, and manage programmes, courses, modules, and educational settings integrating the various aspects of creative practices, arts and education theory. I further use institutional administration to create dedicated, committed and intensive collaborative setups that support engagement of all stakeholders, are conducive to creativity, and encourage progressive teaching, learning and research in the context of digitisation and ecological sustainability.

## *Education Background*

I studied Architecture at the University of Kaiserslautern and the Bauhaus-University Weimar (both Germany), where I received my final degree in 1998. Before and after my Architecture studies, I also completed sub-degrees in Film & Theatre Studies, Art History, and Psychology at the University of Erlangen, and in Visual Communications, and Product Design at Bauhaus-University respectively. This study background provided me with a very broad range of knowledge and skills across creative disciplines, the humanities as well as engineering areas that have since informed my professional practice as well as my academic career in teaching and research.

## *Tertiary Teaching Experience*

After leading my own exhibition & graphic design business for several years, I was invited in 2001 to join the Media Faculty of the Bauhaus-University as a lecturer of the Media Events chair, teaching exhibition & event design, foundation courses for (media) design, and experimental video courses within the German 'Diplom' system of that time.

Since September 2006, I've held faculty positions at the Academy of Visual Arts (AVA) of Hong Kong Baptist University, teaching studio and research courses at undergraduate and graduate levels, and supervising postgraduate research. While originally employed to cover a teaching portfolio similar to my time at Bauhaus-University, it has since developed and extended steadily.

## *Current Position*

Today I'm a tenured Associate Professor of the studio area in Experience Design; additionally, I teach introductory survey courses for junior BA students, courses on research practice for visual artists for senior BA students and MA students, and supervise thesis projects at BA, MA and PhD levels. Given my various functional positions within the Academy and HKBU, I enjoy a release of one course per term, i.e. I currently teach two courses per term plus various additional thesis supervisions.

## *Teaching Development*

Throughout my academic career I have always developed my own courses including all of their teaching materials etc. In several instances I was able to obtain teaching development

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grants to support the development of particular teaching tools (e.g. DIA, OLGA, ANNA) or pedagogic initiatives (e.g. the setup of a Prototyping Lab).

As a result of my functional positions I have developed substantial expertise in teaching & learning theory (e.g. Outcome-Based Teaching & Learning; Criterion-referenced Assessment; eLearning) which I share with my colleagues from AVA and HKBU personally and in my functional capacities. I believe my expertise in these areas as well as my demonstrated capacity for T&L innovation was the reason why I was invited to become a founding member of the joint Academic Studies Institute of HKBU and HKEdU (2020), a cross-institutional platform aiming at an educational paradigm shift in the local/regional tertiary landscape.

*(For more information on my experiences in managing, administering and developing education, please refer to my Service statement).*

#### *Pedagogical Approach*

Working with students to me is the most rewarding feature of my occupation: the continuous exchange, collaboration, and also challenges in- and outside of classes give meaning to all other aspects of the job. I unconditionally believe in the empathy, passion, perseverance, and creativity of the younger generations; I'm a keen believer in the educational mandate of the university and am strongly dedicated to providing students with meaningful educational experiences. I also believe – as is increasingly recognised internationally – that ideas, approaches, formats, and spirit of creative practice education have a valid and valuable role to play beyond the walls of art & design schools and/or the creative community. Creativity is imperative to tackling issues of global significance, and I am convinced that the arts for their very nature can – and indeed must – play a leading role in resolving the problems of the present and the future. Not only in this regard, I'm a dedicated transdisciplinary in theory and practice.

For a comprehensive impression of my teaching results and students' learning achievements you may find work samples on my personal website ([peterbenz.de](http://peterbenz.de)). Further I would like to point you towards the general information on the teaching and research done in the context of the MVA (Experience Design) – which I taught as the Programme Coordinator and lead instructor with a team of three to four specialist instructors from 2011 to 2016 – at [experiencesdesign.hk](http://experiencesdesign.hk).

Finally, in response to the unfolding Covid-19 pandemic and to support online practices in teaching creative studio courses I have started the blog [online-studio-culture.org](http://online-studio-culture.org) in April 2020 in which I share my experiences and observations in remote teaching & learning. This preoccupation coincides with the Digitally Engaged Learning conference which I co-hosted in 2020 (at Parsons School of Design in New York) and 2021 (at Academy of Visual Arts, Hong Kong).

Despite a substantial administrative workload and in addition to my extensive research activities, I managed to maintain my teaching practice – on average more than two courses per term, plus various thesis supervisions – throughout my time at AVA, and to continuously develop and benchmark it against best practices locally and internationally.

Over more than 19 years in tertiary education, I believe I have developed into an experienced teacher with a broad portfolio of undergraduate and graduate courses, teaching exposure in different cultural contexts, a well-developed sensitivity for the interests and needs of students and the field, and the pedagogic, academic, and professional means to effectively cater

to them. In recognition of my teaching achievements I was awarded the HKBU President's Award for Excellence in Team Teaching 2022.

## Creative Practice & Research

The notion of 'experience' has been at the centre of my practical and theoretical research since I first joined the area of Media-Events ('Medien-Ereignisse') at the Media Faculty of Bauhaus-University Weimar in early 2001. Since then, I've realised numerous experiential design projects in- and outside academia in collaboration with professionals, students, academics, and various corporations and institutions around the world.

To consolidate a theoretical framework for the consideration of 'experience', in January 2013, I established the international Experience Design Research Group bringing together 20+ international researchers to publish the volume *Experience Design: Concepts & Case Studies* (London: Bloomsbury Academic, January 2015). In 2016, this edited anthology was included in the newly established Bloomsbury Design Library (BDL). In late 2016, the same anthology was licensed to a Korean publisher; today it's required reading e.g. for several experience design programmes in the US. I presented ideas and concepts of Experience Design at numerous occasions especially throughout Eastern Asia in recent years.

As stipulated in my teaching statement, in terms of practical application of my explorations in 'experience', I consider teaching – or education in broader terms – as an experiential design practice in its own right. When designing and delivering classes, courses and/or programmes, the Experience Design tools and techniques to engage audiences cognitively, sensually and emotionally – in my experience – offer a hugely valid and successful approach to learning. The previously mentioned Excellence Award in Team Teaching 2022 specifically recognised my efforts in this area.

Indirectly, my engagement with the notion of experience has led me to search for possibilities of new, alternative forms of academic publishing, formats that activate the potentials of visual, audio and text-based formats – traditional and non-traditional – as next generation means for research production and dissemination. Where more conventional formats may have exhausted their capacity, artists, designers and/or other creatives could use such alternative platforms to create a metaphorical space for exchange through an externalised conversation between the researcher/creative practitioner and her subject.

One concrete outcome of this investigative thread is KOKO, the next generation online journal for the Shared Campus ([koko-journal.net](http://koko-journal.net)); another is an issue of cubic design journal dedicated to 'Alternative Knowledge' (Benz, Peter, Huaxin Wei and Justin Wong (eds.). *Cubic Design Journal No. 5*. Hong Kong/Delft: School of Design, HK Polytechnic University, 2022).

As a former trained architect, I'm still very much interested in issues of 'space', in particular in 'un-designed', marginal spaces, and in particular occurrences of city mediatization. Originally, I exploited this interest for an essay series in the Singapore Architect magazine, which eventually led to the essay collection *On Marginal Space: Artefacts of the Mundane* (Hong Kong: laiyenProjects, 2011). More recently, this research thread has taken me to considerations of 'control of perception' of urban environments, ideas that I have presented internationally at conferences and in academic journals (e.g. 'KLACK! The Photo-Opportunity as a Means of

Urban Branding (and Perception Control): Keynote presentation at the *Spring PhD Colloquium*. School of Design, Hong Kong Polytechnic University. 22 February 2019.).

On a similar note, I'm also interested in the objecthood and material culture of 'un-designed' objects/products. After avidly collecting spoons for almost 30 years, I'm currently working on a monography that will explore the functionalities, materiality, cultural and historical meaning of this humble, yet fundamental eating tool.

Other than in experience design and un-design, much of my other research is instigated by the obligations and necessities that come with my administrative roles at AVA. Over the years serving the Academy, I've developed particular interests in online tools to facilitate creative teaching & learning, and in the economics of creativity.

The latter pre-occupation so far led to an investigation into the realities of student design agencies, and the subsequent setup of the Young Artists' Agency of HKBU as an entrepreneurial support hub for creative graduates (incl. since 2014 the annual Young Creative Entrepreneurship business plan competition).

Those activities provided the foundation for my General Research Fund (GRF) project Creative Livelihoods, a survey project statistically investigating the economic situation of practicing visual artists in Hong Kong for the first time. After the findings report was published in 2018, we now begin to see the project developing impact on policy making and educational efforts for the cultural and creative industries in Hong Kong – e.g. for equal opportunities for female artists. (*See more information at some more information [creative-livelihoods.org](http://creative-livelihoods.org).)*

One of the key findings of the Creative Livelihood project was an apparent disadvantage – not to say discrimination – for female creative practitioners in the Hong Kong scene. In the attempt to benchmark these findings against other international constituencies, I begun in 2019 a large-scale survey of artists participating in the Art Basel fairs on three continents screening them for sex, age, and regional origin. Initial data collection was completed in early 2020, yet the continuing Covid pandemic unfortunately so far impacted the publication of formal findings; initial overview of the data however suggests that there will be definite indications of inequality. I'd certainly hope to follow up on this research thread also in the future; more importantly I'd like to see that my findings will actually make a difference in the sector.

Finally, not only since Covid-19 moved all teaching & learning in the sector online, have I been developing tools and resources to technologically support practical creative education. E.g. the necessity to ensure fair and transparent assessment of students across AVA's courses and programmes led to the development of the Online Grading Assistant (OLGA) in 2013, which is today established as the default grading tool within AVA, and as such was commended as exemplary practice in HKBU's latest QA-Audit 2014 report. OLGA is now in the process of being rolled out as university-wide assessment tool at HKBU.

Based on the positive experiences with OLGA, I subsequently developed an Online Admission System (ANNA), which has been implemented as AVA exclusively admission pathway since 2016.

Xenophil is an online app for mobile devices to enable co- and extra-curricular international social encounters for university students beyond the context of specific courses in a safe, structured educational environment with options for tutor-led joint and collaborative student interactions as well as common in-app platforms for broader information and exchange. This



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project – developed in collaboration with colleagues from HK PolyU and other local institutions – is supported by a substantial Teaching & Learning-grant from Hong Kong's University Grant Commission (UGC).

My engagement with digitisation at art schools finally consolidates in my membership in the TOOLS research group of the Shared Campus, which works continuously and across institutions on the development of resources, applications, guidelines and case studies for digital teaching, research and collaboration especially in art & design disciplines. In response to the findings from the time of the Corona pandemic, the TOOLS group recently joined forces to develop a joint inter-institutional platform for digital teaching at art schools. The Hong Kong part of this project is funded for three years by the Hong Kong University Grant Commission (UGC) under the title *Location Agnostic Teaching and Learning Eco System for the Creative Arts (ALAN)*.

Pedagogically and didactically, I have been underpinning these technological developments since 2019 in the Organization Committee of the *Digitally Engaged Learning Conference* ([digitallyengagedlearning.net](http://digitallyengagedlearning.net)), an annual event with a focus on digital teaching approaches especially at art & design schools.

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## Service

For the last fourteen years, I was fortunate to serve in various functional positions (*see my CV*) to setup, establish and develop the Academy of Visual Arts. A newly established division of Hong Kong Baptist University when I initially arrived in 2006, AVA then had four staff – including myself – and 40 students only; today, we are home to 25 full-time staff, approx. 25 part-time teachers, approx. 25 supporting staff, and about 500 students at all academic levels.

I share with my colleagues the vision of AVA as an academic institution for the 21st century: postcolonial, transdisciplinary, transmedial, interconnected, carefully aligned with international practices and standards of the field, yet with a distinct institutional and programmatic profile. We provide education, not merely training: contemporary, yet rooted in the traditions of the field; professional, yet not vocational; entrepreneurial, but not commercial; practical, but not merely pragmatic.

Since joining AVA/HKBU and getting involved with administrative duties I have accumulated a long history of service on AVA and university committees through which I contributed to the overall development of the university. I was involved with the preparation of three tri-annual Academic Development Plans, two QA-Audits, and two Research Assessment Exercises; I played an active role in the preparation for a government-initiated fundamental revamp of Hong Kong's tertiary education system in 2012, have taken several programmes through accreditation, and supported my own and other departments in staff appointments and facility development. (*See CV for comprehensive list of reports and papers produced for AVA.*)

Besides performing the functional requirements of my positions, I also found my administrative duties to be highly valuable opportunities to build, continuously develop and maintain conducive contexts/scenographies into which student – and staff – experiences may be positioned.

As BA Programme Director (from September 2008 to August 2017, and from September 2020 to August 2022), it was my responsibility to develop and maintain AVA's BA (Hons) in Visual Arts programme, which – in terms of graduate numbers – grew from humble beginnings to become the largest programme of its kind in the region. My responsibilities included the daily management of teaching operations, provision of support systems for teachers and students, as well as long-term strategic development, policy implementation, and quality management at course and programme-level. As the BA programme is AVA's core source of income its operation has direct impact on general resources, facilities and staff, which therefore always had to be part of my considerations also.

As MVA Concentration Coordinator, I was proudest about the establishment and final accreditation of the MVA (Experience Design) in 2011, only the second master programme in this emerging field in the world. As demand for the MVA XD was continuously high, we additionally opened a satellite programme in Shenzhen, PR China in September 2013, which also became my responsibility. I consider teaching and working across the border from Hong Kong on a weekly basis some of the most valuable professional experience since I joined academia.

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As Division Head for Craft & Design from September 2008 to August 2017 I was in charge of developing the academic profile of AVA for this integrated area, in particular through facility and resources management and staff development, but also through public relation and promotion activities. E.g. it was the result of my initiative that AVA established a Prototyping Lab already in 2011; similarly the Wearables Lab was an outcome of my leadership efforts for the division.

After its founding years, AVA reached a point in its development at which it could strategically consider building its international reputation. For this purpose, I e.g. co-instigated a major internationalisation initiative with Zürich University of the Arts and other partners in recent years:

Resulting from my early contacts in 2014, AVA has since worked with the Zürich University of the Arts (ZHdK) on a broad range of exchange and research projects for students and staff. E.g. in 2018 AVA launched its first Joint Master Scheme 'Transdisciplinary Creative Practice' in collaboration with ZHdK. The scheme allows Master students from Hong Kong and Zürich to spend one year at their home institution plus one more year at the other host institution and be awarded two graduate degrees.

These activities – together with other activities with further partners – were eventually consolidated in the Shared Campus project, an international cross-institutional platform for integrated transcultural creative practice education and research with seven partner institutions. The Shared Campus aims at becoming the leading international cross-institutional platform for integrated transcultural creative practice education and research. The project in its scope and long-term approach is internationally unique in the area of tertiary art schools and will become a defining model for the tertiary landscape of the future by interlinking selected international arts institutions – each leading institutions in their respective regional context in a dedicated, committed and intensive collaborative setup. (*Find more information on this project at [shared-campus.com](http://shared-campus.com).*)

Upon the retirement of AVA's Director, Prof. John Aiken in summer 2017, I had the honour of being appointed the Acting Director for AVA, until a newly appointed Director eventually took office in early 2018. During this crucial transition, I was responsible in leading the Academy across all its activities, coordinating our relations to the university, the profession, and the community, and preparing her for upcoming Research Assessment Exercise and Academic Consultation Panel Audit (both 2019). Today, I continue serving the Academy as its Associate Director (Teaching & Learning) and member of the AVA Executive Committee.

Throughout my Service work I believe I have established myself within the university and beyond as knowledgeable, principled, and dedicated negotiator; within AVA, I managed – in collaboration with and supported by my colleagues – to not merely implement guidelines, rules and policies, but to establish and maintain the creative and educational uniqueness of our school, which is recognised today as our particular spirit of interdisciplinary collegiality and shared purpose.

## International Experience

As an applicant with a distinctly international background, it might be helpful to describe my current work context in more detail.

To understand my experiences and/or the challenges in my current position, it may be good to firstly know that the Hong Kong Baptist University (HKBU) is one of currently ten public universities in Hong Kong; the reference to the Baptist Church by name is solely for historical reasons and no longer plays any role in the university management/orientation. Hong Kong universities – and thus also HKBU – are run in a presidential system, similar to the model also practiced in the USA; language of operations is English. Public universities in Hong Kong are government-funded – via a key that results from student number, department factors, and performance indicators. In addition, moderate (state-subsidised) tuition fees are charged, and the various institutions compete for (research) third-party funds. Unlike in other Anglo-American areas, private donations play only a minor role in HKBU's budget in general and at AVA in particular.

The Academy of Visual Arts was formally founded in 2005 as a semi-autonomous structure within the Hong Kong Baptist University after a lengthy public discourse, some of which stretched back to the 1970s. In everyday life, AVA used to be treated like as faculty equivalent, until it was merged into the newly founded School of Creative Arts in July 2022 as part of a major re-structuring of HKBU.

In this situation, the ongoing negotiation of the relationship between AVA and its parent institution has been one of the main tasks in my various leadership positions, but also in my various committee memberships at university level.

The situation of an art school under the umbrella of a general university is of course not new and by no means unique, nor are the frictions and conflicts that develop from it. At least at HKBU, however, we have managed to establish the Academy of Visual Arts as one of the university's show pieces – e.g. the university has made 'Creative Practice' one of three development focus areas in its 'Vision 2030'.

At the same time, we were able to credibly position ourselves as an important protagonist in the regional and international art school and creative scene. We now offer the largest bachelor's degree programme at the university in terms of numbers; we are the largest and most visual art school in the region; our graduates today occupy leading positions in the regional and even international creative scene. Since we were first listed in the global QS university ranking in 2017, we have consistently ranked among the top 150 art schools in the world.

In this context, it may also be opportune to recall Hong Kong's status as China's semi-autonomous Special Administrative Region. Dealing with questions of autonomy and partial autonomy, of dependency and having a say in all their aspects and effects is, so to speak, day-to-day business that requires strategic sensitivity, but also powerful advocacy for non-negotiable positions.

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As a new foundation, the Academy of Visual Arts first had to develop its audience, and of course classic means such as exhibition and event programmes, artist residencies, but also visit and exchange programmes still form an important basis today. However, to build a deeper and broader relationship with the public, AVA from early on pursued a 'socially engaged creative practice' approach, resulting, for example, in continuous collaborations with local NGOs, associations, initiatives and partners in various community projects, usually on site in the city. It also meant extensive integration of these projects and/or their partners in teaching, not only in dedicated courses, but also, for example, in broader introductory courses, in so-called 'Service Learning' courses, in compulsory internships for students, etc. The approach also included the systematic cooperation with state authorities and institutions, e.g. for financing and/or project approvals.

In the development of these strategies for AVA, my experience in experience design – which, amongst others, shares communalities with service design and 'design for social transformation' – was always very useful: on the one hand in the development and realisation of participatory projects with the public and in work with external partners; on the other hand, for approaches and concepts for the innovative integration of these projects into teaching (e.g. 'mobile classrooms', 'street lectures' etc.).

AVA's strategy and my personal contribution to it were ultimately so successful that in 2018 I was commissioned by the university management to develop a concept for a five-year 'Socially Engaged Arts & Culture (SEAC)' programme with a budget of around HKD 120,000,000 to be developed on behalf of the entire university – which was unfortunately stopped for the time being due to political circumstances and the Covid-19 crisis.

All these activities have firmly anchored the Academy of Visual Arts in the perception of the public and the creative scene. They have also led to AVA being considered the 'socially engaged' art school in Hong Kong. A very helpful side effect was certainly that this commitment significantly increased our visibility within the HKBU, to the point that the university management had to recognize our positive effect on the image of the university as a whole. Ultimately, however, our strong recognition value has also simply contributed to the fact that – in times of generally sharply declining student numbers – our bachelor's degree is the only programme in the university to largely maintain its application number.

I firmly believe in the integration – and the ability to be integrated – of the arts in communities, and in the contribution that university research and teaching have to give to civil society. It is important that universities are not and will not be ivory towers, but remain accessible and understandable. This is beneficial to the general public, but also very specifically to the students and the institution.

At the time of my arrival in Hong Kong, the city – less than ten years after being returned to China – was still in a phase of post-colonial self-discovery: in my various functions – but also as a foreigner in a host country – this almost automatically meant that I had to deal with decolonization strategies in programme and course planning, in institutional orientation, etc. At the same time, the growing influence of China also made it necessary to prevent a re-colonization of precisely those curricula and faculty orientation under different auspices.

As has become visible worldwide in recent years, political tensions in Hong Kong's social environment have grown over the past ten years. The increasing politicisation of the student body, among other things, had at least the potential to lead to discrimination against political dissenters and/or across the board from mainland Chinese students and colleagues. At the

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same time, it was/is of course necessary to defend general rights of free speech, research and teaching. In navigating all these cliffs and shallows, I have been able to gain extensive experience, especially in the management of the BA and MA courses, and - in my opinion - also had success. Our student body and staff are socially diverse and interact in a peaceful, civilised and respectful manner.

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