

# RESILIENCE AND THE CITY

ART  
EDUCATION  
URBANISM

21-24  
NOVEMBER  
2018

15TH ELIA  
BIENNIAL  
CONFERENCE  
ROTTERDAM  
2018

## CALL FOR PRESENTATIONS DEADLINE: 18 DECEMBER 2017

ELIA is pleased to announce that the 15th ELIA Biennial Conference will take place in Rotterdam, the Netherlands between 21 - 24 November 2018. The conference is hosted by Codarts University of the Arts and Willem de Kooning Academy.

The Steering Group of the 15th ELIA Biennial Conference invites colleagues from ELIA member institutions from all artistic disciplines to contribute to the programme and showcase their practices in the arts and education, be it in a Pecha Kucha style presentation, paper presentation, workshop, debate or another suitable format that sparks discussion and engages the audience.

### **THEME: Resilience and the City. Art, Education, Urbanism**

The conference will be held in Rotterdam and will focus on the role of the arts in creating resilient cities in times of global change.

"Over the past decades, few concepts have gained such prominence as resilience. Resilience is the capacity of a system, be it an individual, a forest, a city or an economy, to deal with change and continue to develop. It is about how humans and nature can use shocks and disturbances (like a financial crisis or climate change) to spur renewal and innovative thinking." (Stockholm Resilience Center)

The 15th ELIA Biennial Conference sets out to examine how art, design and performance can play a vital role in building resilience, especially in the urban context. The topic will be developed along four subthemes:

### **Shifting Centres, Shifting Margins**

The world is always changing. But changes are becoming greater and more rapid than ever before, due to unprecedented technological advancement and unpredictable political upheaval. Margins and centres are continually shifting. From expanding urbanization to immigration, to climate change, we are facing grand societal challenges that require radical questions and innovative answers.

The city of Rotterdam is addressing these challenges by becoming a 'resilient city'.

Urban resilience is the capacity of individuals, communities, institutions, businesses and systems within a city, to survive, and adapt no matter what kind of chronic stresses and acute shocks they experience. Arts and culture are fundamental in shaping the critical discussion about urban resilience, pointing to dimensions of urban development that often too-eagerly embrace neoliberal concepts of gentrification and commercialization, bringing changes that are profitable for some, but negative for others.

## Art and Social Cohesion

The Arts enable us to express and develop our cultural identities, and reveal the diversity within our society. Cross-disciplinary projects create new structures that can pinpoint social tensions, address differences, and demonstrate how much we have in common. In addressing these social challenges there is also an imperative to uphold a heterogeneous society, protect minority rights and integrate or perhaps also simply accept differences of all kinds. Do the arts, especially socially engaged artistic practices, gain a particular responsibility in times of increasing right-wing conservatism, when the freedom of artistic expression is threatened?

## Art and Economy

Urban resilience cannot be achieved without economic prosperity. An innovative city is one, which is sustainable environmentally, socially and economically. Fostering vibrant and proactive cultural communities, therefore, needs to be a priority for any resilient city. How do we see the interaction between the arts and economics, in what ways can artists and urban planners collaborate to create alternative cultural and social habitats, which promote common practices and different forms of living together?

## Art and Innovation

In 1968, NASA developed a tool to assess creativity skills, in an effort to increase innovation by hiring the most creative engineers. The test worked so well with employees that they decided to test it on children. To their surprise, 98% of 4-5 years old were considered geniuses on the creativity-scale. When they tested the same group 5 years later, only 30% of the children scored in the genius-level of creativity. The NASA survey shows both the importance of creativity for innovation and the declining levels of creativity, as we grow older. How do we see the role of arts and arts education in improving creativity and 21st century skills? And what is our own role as arts education institutions in addressing these changes, both for our students and for society?

## HOW TO APPLY:

Your proposal can be sent in for one out of the three categories listed below. Submissions should refer to the conference theme and its sub-themes. The submissions should reflect a level, focus and innovative quality that are appropriate for the audience of the ELIA Biennial Conference. We expect lecturers, researchers, artists, leaders and other representatives from ELIA member institutions, representing all artistic disciplines to join this event.

All submissions should include:

- Presentation title
- Addressed theme
- Artistic discipline (if applicable)
- Short description (max. 50 words)
- An abstract (max. 400 words)
- Descriptive biography presenter(s) (max. 300 words)
- Technical requirements
- Contact details

## Short Presentation

Pecha Kucha is a concise and fast-paced presentation format, with 20 slides for 20 seconds each (total of 6 minutes and 40 seconds).

## Paper Presentation

Selected presenters are normally asked to make a visual presentation, which should be of 20 minutes length, including Q&A time, and might be followed by a discussion with the audience. Submissions for the paper presentation should as well include 3 statements/questions for discussion.

## Other Formats

ELIA encourages diversity in its programme and welcomes other presentation formats. Submissions for this category should include information about the format of the presentation (e.g. performance paper, debate, workshop).

## Who Can Apply?

Representatives of ELIA member institutions from all arts disciplines such as lecturers, researchers, artists, senior managers, arts administrators, international officers, professional practitioners from the cultural sector are welcome to submit proposals.

## Procedure: application and selection

The required information should be filled in the submission form available at the ELIA Biennial Conference website: [www.eliabiennial.com](http://www.eliabiennial.com). The working language of the ELIA Biennial Conference is English. In addition, it is recommended to submit a video elevator pitch of 30 seconds in which the proposal is outlined. This is not mandatory, but it might be an advantage for the selection. The video should be sent to ELIA Conference Manager Janja Ferenc at [janja.ferenc@elia-artschools.org](mailto:janja.ferenc@elia-artschools.org).

Submissions should be sent by **18 December 2017** at the latest. Please note: submissions not making use of the online form or presented in a different language than English cannot be taken into consideration. All submissions will be peer-reviewed by an international experts panel and the selection will reflect a balanced division of regions, countries and disciplines.

The international peer-reviewers panel will make the first selection, which is presented to the Steering Group of the 15th Biennial Conference for the final selection.

The selection will take place the end of January 2018; applicants will be informed by 15 February 2018 at the latest.

Successful applicants will be offered a reduced participation fee of 295 €.

## Participation fees for the conference will be:

|        |                            |
|--------|----------------------------|
| 395 €  | early-bird fee for members |
| 495 €  | regular fee for members    |
| 75 €   | students' fee*             |
| 2000 € | non-member fee             |

\*There is a limited number of spaces available in the student category. Preference is given to doctoral and master programme students from ELIA member institutions. Individuals employed by a higher arts education institution do not qualify for the students' fee.



For further information, please visit the ELIA Biennial Conference website: [www.eliabiennial.com](http://www.eliabiennial.com)  
or contact ELIA Conference Manager Janja Ferenc at [janja.ferenc@elia-artschools.org](mailto:janja.ferenc@elia-artschools.org).

On behalf of the steering group:

Mark Dunhill (Chair), Dean, Central Saint Martins, University of the Arts London

Andrea Braidt, Vice-Rector for Art and Research, Academy of Fine Arts Vienna

Jeroen Chabot, Director, Willem de Kooning Academy

Wilma Franchimon, President of the Executive Board, Codarts University of the Arts

Ana Garcia Lopez, Vice-Dean for Internationalization and Research, Fine Arts Faculty, University of Granada

### **Open Space**

At the 15th ELIA Biennial Conference we will also be introducing an Open Space where ELIA members are able to present their work and projects. If you are not submitting to this call or if your submission is not selected, you might want to join the Open Space.

The Open Space is a non-curated platform that offers ELIA partners and member institutions the opportunity to showcase and share their own practices with other delegates, being it for example a kick-off meeting for a new initiatives, finding project partners, networking, sharing experiences and discussion in their field of expertise. All delegates are welcome to join the Open Space and present their work or project. More details on the Open Space application process and procedure will be published shortly on the ELIA Biennial Conference website.