

What's going on Here?  
Decoding Digitality  
in Higher Arts Education

SUBMISSION DEADLINE  
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Stuttgart, Germany

ELIA is pleased to announce the 9th ELIA Academy: What's going on Here? Decoding Digitality in Higher Arts Education. The 9th ELIA Academy is hosted by Stuttgart State Academy of Art and Design, and State University of Music and the Performing Arts Stuttgart. The Academy showcases teaching and learning in Higher Arts Education and brings together lecturers and students from across Europe and beyond.

For this ELIA Academy, ELIA is collaborating with AEC-Association Européenne des Conservatoires to create a truly multidisciplinary experience. Representatives of both ELIA and AEC Member institutions are invited to submit their proposals to this call.

Theme: What's going on Here? Decoding Digitality in Higher Arts Education

The theme of the 9th ELIA Academy is digitality in higher arts education. Digitalisation offers challenge and opportunity across all artistic disciplines. Many of our students are embracing new forms of digital arts and these new blended practices extend our conceptions of creativity. This is a challenging territory that the conference opens up as a creative space for debates, analysis and reflection.

#### Strands

The overarching theme of digitality will be explored in four different strands each of which represent different ways of approaching the topic and discussing it through different lenses.

#### Strand A:

Researching/Theorising/Criticising/Reflecting

Demands for the integration of digital techniques into higher arts education are always linked to a broader political and economic context. With the arrival of a so-called „digital age«, not only education, but human relations, economic and technological processes, warfare, and leisure activities have seemingly become calculable and computable.

On the one hand, Virtual reality, Artificial intelligence, machine learning and deep learning are new methods of generating knowledge, innovation and creativity—also in the educational programmes of art and music colleges. On the other, digital systems have been appropriating the artistic and aesthetic domain for their own ends. As a result, creativity has become normalised and celebrated as a standard condition of the human subject. The question arises whether or not it will be possible for the arts to create a reflexive distance and generate alternative narratives to mainstream political and economic perspectives. To facilitate a broad dialogue regarding this topic, all types of research, thoughts, statements and presentations are welcome.

#### Strand B:

Manipulating/Improvising/Creating/Inventing  
Consuming/Arranging

The implementation of digital technologies in our everyday life introduces us to a significant number of phenomena that can be experienced on the one hand through the physical presence of new tools and devices and on the other hand surreptitiously through algorithms and data handling. At times we are cast into the role of digital consumers limited to using and experiencing the digital in ways that are defined by others. In this strand we want to challenge this and foster discussions about risks, boundaries and possibilities of editing the processes and details of what is constantly being developed and presented to us in the realm of digitality. This moves us from the role of consumer to that of co-producer. We welcome both sceptical and enthusiastic, analogue and digital, breaking and building and their in-betweens to contribute to a playful discussion, unrestricted in format and engaging the audience.

#### Strand C:

Practicing/Collaborating/Performing/Teaching

Digital practices are braided into students' lives and arts practices. This blending of the digital into the daily lives of our students

serves to challenge the idea that the digital is something 'out there' and distinct from the arts, music and drama school. Our students meet in digital spaces, access digital learning resources and employ digital making practices in complex ways. In this strand we will explore the ways that students and staff curate the digital within their creative practices, their teaching practices and their collaborative approaches. In this strand we encourage proposals that explore the ways that digital approaches can enhance creative teaching and learning. This might relate to the introduction of virtual reality in teaching, the development of the digital networked studio that can foster global learning or the use of social media as a teaching tool. Come along and share digital teaching/learning approaches. We are interested to hear about work in progress as well as completed projects.

#### Strand D:

##### Feeling/Making/Breaking

The term »digital« has been principally discussed in technical, social, economic, political, artistic or pedagogical terms. However, emotional aspects, resulting from the fundamental transformations caused by digital turn, ranging from digital anxiety, nostalgia and disconnect to celebratory approaches and notions of cure-all, have been largely neglected in the higher arts education sector. This strand addresses the question of how we negotiate and deal with such contrasting feelings about the digital in our immediate professional environment, i.e. in our teaching, discussions with colleagues or own artistic practice. How are we making-and breaking-the rules of digitality? We welcome both analogue and digital contributions, examples of success and failure, serious and playful debate, unrestricted in format and engaging the audience.

The steering group of the 9th ELIA Academy invites tutors, lecturers, artists and designers from all arts disciplines to come up with engaging contributions in a wide variety of formats, such as paper presentations, performance lectures, workshops, roundtables etc. that examine digitality in today's higher arts education.

The steering group especially welcomes the presentation proposals submitted by 'groups of teachers and students' that would like to co-present.

##### Who Can Participate?

Lecturers, artists, designers and musicians teaching at ELIA or AEC Member institutions who are directly involved in the delivery of theory and/or practice, artistic researchers and teachers/researchers in arts education or pedagogy, including art educators working in the public domain, who wish to:

- engage with innovative pedagogic methods on an international level

- gain new insights and look to future practices in educating and training artists across all art disciplines
- share ideas and practices with like-minded colleagues from across Europe and beyond

##### Presentations

To shape the content of the 9th ELIA Academy, colleagues from ELIA and AEC Member institutions from all art disciplines are invited to contribute to the programme. ELIA encourages diversity in its programme and invites a wide variety of formats, such as creative digital approaches, paper presentations, performance lectures, workshops, roundtables and more, that engage the audience and encourage discussions on teaching and learning in the arts.

All submissions should include:

- Presentation title
- Addressed (sub)theme
- Artistic or scientific discipline (if applicable)
- Description of the presentation format
- Short description (max. 50 words)
- An abstract (max. 400 words)
- Descriptive biography presenter(s) (max. 300 words)
- Technical requirements
- Contact details

##### Selection Criteria

- Relation to the (sub-)strand
- Engagement with teaching and learning issues
- (Inter-)active engagement with the audience
- Balanced representation of disciplines, areas of expertise and countries
- Ability to spark or generate discussion and debate

##### Procedure: Application and Selection

The required information should be sent via the submission form available at the ELIA Academy website: [www.eliaacademy.org](http://www.eliaacademy.org). The working language of the ELIA Academy is English.

We also encourage you to submit a video elevator pitch of 30 seconds in which you explain your proposal and/or to submit additional visual material, if it offers further insight in what you wish to evoke to the audience with your presentation. This is not mandatory but might favour the selection of your presentation. 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 Monday 14 January 2019 at the latest. Please note: submissions not making use of the online form or presented in a different language from English cannot be taken into consideration.

All submissions will be peer reviewed by an international panel of experts and the selection

will reflect a balanced division of regions, countries and disciplines.

Applicants will be informed of the results by the 15 February 2019.

Successful applicants will be offered a reduced participation fee of 200 Euro.

#### Fees

250 Euro Early-Bird ELIA Member Fee  
(Deadline 3 June 2019)

350 Euro Regular ELIA Member Fee

200 Euro Presenters Fee

790 Euro Non-Member Fee

70 Euro Students' Fee\*

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

For further information, please visit the ELIA Academy website: [www.eliaacademy.org](http://www.eliaacademy.org) 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:

- Barbara Bader (chair), Rector,  
Stuttgart State Academy of Art and Design  
(ABK Stuttgart)
- Stefan Gies, Chief Executive,  
AEC – Association Européenne des Conservatoires
- Maria Hansen, Executive Director,  
ELIA-European League of Institutes of the Arts
- Susan Orr, Dean of Learning and Teaching Enhancement,  
University of the Arts London
- Regula Rapp, Rector,  
State University of Music and the Performing  
Arts Stuttgart (HMDK Stuttgart)



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