14th ELIA BIENNIAL CONFERENCE
FLORENCE
30 NOV - 03 DEC 2016
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welcome
WELCOME
TO THE 14TH
ELIA BIENNIAL CONFERENCE

TURN MIRRORS INTO WINDOWS

Dear Participants,

We are very pleased to welcome you to the fascinating and iconic city of Florence to participate in the 14th ELIA Biennial Conference, hosted by Palazzo Spinelli in partnership with many other Florentine arts and higher arts education institutions.

The ELIA Biennial Conference is established as a major event for a large number of institutes of higher arts education in Europe and beyond. We meet, we share, we discuss, we celebrate, we establish new links, and sometimes we change our views.

This year’s conference theme is TURN MIRRORS INTO WINDOWS. Europe has transformed almost beyond recognition over the past years. Thanks to technological evolution, globalisation and open border policies, we find ourselves working and living in close connection to the rest of the world. At the same time Europe’s self-conception as a place of tolerance, inclusion and prosperity is increasingly challenged by complex issues such as large migration processes, an ageing population, shifting economic powers and emerging populism and radicalism.

TURN MIRRORS INTO WINDOWS will explore what we see when we look at ourselves, our institutions, and the world. To what extent do we adapt, make use of or even contribute to the challenges and opportunities presented? And how shall we move forward? Florence, with its turbulent political and artistic history, a beacon of European cultural heritage, is the ideal city to have this conversation.

We are pleased to offer you a rich conference programme, including high profile speakers, plenary discussions, round table discussions, mobile workshops, pecha kucha presentations, networking events and much more.

We wish you an inspiring 14th ELIA Biennial Conference and stay in Florence.

The Conference Steering Committee

WELCOME BY THE HOST

The 14th Biennial Conference comes in the midst of commemorations for the fiftieth anniversary of the devastating flood in Florence on 4 November 1966, which brought death and destruction to Florence and many other towns, and was a tragic event for our art historical heritage.

Palazzo Spinelli Institute for Art and Restoration was founded in 1976 to train the people arriving in Florence to help save our heritage after the flood, and it is now celebrating its fortieth anniversary as a world-class centre for study, consulting, vocational training and continuous professional development in the sector of conservation, restoration and heritage management.

When Florence was added to the list of World Cultural Heritage in 1982, UNESCO stated that the decision had no need for justification in light of the many works of art and values that the city contained.

We now invite you to dive into the conference programme, engage with city during the mobile sessions in Florence’s foremost schools and institutions, amid monuments, works of art, streets, theatres, museums and collections, craftsmen’s workshops, markets and osterias.

Enjoy the tastes, colours and lights of the city, remembering that the history of Florence teaches us that dialogue, participation, creativity, study, guardianship and access to cultural heritage represent the universal values that formed the foundation for its flourishing humanism and growth during the Renaissance, and that they are still a guide for the education of a new generation of artists.

It is a great honour for Palazzo Spinelli to welcome you to the wonderful city of Florence.

We hope you have a truly unforgettable experience.

Benvenuti!

Emanuele Amodei
CEO Palazzo Spinelli Institute for Art and Restoration
florence & VENUES
THE CITY OF FLORENCE

Florence has a fascinating history and played a vitally important role in shaping European art over the centuries. The historic centre of Florence contains such a wealth of masterpieces that it is difficult to separate the city from its art works. Florence is not just about the Uffizi or Palazzo Pitti; it is full of smaller, less well known gems that make it endlessly delightful to explore. In 1982 it was declared a World Heritage Site by UNESCO and even just a walk around the city centre will launch you into layer upon layer of architectural styles and artistic innovation, all surrounded by deeply-rooted culture, food and wine.

VENUES

VEDA VITTORIA
PALAZZO DEI CONGRESSI
Piazza Adua, 1

The main venue is the 19th century Villa Vittoria in Palazzo dei Congressi. This historical venue is conveniently located in the city centre next to the central railway station. At first glance Villa Vittoria is hidden behind the contemporary facade of the Palazzo dei Congressi, revealing itself when you’ve crossed the entrance hall and stepped into the centuries-old park that is part of the complex. Villa Vittoria has been equipped with all modern comforts, yet maintains its original charm with lunette vaults on the ground floor, finely decorated coffered ceilings on the first floor, mosaic pavements in marble and terracotta, stone and marble marquetry portals, elegant coat of arms, finely decorated wrought iron gates and painted polychrome glass windows.

IED – EUROPEAN INSTITUTE FOR DESIGN
Via Maurizio Bufalini, 6/R

IED is one of the foremost design schools in Italy and host to the Registration and Open Space on Wednesday. The campus in Florence is one of the latest additions to IED, which was founded in 1966. It now has seven locations across Italy, Spain and Brazil, with courses and research opportunities in design, fashion, visual arts and communication.

AUDITORIUM AL DUOMO
Via dei Cerretani, 54/R

The Auditorium al Duomo is host to the ELIA General Assembly on Saturday. It is run by a division of the Fondazione Romualdo Del Bianco®, which seeks to foster true appreciation of the concept of cultural heritage as a fundamental pole of attraction for travellers and as a potential tool for intercultural dialogue.

PALAZZO VECCHIO
PALAZZO STROZZI

The Civic Reception on Thursday takes place in Palazzo Vecchio; the main symbol of civil power for the city of Florence. Delegates will be welcomed in Salone dei Cinquecento: the Hall of the Five Hundred. The Hall is named after the five hundred members of the Grand Council of the Republic, installed after the exile of the Medici. It is the largest and most important room in Palazzo Vecchio in terms of artistic and historical value.

The palace is used for all kinds of cultural exhibitions and artistic events, as well as international exhibitions. When you attend the party you can admire its courtyard, which features an installation by the Chinese artist Ai Wei Wei.

VENUES

PALAZZO DEI CONGRESSI

The main venue is the 19th century Villa Vittoria in Palazzo dei Congressi. This historical venue is conveniently located in the city centre next to the central railway station. At first glance Villa Vittoria is hidden behind the contemporary facade of the Palazzo dei Congressi, revealing itself when you’ve crossed the entrance hall and stepped into the centuries-old park that is part of the complex. Villa Vittoria has been equipped with all modern comforts, yet maintains its original charm with lunette vaults on the ground floor, finely decorated coffered ceilings on the first floor, mosaic pavements in marble and terracotta, stone and marble marquetry portals, elegant coat of arms, finely decorated wrought iron gates and painted polychrome glass windows.

PALAZZO STROZZI

Palazzo Strozzi is the venue for the Closing Party on Friday and a great example of civil architecture in the Renaissance with its rusticated stone and harmonious proportions. Today the palace is used for all kinds of cultural exhibitions and artistic events, as well as international exhibitions. When you attend the party you can admire its courtyard, which features an installation by the Chinese artist Ai Wei Wei.
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<td>Higher Arts Education Visits</td>
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<td>Art and Restoration at Palazzo Spinelli</td>
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<td>Le Arti Orafe Jewellery School – Education and Cultural Events in Florence</td>
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<td>Teaching Art, Design, Conservation, Art History in Renaissance palaces: SACI Florence</td>
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<td>Istituto Lorenzo de' Medici - The Italian International Institute</td>
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<td>Conservatorio di Musica &quot;Luigi Cherubini&quot; di Firenze</td>
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<td>Quality Assurance in the Arts: Discovering scopes for development instead of Sticking to European Standards. Reflections, a Case Study and Open Exchange</td>
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<td>European Academy of Participation</td>
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<td>Mirror salon: Decision Time- workshop about decision points in creative processes</td>
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<td>Cumulus/Beyond the Classroom/Beyond Borders</td>
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<td>14.00-16.00</td>
<td>Paradox Fine Art European Forum FOR, ABOUT, NEARBY: The value of diversity and difference in Fine Art practice, research and education Accademia di Belle Arti di Firenze</td>
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<td>14.00-17.30</td>
<td>Mime-education in Europe: What’s up today? Mime as an arena between dance, theatre and circus</td>
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<td>We are the monuments – workshop about forgetting as Art Practice in Public Space</td>
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<td>International Project Management Training</td>
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<td>16.00-18.00</td>
<td>Wimbledon College of Arts European Performance and Theatre Design Network: An introduction</td>
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<td>20.00</td>
<td>Blind Date Dinner</td>
<td>Il Porcospino</td>
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<td>Plenary - Landscapes of the Future</td>
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<td>Preparing the Artists of Tomorrow</td>
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<td>The Role of the Art Schools Analogue/Digital</td>
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<td>Community/Activation - Crossing Borders</td>
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<td>Fabbrica Europa</td>
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<td>15.00-18.00</td>
<td>Life Beyond Tourism, Travel, Heritage and Dialogue</td>
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<td>Teatro La Pergola: In Sua Movenza è Fermo (In Movement, Unmoving)</td>
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<td>Biblioteca Nazionale Centrale di Firenze</td>
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FRIDAY 2 DECEMBER

08.30 Registration
Venue: Palazzo dei Congressi - Villa Vittoria

09.15-09.45 Plenary - Transforming a Disaster
Keynote by Cristina Acidini
Room: Auditorium

09.45-10.15 Plenary - The Constructed Space
Keynote by David Greig
Room: Auditorium

10.15-11.15 Table Talks
Room: Passi Perduti Yellow
Room: Passi Perduti Blue

11.15-12.15 Plenary - Positions on the Doctorate of the Arts
Room: Auditorium

12.15-13.30 Lunch
Room: Passi Perduti Yellow
Room: Passi Perduti Blue

13.30-14.30 Thematic Sessions
Room: Various
13.30-14.30 3rd Cycle Supervision
Room: Auditorium
13.30-14.30 Preparing the Artists of Tomorrow Pt. 1
Room: Passi Perduti Square
13.30-14.30 Community/Activation
Room: Sala 9
13.30-14.30 Crossing Borders Pt. 1
Room: Sala 4
13.30-14.30 Transformations in Learning and Teaching
Room: Sala Onice

14.30-15.30 Plenary - Making a Living from the Arts
Room: Auditorium

15.30-16.00 Coffee Break
Room: Salone Club

16.00-17.00 Thematic Sessions
Room: Various
16.00-17.00 Cultural Entrepreneurship
Room: Auditorium
16.00-17.00 Preparing the Artists of Tomorrow Pt. 2
Room: Passi Perduti Square
16.00-17.00 Crossing Borders Pt. 2
Room: Sala 4
16.00-17.00 Quality Assurance and Enhancement
Room: Sala Onice

17.00-18.15 Official Closing
Plenary - What makes us tick?
Keynote by Carla Delfos
Room: Auditorium

21.30-01.00 Closing Party
Venue: Palazzo Strozzi

SATURDAY 3 DECEMBER

08.30 Registration General Assembly
Venue: Auditorium Al Duomo

09.30-13.00 General Assembly - Members Only
Room: Auditorium
plenary
SESSIONS
The 14th edition of the ELIA Biennial Conference will be heralded by a performance by one of Italy’s most renowned contemporary musicians Vittorio Ceccanti, followed by a welcome by ELIA, Palazzo Spinelli and representatives of the city of Florence.

KEYNOTE: DAVID GREIG
THE CONSTRUCTED SPACE
FRIDAY 02 DECEMBER
09.45-10.15
Playwright and theatre director David Greig will explore the way theatre making in general and artistic direction in particular can construct a civic space in which we as citizens can encounter each other outside binary discourse, with reference to his experience making the play The Suppliant Women. He will also assert that without such the constructed space of art, democracy can become dangerous.

POSITIONS ON THE DOCTORATE IN THE ARTS
FRIDAY 02 DECEMBER
11.15-12.15
This session addresses current developments in artistic research, with a distinct focus on the 3rd cycle. It discusses the position paper “The Florence Principles” and showcases challenging practice examples. Andrea Braidt, Academy of Fine Arts Vienna, Austria; Paula Crabtree, Stockholm University of the Arts, Sweden; Thomas D. Meier, ELIA President, Zurich University of the Arts - ZHdK, Switzerland; Giaco Schiesser, Zurich University of the Arts - ZHdK, Switzerland.

MAKING A LIVING FROM THE ARTS
FRIDAY 02 DECEMBER
14.30-15.30
This session provides a guided tour into some of the professional skills and competencies that today’s artists need to make a living from the arts. Such skills and competencies go beyond cultural entrepreneurship, as these are necessary assets for all artists and other professionals in the 21st century art world. The project NXT - Making a Living from the Arts is half way through its process and it gives a glimpse of what creative hubs and higher arts education institutions are doing in this changing world. How can young artists make a living from their artistic practice? How are higher arts education institutions taking into account cultural entrepreneurship and the teaching of employability skills? What are the new earning logics and economic models that actually work? What opportunities are there for the arts on the interface between the arts and other fields?
Victoria Brattström, University of Gothenburg, Sweden; Kai Lehtikoinen, University of the Arts Helsinki, Finland; Nana Radenkovic, Nova Iskra, Serbia.

CLOSING KEYNOTE:
CARLA DELFOS
WHAT MAKES US TICK?
FRIDAY 02 DECEMBER
17.00-18.15
The 14th ELIA Biennial closes with a keynote by ELIA Executive Director Carla Delfos. What can be said after 26 happy years at ELIA, or better yet, what cannot be said…Carla will not speak about the history of ELIA, or well, maybe just a little bit. She will be pondering over art, society, education, the world and the crazy Times That Are A-Changin’...again and again touching upon the same elusive question: ‘why do we do what we do?’ The session will end with a performance by saxophonist Olivier Duverger.
table
TALKS
The table talks will give delegates the opportunity to discuss the input and questions raised during the plenary sessions, as a jumping-off point to get further acquainted with colleagues from across the globe.

TABLE TALKS
Delegates will be divided into small groups, which have been designed to facilitate dialogue and to allow for networking and making new contacts. Each round of table talks the group composition changes, increasing and diversifying the number of people to meet.
Analogue/Digital goes into the relation between online and offline creation, conservation and learning processes.

Online and studio based fine art learning - a dialogue of with-ness?

Jonathan Kearney
University of the Arts London
United Kingdom

Loïc Horello
Haute École des Arts du Rhin (HEAR), France

Artistic Research: Prolific Innovation or Pragmatic Tool?

Radka Kunderová
Janáček Academy of Music and Performing Arts, Czech Republic

Break-out 2

Strand: The Role of the Art Schools

The Role of the Art Schools presents papers and best practices on strategies of higher arts education institutions.

Making Learning: The Red House as mirror and window; and creative education as catalyst for social and cultural transformation

Andrew Brewerton
Plymouth College of Art
United Kingdom

Design 101: from Mirror to Windows

Fosca Salvi
Abadir Academy of Design and Fine Arts, Italy

A buffet lunch will be served in the Passi Perduti, followed by presentations in the Japanese format of Pecha Kucha: 20 slides shown of 20 seconds each equal to a total presentation of six minutes and 40 seconds. After the buffet, delegates will be divided in 3 different groups to attend the Pecha Kucha session(s) of their choice.

 Welcoming Multiprofessional Cooperation - Moving towards Multiprofessional Work

Liisa-Maria Lilja-Vihelampi
Turku University of Applied Sciences/Arts Academy
Finland

Preserving Contemporary Art as a Way to the Understanding and Appreciation of Current Artistic Activity

Marià del Carmen Bellido Márquez
University of Granada
Spain

Windows on Worlds: Artist-Teachers Conducting Action Research on Four Continents

Stacey Salazar
Maryland Institute College of Art
United States

The discovery of the body, didactics for a dance in movement

Marinella Guatterini
Teatro Paolo Grassi
Italy

Westpassage – Journey, Inquiry and Sustainable Collaboration

Babette Martini
InWest eG
Germany

Coaching for Artists: From the University to the art world. The case study of the R+D project: ‘Visual Arts and Talent Management’

Belen Mazuecos
University of Granada
Spain
BREAK-OUT 3

STRAND: COMMUNITY/ACTIVATION
ROOM: SALA ONICE

Community / Activation discusses the arts and higher arts education as a catalyst for social, cultural, political or rural transformation and its impact on communities.

Turn mirrors into windows - Our stories and the other stories
PREDRAG VELINOVIC
University of Arts in Belgrade
Serbia

Hungarian and gypsy youth making and enjoying art together
MÁRTA NYILAS
University of Pécs
Hungary

The educational innovation in music and social fallout
LUCIANO TRISTAINO
ANNA CARLI
Music Conservatory Rinaldo Franci
Italy

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STRAND: CROSSING BORDERS
ROOM: SALA ONICE

Crossing Borders reflects on change versus the status quo in today’s society, prompted by actors such as globalisation, diversity and gender, and how the arts and higher arts education play part in this.

Figural Theatre of the Mediterranean: a ‘Liquid Border’ of Imagination, Memory, and Hope
MELANIE ZEFFERINO
Florence Biennale / Churchill British Centre
Italy

Sensing Behind the Mirror
PETER DE CUPERE
School of Arts/PXL-MAD
Belgium

Know yourself to make a new hospitality
CORINNA DEL BIANCO
SIMONE GIOMETTI
Life Beyond Tourism
Florence
The urban fabric of Florence has hardly changed since the Renaissance, with world-class artefacts and art venues in each of its narrow streets. The arts and their creators have always been a cornerstone of Florentine economic and cultural life and still are today, showcasing both the city’s rich heritage and the contemporary arts. To engage with Florence in a broader sense the Mobile Sessions have been designed to give conference participants the rare opportunity to explore behind closed doors and meet local academics, practitioners and producers. Through dialogue with these experts, delegates will explore the complex relationship between Florence, its art history and its art future.

MOBILE SESSION 1

IED- EUROPEAN INSTITUTE OF DESIGN
High-end Craftsmanship meets Advanced Technologies

Crafts and contemporary thinking; new forms of beauty for “hand made” products. Delegates are invited to visit the European Institute of Design and debate new trends with style and design experts and Tuscan craftsmen. A dialogue will be formed between those who are familiar with, and anticipate, aesthetic canons and the workers who have made the Italian brand synonymous with quality.

MOBILE SESSION 2

PALAZZO SPINELLI INSTITUTE FOR ART AND RESTORATION
A practical restoration workshop of paintings on canvas and wood

Delegates are invited to come to Palazzo Spinelli’s workshops and learn about the restoration of paintings on canvas and wood. The practical session will involve an overview of various aspects of restoration and conservation processes and an interactive demonstration of some of the techniques. Participants will also be able to visit the 15th-century chapel on the school campus with frescoes by Santi di Tito.

MOBILE SESSION 3

FABBRICA EUROPA
Inter Pares Project, open work session with Agnese Lanza and Julie Havelund

Fabbrica Europa invites delegates to attend an open work session of the Inter Pares Project, focused on the value of observing, describing, listening and remembering. These elements are the raw material that is physically explored and elaborated in the performance to discover a new sense of authenticity. The information taken from what is around us, audience and architecture, allows a sense of inter pares, of equality between ourselves and the space, to emerge from the work. The session is led by dancer Agnese Lanza, a graduate from London Trinity Laban Conservatoire, and Scandinavian, London-based dance artist Julie Havelund. Agnese Lanza and Julie Havelund danced together for the first time in the Square Dances (2011), a work commissioned by the Dance Umbrella festival and directed by Rosemary Lee. In 2013 they began developing Inter Pares Project and recently presented the work in different spaces both in the UK and in Italy.

MOBILE SESSION 4

LORENZO DE’ MEDICI - THE ITALIAN INTERNATIONAL INSTITUTE
Culinary Masterpieces: A creative laboratory at Istituto Lorenzo de’ Medici

Delegates will be welcomed to the LdM Cucina in San Lorenzo Market and at the Fashion Department of Istituto Lorenzo de’ Medici for an interdisciplinary laboratory involving Art, Fashion and Food. The session will be an exploration into the fusion of regional colours and flavors with the art of sensory experience. LdM extends an invitation to participants to travel on an artistic journey of the five senses resulting in the creative expression of aesthetics and taste.

MOBILE SESSION 5

CONSERVATORIO DI MUSICA ‘LUIGI CHERUBINI’ DI FIRENZE
Conservatorio Cherubini: From Roots to Leaves

Delegates will experience three multidisciplinary musical interludes organised by the Computer Music Department in the Salone del Buonumore. During these interludes, small groups will be invited into the Library to see the historic collections of the Conservatoire, followed by short, live acoustic performances from three different historical periods. The session will end with a talk by organised by RAMI-Ricerca Artistica Musicale in Italia, an association for research development founded by the Conservatorio Cherubini along with seven other Italian conservatories. The session has been put together to involve delegates in the Conservatoire’s current teaching and research activities and show them its historic links to the roots of our music culture.

MOBILE SESSION 6

LIFE BEYOND TOURISM - TRAVEL, HERITAGE AND DIALOGUE
Intercultural dialogue made through travel

The Fondazione Romualdo Del Bianco - Life Beyond Tourism has been dedicated to cultural rapprochement since 1991. Life Beyond Tourism is the practical application of the activities and research carried out by the foundation for over 25 years with students from all over the world. The Foundation believes in travel as a crucial tool for the development of territories. Forecasts on tourism clearly show how important is this economy. The world needs to transform the power and capillarity of the tourism economy in a new form of hospitality that makes a greater awareness of cultural diversity and a consequent mutual respect possible – the essential basis for peace in a world that is moving towards 10 billion inhabitants. Delegates are invited to hear about how the Foundation is now spreading its knowledge and research through its network with over 500 institutions in 83 countries, and to take part in the continuing debate on how to move forward into the future.
MOBILE SESSION 7
LE ARTI ORAFE JEWELLERY SCHOOL

A Date with a Jewel at Le Arti Orafe Jewellery School

A visit to the schools facilities offering insight into the activities of dissemination of contemporary jewellery culture on an international level and the possibility to participate in an interview / dialogue with a student at the workbench. Delegates are invited to visit the LAO Facilities in Oltr’arno. The visit includes an exhibition of students’ works, a presentation of the school’s teaching methods and its activities in the organisation of events dedicated to the dissemination of contemporary jewellery. The delegates will also have the chance to sit down at the workbench with students and anticipate the creative process of making a piece of jewellery from the idea to the object. To encourage further exchange, participating delegates are asked to bring a (family) jewel (or a photograph of the same) to exchange a story of their own with the students.

MOBILE SESSION 8
TEATRO LA PERGOLA: IN SUA MOVENZA È FERMO (IN MOVEMENT, UNMOVING)

A live visit to the historic Teatro della Pergola intertwined with performances recreating and explaining the theatre’s history, secrets, evolution and spaces

The live theatre visit, In Sua Movenza è Fermo, is named after the motto of the Accademici Immobili, the founders of the theatre. It is a voyage into the heart of the theatre in the company of “friendly shadows”: the characters that, over three centuries, have made the Teatro della Pergola great and immortal. The theatre manager/impresario Lanari, the inventor Meucci, the soprano Barbieri Nini, the stagehand Canovetti and the wardrobe mistress Eleonora Duse tell their stories to visitors as if suspended between a dream and real life. The visit includes the museum section of the theatre with items on display such as the original stage lifting mechanism built in 1857 by Canovetti and the high-backed chair built for the premiere of Giuseppe Verdi’s Macbeth in 1847.

MOBILE SESSION 9
BIBLIOTECA NAZIONALE CENTRALE DI FIRENZE - ASSOCIAZIONE CULTURALE PINOCCHIO DI CARLO LORENZINI

The original remaining text of Pinocchio at the National Library

Delegates are invited to the National Central Library of Florence to see the last remaining original chapters from the manuscript of the Adventures of Pinocchio and discuss the book’s significance with the Director of the Pinocchio by Carlo Lorenzini Cultural Association. The Association studies and promotes the Florentine author of the Adventures of Pinocchio – the most translated book in the world after Bible and Koran – through the identification of historical themes mentioned in many of the writer’s tales. The Association also works on projects for the architectural, social and economic redevelopment of the San Lorenzo district, where the author was born and lived. Activities include support for historical shops to promote the teaching of arts and crafts typical of Florence’s artisan culture.
Preparing the Artists of Tomorrow Part 1

Preparation of the Artists of Tomorrow show – shows different approaches to meet the opportunities and challenges that young artists and creative professionals encounter in today’s society and while facing the industry, during their education as well as after graduation.

Developing a Community of Practice in a Climate of Change

ANDREW KULMAN
Birmingham City University
United Kingdom

NICAL: Art and Arts Education in a changing world

DIANE BRAND
NUALA GREGORY
University of Auckland
New Zealand

Community/Activation

COMMUNITY/ACTIVATION
ROOM: SALA 9

Community/Activation discusses the arts and higher arts education as a catalyst for social, cultural, political or rural transformation and its impact on communities.

How to create creative learning environments in public education by the help of art students as creative practitioners?

ENDRE RAFFAY
SZILVIA NÉMETH
University of Pécs
T-Tudok- Centre for Educational Research and Knowledge Management
Hungary

Crossing Borders Part 1

Crossing Borders reflects on change versus the status quo in today’s society, prompted by factors such as globalisation, diversity and gender, and how the arts and higher arts education play part in this.

Malleable Identities: finding the artistic self in research oriented, open-access, blended-culture conditions

NANCY DE FREITAS
Auckland University of Technology
New Zealand

Picture Windows: Visions of Community, Continuum and Change

ELLEN SIMS
Plymouth College of Art
United Kingdom

The Molt of the Book – Walkabout in a House of Change

MARTIN LUNDELL
THEODOR BARTH
Oslo National Academy of the Arts
Norway

BREAK OUT 1
3RD CYCLE SUPERVISION
ROOM: AUDITORIUM

Supervision plays a crucial role in 3rd cycle education in the arts. We may all agree that a common supervision culture shared by supervisors, doctoral school leaders and doctoral candidates is a priority for institutions to focus on. But which models are out there and what possible support structure can we imagine for the international community of artistic doctorates in the future? Supervision must be a collective effort with clearly defined and written responsibilities of the main supervisor, supervisory team, doctoral candidate, doctoral school, research group and the institution, leaving room for the individual development of the doctoral candidate. These challenges will be discussed on the basis of practice examples with a view to a future support platform. The session will entail a panel discussion, with an emphasis on exchange and dialogue with the audience.

Andrea Braidt, Academy of Fine Arts Vienna, Austria, Peter Dejans, Orpheus Institute, Belgium, Cecilie Broch Knudsen, Norwegian Artistic Research Programme, Norway, Henry Rogers, Birmingham School of Art, United Kingdom, Giaco Schiesser, Zurich University of the Arts – ZHdK, Switzerland and Johan Verbeke, Aarhus School of Architecture, Denmark and KU Leuven, Belgium.

FRIDAY 02 DECEMBER
13.30-14.30 | BREAK OUT 1
16.00-17.00 | BREAK OUT 2

Presenters selected from the Call for Presentations for ELIA Member Institutions showcase research papers, case studies and innovative projects, organised by topical or thematic strand.
Transformations in Learning and Teaching

ROBERT BAKER
JOHN BUTLER
PAULA CRABTREE
ANTHONY DEAN
LARS EBERT
the Netherlands

PREPARING THE ARTISTS OF TOMORROW PART 2
ROOM: PASSI PERDUTI SQUARE

Preparing the Artists of Tomorrow showcases different approaches to meet the opportunities and challenges that young artists and creative professionals encounter in today’s society and while facing the industry, during their education as well as after graduation.

ARTS TALENT TRAINING: A CASE OF BEST PRACTICE
ROOM: SALA ONICE

Arts Talent Training: A Case of Best Practice
MARINA BISTOLFI
Fondazione Fabbrica Europa per le Arti Contemporanee
Italy

Is it a bird? A plane? It is Arts Education!
Homo ludens in the 21st Century: towards a ludic approach in Arts Education
IMARA FELKERS
HKU University of the Arts Utrecht
the Netherlands

Transformations in Learning and Teaching showcases new approaches in didactic strategies and practice in higher arts education.

SHIFTED CERTITUDES
FRANCOIS DUCONSEILLE
Haute École des Arts du Rhin (HEAR) France

TEACHING PROFESSIONAL THEATER PRACTICE
(New international project of Shota Rustaveli Theatre and Film Georgian University and AKT-ZENT, Berlin, Germany)

GIORGY MARGVELASHVILI
JURU ALSCHITZ
LEVAN KHETAGURI
Shota Rustaveli Theatre and Film Georgian State University
Georgia
AKT-ZENT
Germany

The Rise of the Creative Entrepreneur: Enterprise in the Performing Arts and the Role of Higher Arts Education
SIAN BRITTAIN
MARINA PAPAGEORGIOU
Guildhall School of Music & Drama
United Kingdom

BEYOND SOCIAL
IRIS SCHUTTEN
Willem de Kooning Academy, Hogeschool Rotterdam, the Netherlands

QUALITY ASSURANCE AND ENHANCEMENT: TAKING OWNERSHIP OF QUALITY ASSURANCE
ROOM: SALA ONICE

Quality assurance and the enhancement of the student learning experience are key concerns for the higher education sector across Europe and beyond.

The implementation and development of Quality Assurance systems and processes often take insufficient account of the specific contexts (regional, national, subject disciplines, etc.) in which higher education is delivered.

Higher Education institutions need to take full ownership of their quality assurance and enhancement processes to ensure that they are truly fit-for-purpose and are fully transparent to both staff and students, and are in tune with both institutional mission and their unique social and cultural contexts.

ROBERT BAKER
JOHN BUTLER
PAULA CRABTREE
ANTHONY DEAN
LARS EBERT
EQ-Arts
the Netherlands

Crossing Borders reflects on change versus the status quo in today’s society, prompted by actors such as globalisation, diversity and gender, and how the arts and higher arts education play part in this.

TRANSLATING OTHER KNOWLEDGE – ETHNOGRAPHIC PERFORMANCE
LEA KANTONEN
PEKKA KANTONEN
University of the Arts Helsinki
Finland

EXCLUSION INTRINSIC TO ART? THE INTERWEAVING OF SOCIAL INEQUALITY CATEGORIES STRUCTURING THE FIELD OF HIGHER ART EDUCATION
SOPHIE VOEGELE
Zurich University of the Arts
Switzerland

CROSSING BORDERS PART 2
ROOM: SALA 4

A look into what higher arts education institutions are doing to support the career development of emerging artists.

TRANSFER AND CREATIVITY HUBS
GEORG RUSSEGGGER
Academy of Fine Arts Vienna
Austria

The Rise of the Creative Entrepreneur: Enterprise in the Performing Arts and the Role of Higher Arts Education
SIAN BRITTAIN
MARINA PAPAGEORGIOU
Guildhall School of Music & Drama
United Kingdom

BEYOND SOCIAL
IRIS SCHUTTEN
Willem de Kooning Academy, Hogeschool Rotterdam, the Netherlands

PREPARING THE ARTISTS OF TOMORROW PART 2
ROOM: PASSI PERDUTI SQUARE

Preparing the Artists of Tomorrow showcases different approaches to meet the opportunities and challenges that young artists and creative professionals encounter in today’s society and while facing the industry, during their education as well as after graduation.

ARTS TALENT TRAINING: A CASE OF BEST PRACTICE
ROOM: SALA ONICE

Arts Talent Training: A Case of Best Practice
MARINA BISTOLFI
Fondazione Fabbrica Europa per le Arti Contemporanee
Italy

Is it a bird? A plane? It is Arts Education!
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IMARA FELKERS
HKU University of the Arts Utrecht
the Netherlands
QUALITY ASSURANCE IN THE ARTS: DISCOVERING SCOPES FOR DEVELOPMENT INSTEAD OF STICKING TO EUROPEAN STANDARDS. REFLECTIONS, A CASE STUDY AND OPEN EXCHANGE
14.00-15.30
ROOM: 0-2

BERNHARD KERNEGGER
University of Applied Arts Vienna
Austria

EUROPEAN ACADEMY OF PARTICIPATION
14.00-15.30
ROOM: 12

CHRISSE TILLER
United Kingdom

MIME-EDUCATION IN EUROPE: WHAT’S UP TODAY? MIME AS AN ARENA BETWEEN DANCE, THEATRE AND CIRCUS
14.00-17.30
ROOM: 13

LENA STEFENSON
STANISLAW BROSOWSKI
ALEJANDRO BONNET
The Stockholm Academy of Dramatic Arts (SADA)
Sweden

KAI VAN HASSELT- INDEPENDENT ADVISER
Noha in partnership with Fontys School of the Performing and Fine Arts
the Netherlands

CUMULUS/BEYOND THE CLASSROOM/BEYOND BORDERS
14.00-16.00
ROOM: 10

ANN ALBRITTON
GWEN FARRELLY
Ringling College of Art and Design
United States

WE ARE THE MONUMENTS WORKSHOP ABOUT FORGETTING AS ART PRACTICE IN PUBLIC SPACE
16.00-17.30
ROOM: 16

MERETE RØSTAD
The Oslo National Academy of the Arts
Norway

EUROPEAN PROGRAMMES
16.00-17.30
ROOM: 4

LARS EBERT
ELIA
the Netherlands

CREATIVE PRACTICE AND RESEARCH
16.00-17.30
ROOM: 0-2

JOHAN VERBEKE
coordinator of ADAPT-r, Campus Sint-Lucias, KU Leuven, Belgium and Aarhus School of Architecture, Aarhus, Denmark

SMART MUSEUM
16.00-17.30
ROOM: 14

ALBERTO REATTI
Florence University
Italy

INTERNATIONAL PROJECT MANAGEMENT TRAINING
16.00-17.30
ROOM: 12

MARTE BRINKMAN
ELIA
the Netherlands

WIMBLEDON COLLEGE OF ARTS EUROPEAN PERFORMANCE AND THEATRE DESIGN NETWORK: AN INTRODUCTION
16.00-18.00
ROOM: 11

SIMON BETTS
ESTHER ARMSTRONG
PETER FARLEY
Wimbledon Collage of the Arts, University of London
United Kingdom

Open Space is the non-curated platform that offers ELIA partners and member institutions the opportunity to showcase and share their own practices with delegates, being it for example a workshop, as a kick-off meeting for the starting of new initiatives or to accommodate networking, sharing experiences and discussion in their field of expertise. Please notice: Delegates attending Open Space can register for the whole conference upon arrival at the venue.
general ASSEMBLY
The ELIA General Assembly will be held in the Auditorium Al Duomo. While the ELIA Conference is open to all delegates, the General Assembly is a forum that is restricted to ELIA members only. The registration opens at 8.30 hrs and the agenda, as well as relevant papers, will be distributed separately. Please notice: We kindly ask delegates who are authorized to attend or vote during the General Assembly to register on time due to logistic reasons.
cultural EVENTS
**OPENING PERFORMANCE**

**VITTORIO CECCANTI**

**THURSDAY 1 DECEMBER**

09.15
VENUE: VILLA VITTORIA
ROOM: AUDITORIUM

Vittorio Ceccanti violoncello
Ivano Battiston fisarmonica
Musica di Astor Piazzolla

Vittorio Ceccanti is the President of the ContempoArtEnsemble, and founder of the ContempoArteFestival both of which promote contemporary music. He has played and conducted innumerable world premieres and has close links with many of today’s foremost composers including the late Sir Peter Maxwell Davies, Kaija Saariaho, Jonathan Harvey, Luciano Berio, Salvatore Sciarrino, Pierre Boulez, Azio Corghi and Steve Reich.

**CIVIC RECEPTION**

**THURSDAY 1 DECEMBER**

19.00-21.00
VENUE: PALAZZO VECCHIO

Delegates are invited to attend the Civic Reception. The City Council of Florence welcomes participants of the conference in the Salone dei Cinquecento in Palazzo Vecchio. This unique venue and world-class artifact is during the Civic Reception accessible to ELIA delegates only. After the welcome a buffet-style dinner will be served in the main hall.

**CLOSING PARTY**

**FRIDAY 2 DECEMBER**

21.30-01.00
VENUE: PALAZZO STROZZI

The Closing Party takes place in Palazzo Strozzi: one of Florence its premier examples of civic Renaissance architecture. Palazzo Strozzi is nowadays host to world-class art exhibitions, such as at the time of the conference by Chinese artist Ai Wei Wei. One of his sculptures will be on display in the centre of the courtyard, which can be admired while we enjoy drinks and music. Please notice: an additional €20 fee (£5 fee for PhD Students) is required and it can be purchased from 21.30 hrs onwards at the door of the Palazzo Strozzi on the night itself. Tickets purchased during the online registration are included in your personal registration envelope.

**OPENING PERFORMANCE**

**OLIVIER DUVERGER**

**FRIDAY 2 DECEMBER**

17.00
VENUE: VILLA VITTORIA
ROOM: AUDITORIUM

NEU NOW alumnus and saxophonist Olivier Duverger attempts to push back the boundaries of style and artistic mediums, considering music as one of the purest expressions of both the spirit and the body. By working with dancers, video artists, stage director Marco Locci or visual artists Laurent Reynès and Arthur Vinck, he invites the audience to live the music it listens to. He earned his bachelor’s and master’s degree with high honours at Académie Supérieure de Musique de Strasbourg, under Philippe Geiss, and completed additional studies in chamber music and interpretation in Strasbourg and Vienna, under Prof. Lars Mlekusch. Olivier has recently performed in Argentina, Ukraine, Spain, Italy and Netherlands, with solo recitals, as part of saxophone duo Miradas Cruzadas or as a soloist with contemporary ensemble Ukho (Kiev).

**BLIND DATE DINNER**

**WEDNESDAY 30 NOVEMBER**

20.00
VENUE: IL PORCOSPINO

Delegates who wish to start networking straight away, can join the optional Blind Date Dinner. During this dinner just before the official start of the conference, the organisers facilitate matchmaking: placing participants in intimate groups across several tables at the restaurant, where authentic Florentine dishes and drinks will be served. Please notice: places are limited. Pre-booking and an additional payment of EUR 40 through the online registration form are required.

**HIGHER ARTS EDUCATION INSTITUTIONS VISITS**

**WEDNESDAY 30 NOVEMBER**

10.00-12.00
VENUE: VARIOUS

Early arrivals can participate in tours kindly hosted by local higher arts education institutions: Palazzo Spinelli, Le Arti Orafe Jewellery School, SACI Florence, Istituto Lorenzo de’ Medici, Fondazione Romualdo Del Bianco - Life Beyond Tourism® and Conservatorio di Musica ‘Luigi Cherubini.’ Each host organises their own tour, in which they will take you on a journey through their work and the unique historic venues where they are situated.

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**CULTURAL EVENTS**

**VENUE**

**VARIOUS**

The Cultural Events offer delegates the opportunity to experience Florence while meeting colleagues from across the globe in a more informal setting.
speakers

BIOGRAPHIES
Cristina Acidini worked amongst others at the Ministry of National Heritage and Culture and was Superintendent of the State Museums of Florence, before taking on her current position as the President of the l’Accademia delle Arti del Disegno of Florence, the oldest fine art academy in the world. She is widely recognised for her contribution to art restoration and conservation and has curated numerous exhibitions in Italy and abroad. In addition Cristina Acidini has written many essays on art history and has published two novels.

Carla Delfos founded ELIA over 25 years ago and has been the organisation’s Executive Director since. Prior to this position she worked as an actress, theatre director and writer. For her accomplishments Carla Delfos was knighted ‘Chevalier dans l’Ordre des Arts et des Lettres’ and awarded an Honorary Fellowship by the Hong Kong Academy of Performing Arts and Music, a Degree of Doctor of Arts by Columbia College Chicago and an Honorary Doctorate by the Robert Gordon University in Aberdeen.
David Greig is a Scottish playwright and theatre director, graduated from Bristol University. His work has been produced extensively abroad, with plays translated and performed in most of the countries of Europe, USA, Canada, Brazil, Australia, Japan and Korea. As a workshop leader David Greig has worked on many projects to teach or develop playwriting, in which he has a particular relationship with writers in the Middle East, such as from Palestine, Egypt, Syria, Lebanon, Tunisia and Morocco. From 2006 David Greig has been on the board of The Traverse Theatre in Edinburgh.

Daan Roosegaarde, creative director of the social design labs Studio Roosegaarde in Rotterdam and Shanghai, develops innovative and interactive landscapes that merge creativity, technology and ideology. He is best known for social designs aimed at sustainability, which instinctively respond to sound and movement- taking technology ‘out of the screen’ and integrating it into the real world. Daan Roosegaarde has won the Dutch Design Award, Charlotte Kohler Prijs, Design for Asia Award and China’s Most Successful Design Award and his work has been the focus of exhibitions at amongst others the Tate Modern, the National Museum in Tokyo and the Victoria and Albert Museum in London.
practical INFORMATION
**TRANSPORT**

**TAXI**
There are two taxi services in Florence:
- Taxi Firenze 4242 - Tel. +39 055 4242
- Taxi Firenze 4390 - Tel. +39 055 43 90

Fixed fares from/to Florence airport:
- 22€ (24€ public holidays; 25.30€ night-time 22.00 - 06.00 hrs.)

Journey time: about 15 minutes

**BUS**
ATAF
Each ride costs 2€ on board, 1.20€ if purchased at the train station or in a tobacco shop, or 4 trips for 4.70€.

For more information visit: www.ataf.net

**SHUTTLE FLORENCE AIRPORT**
Volainbus, bus tickets cost 5€ per person if purchased inside the train station at ATAF office, 6€ per person on board.
Departures from Florence City Centre (S.M.N. Central Station and SITA bus station) from 5.30 a.m. to 11.00 p.m. every half hour. Departures from A. Vespucchi Airport. From 6.00 a.m. to 11.30 p.m. every half hour.

**SHUTTLE BOLOGNA AIRPORT**
Appennino Shuttle, bus tickets cost 20€ if booked online or bought on board.
The bus leaves from Viale Filippo Strozzi:
From inside the train station, go straight to the end of Platform 16 and then walk down the ramp.
For more information visit www.appenninoshuttle.it

**SHUTTLE PISA AIRPORT**
Autostradale, bus tickets cost 9.90€ if purchased on board and 7.50€ online.
The bus leaves from Viale Filippo Strozzi:
From inside the train station, go straight to the end of Platform 16 and then walk down the ramp.
For more information visit www.autostradale.it

**TRAIN**
Santa Maria Novella (S.M.N. Central Station):
- Stazione Ferroviaria, Piazza Santa Maria Novella, 50123 Firenze
- firenzesantamarianovella.it
- +39 055 235 2595
- Bookings: www.trenitalia.com

**MAIN MUSEUMS**

**GALLERIA DEGLI UFFIZI**
From Tuesday to Sunday: 8.15 a.m. - 6.50 p.m.
- Piazzale degli Uffizi, 6
- To book tickets visit www.b-ticket.com/b-ticket/uffizi/default.aspx or go to Via del Proconsolo 4, 50122 Firenze

**GALLERIA DELL'ACCADEMIA**
From Monday to Saturday: 8.15 a.m. – 1.30 p.m.
- Via del Proconsolo, 4
- To book the tickets visit www.b-ticket.com/b-ticket/uffizi/default.aspx or go to Via del Proconsolo 4, 50122 Firenze

**PALAZZO VECCHIO**
Friday to Wednesday: 9 a.m. - 7 p.m. (Tower 10 a.m. – 5 p.m.) Thursday: 9 a.m. – 2 p.m.
- Piazza della Signoria

**MUSEO DI SANTA MARIA NOVELLA**
Monday to Thursday: 9 a.m. - 5.30 p.m.
- Friday: 11 a.m. – 5.30 p.m.
- Piazza della Stazione 4

**MUSO NAZIONALE DEL BARGELLO**
From Monday to Saturday: 8.15 a.m. – 1.30 p.m.
- Via del Proconsolo, 4
- To book the tickets visit www.b-ticket.com/b-ticket/uffizi/default.aspx or go to Via del Proconsolo 4, 50122 Firenze

**PALAZZO STROZZI**
Monday – Sunday: 10 a.m. – 8 p.m.
- Piazza degli Strozzi.
- To book tickets visit: www.palazzostrozzi.org

**MORE INFO**

What’s On in Florence
http://en.firenze-online.com

The City of Florence
https://youtu.be/_Zc6FeD7etE
thanks &
CREDITS
CONFERENCE STEERING COMMITTEE

Emanuele Amodei. General Director, Palazzo Spinelli Istituto per l’Arte e il Restauro, Florence, Italy

Carla Delfos. Executive Director, ELIA – European League of Institutes of the Arts, Amsterdam, Netherlands

Philippe Hardy. Executive Managing Director, École Européenne Supérieure d’Arts de Bretagne, Rennes, France

Maggie Kinloch. Vice Principal, Royal Conservatoire of Scotland, Glasgow, United Kingdom

Michael Kwakkelstein. Director Dutch University Institute for Art History, Florence, Italy

Thomas D. Meier. President, ELIA; Zurich University of the Arts, Zurich, Switzerland

CONFERENCE ORGANISERS

Marte Brinkman. Conference Manager, ELIA – European League of Institutes of the Arts, Amsterdam

Catherine Burnett. Head of International Projects and Cooperation, Palazzo Spinelli Istituto per l’Arte e il Restauro, Florence, Italy

Laura Pinyol Ruis. Project Assistant Palazzo Spinelli Istituto per l’Arte e il Restauro, Florence, Italy

GRAPHIC DESIGN

Francesco Luglio. Graphic Designer Palazzo Spinelli Istituto per l’Arte e il Restauro, Florence, Italy
RESTORATION PROJECT
MEDICI COAT OF ARMS
SCULPTED BY GIAMBOLOGNA

Thanks to delegates who booked their accommodation using the hotel booking portals on the ELIA website, the Medici Coat of Arms of Palagio di Parte Guelfa will be restored. A percentage of the booking fee will go towards funding the project, without any additional booking charges for delegates. The proceeds will fund the restoration of a polychrome Medici coat of arms sculpted in pietra serena by the eighteen-year-old Giambologna. The coat of arms is on the balcony of the Palagio di Parte Guelfa, the headquarters of the Guelph Party in the Middle Ages.

www.palazzospinelli.org
conference NOTES