9th ELIA Leadership Symposium

MAPPING
THE
COMMON
GROUND

Collaborations
across cultures

20 – 22 November 2019
Hangzhou
China
Dear delegates,

We are very pleased to welcome you to Hangzhou and to the ELIA Leadership Symposium 2019, hosted by the China Academy of Art!

In the midst of cultural experiences, we encourage you to participate in the dialogue at this year’s symposium, which will focus on cross-cultural collaborations and partnership building as it applies to current issues in arts education.

In addition to inspiring keynote contributions, the sessions over the coming days will include school visits and opportunities for sharing cross-cultural collaboration practices.

We hope you make the most of this unique opportunity to explore the space between cultures; exchange experiences and ideas with influential leaders from all corners of the world; enrich your narrative on internationalisation; and take the next step forward in your endeavours to develop cross-cultural collaborations!

Steering Group
ELIA Leadership Symposium 2019

Thomas D. Meier (Chair),
Rector, Zurich University of the Arts
Gao Shiming,
Vice President, China Academy of Art
Susanne Stürmer,
President, Film University Babelsberg KONRAD WOLF
Jiang He,
Director of the Foreign Affairs Office, China Academy of Art
Maria Hansen,
Executive Director, ELIA

Mapping the Common Ground: Collaborations Across Cultures

The ELIA Leadership Symposium 2019 focuses on the challenges of cross-cultural collaboration within the realm of higher arts education.

Prompted by globalisation in the sector, internationalisation has become a key strategy of higher arts education institutions. Often, while exploring opportunities on an international level, leaders of arts institutions are confronted with significant cultural differences.

The 9th edition of Leadership Symposium provides space for discussion on the topic of cross-cultural differences, with special attention given to collaborations between leading Eastern and Western art universities and academies. We will ask questions such as: How do we identify the “unthought of” that lies between cultures? What and how do we teach and do research in these contexts? What are some of the cultural biases that may stand in the way of fruitful collaborations? How can we, as leaders, equip our institutions with the right tools to overcome these biases?

During the next three days, you will have the opportunity to explore the theme of transcultural collaboration through keynotes, conversations with peers and practical explorations.
### TIMETABLE

**Wednesday 20 November 2019**

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<tr>
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<td><strong>Registration</strong></td>
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<tr>
<td>15:00</td>
<td>Sofitel Hangzhou Westlake</td>
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<tr>
<td>12:00</td>
<td><strong>Welcome Lunch</strong></td>
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<td>13:30</td>
<td><strong>School Tours at Nanshan Campus (Optional)</strong></td>
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<td>14:30</td>
<td>Nanshan Campus:</td>
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<td>• School of Chinese Painting &amp; Calligraphy</td>
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<td>• School of Painting</td>
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<td>• School of Intermedia</td>
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<tr>
<td>15:00</td>
<td><strong>Official Opening</strong></td>
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<tr>
<td>15:30</td>
<td><em>Shen Hao, Vice President, China Academy of Art</em></td>
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<td><em>Xu Jiang, President, China Academy of Art</em></td>
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<td><em>Andrea B. Braidt, President, ELIA</em></td>
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<td><em>Thomas D. Meier, Rector, Zurich University of the Arts</em></td>
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<td>Nanshan Campus: Conference Room</td>
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<tr>
<td>15:30</td>
<td><strong>Keynote: Difference as Resource</strong></td>
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<td></td>
<td><em>by Benoît Vermander &amp; Josephine Ho</em></td>
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<td>17:00</td>
<td><strong>Inter-World-View Exhibition</strong></td>
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<td>19:00</td>
<td><strong>Dinner</strong></td>
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*Simultaneous translation Chinese <> English will be provided for all plenary sessions.*

### Thursday 21 November 2019

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<tr>
<th>Time</th>
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<tr>
<td>08:15</td>
<td><strong>Transportation to Xiangshan Campus</strong></td>
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<tr>
<td>09:15</td>
<td>Departure from Sofitel Hangzhou Westlake</td>
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<tr>
<td>09:30</td>
<td><strong>Keynote: Utopias in Art Education and Utopian Practices Outside Academy</strong></td>
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<tr>
<td>11:00</td>
<td><em>by Areti Markopoulou &amp; Yung Ho Chang</em></td>
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<td><em>Moderated by Gao Shiming</em></td>
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<td></td>
<td>Xiangshan Campus: Design Museum, Auditorium</td>
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<td>11:00</td>
<td><strong>Coffee &amp; Tea Break</strong></td>
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<tr>
<td>11:30</td>
<td>Xiangshan Campus: Design Museum, Museum Café</td>
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<td>11:30</td>
<td><strong>Cross-cultural Collaboration Case Studies</strong></td>
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<td>13:00</td>
<td>Xiangshan Campus: Design Museum</td>
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<td>13:00</td>
<td><strong>Parallel Session 1:</strong></td>
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<td><em>Moderated by Susanne Stürmer</em></td>
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<td>Xiangshan Campus: Design Museum, Auditorium</td>
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<td><strong>Praises for Misunderstandings</strong></td>
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<td>Nancy / Shanghai</td>
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<td><strong>Ethics of Collaboration in Art Education in the (post) Colonial Context of the Global South</strong></td>
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<td>Guayaquil / The Hague</td>
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<td>Amsterdam / Berlin / London / Los Angeles / New York / Paris / Tokyo / and more</td>
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<td><strong>Sino-Dutch Applied Game Jam</strong></td>
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<td>Guangzhou / Utrecht</td>
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Parallel Session 2:
*Moderated by Jun Jiang*
Xiangshan Campus: Design Museum, Multi-function Hall

Shared Campus
Hong Kong / Kyoto / London / Singapore / Taipei / Zurich

Relational Art Practice: Navigating the Common Ground in Rural Japan
Chicago / Tokyo

Learning In, With, and From Africa
Addis Abeba / Stuttgart

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Friday 22 November 2019

13:00 _ 14:00 Lunch
Xiangshan Campus: Building 21, Dining Hall

14:00 _ 18:30 Discipline-specific School Visits & Museum Tours
Xiangshan Campus:
- School of Film & Animation
- School of Sculpture & Public Art
- School of Art Management & Education
- School of Architecture
- School of Design
- School of Crafts Art
- Design Museum
- Folk Art Museum

18:30 _ 21:00 Dinner
Xiangshan Campus: Campus Restaurant

21:00 _ Transportation back to Sofitel Hangzhou Westlake
Departure from Xiangshan Campus

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09:00 _ 09:15 Reflection
by Gao Shiming
Nanshan Campus: Conference Room

09:15 _ 10:15 Cross-cultural Collaboration Case Studies Wrap Up
*Moderated by Susanne Stürmer & Jun Jiang*
Nanshan Campus: Conference Room

10:15 _ 10:30 Coffee & Tea Break
Nanshan Campus: Conference Room Hallway

10:30 _ 12:00 Keynote: Unpacking the Chinese Contemporary
by Pi Li & Wang Jianwei
*Moderated by Johnson Chang Tsong-Zung*
Nanshan Campus: Conference Room

12:00 _ 12:30 Closing
Nanshan Campus: Conference Room

12:30 _ 14:00 Farewell Lunch
Nanshan Campus: Campus Café
Globalisation impacts how we perceive cultures, while our economies are increasingly organised globally, with aligned processes and unified standards.

Certain protagonists see similar developments in the artistic and cultural field with ‘global culture’ becoming a buzzword of our time. Simultaneously, globalisation has become the driving force of a new nationalism that emphasises cultural differences and claims to defend distinct national identities, while the multipolarity of a globalised world has strengthened postcolonialism and cultural relativism.

This session explores the potential of cultural difference as a resource. What separates cultures and what unites them? How can the open space between cultures be an agent for understanding other cultures as well as our own? How does culture affect leaders in higher arts education in their endeavours to internationalise and develop meaningful collaborations?
Moderated by Samuel Hoi, President of Maryland Institute College of Art (MICA) in Baltimore, USA.

Samuel Hoi is an advocate for art and design education and creative professionals as drivers in social, economic, and cultural advancement. At MICA, he has ushered in creative entrepreneurship efforts and pioneered a college-wide DEIG (diversity, equity, inclusion, and globalization) initiative. As former president of Otis College of Art and Design in Los Angeles, he shepherded the Creative Action curriculum, which places art and design education in real life and community context, and launched the annual Otis Report on the Creative Economy of the Los Angeles Region. Born and raised in Hong Kong, Samuel Hoi is a recipient of honorary doctorate degrees from the Corcoran and Otis; an Officer of the French Ordre des Palmes Académiques; and a Ford Foundation Art of Change Fellow for U.S. artists and cultural leaders at the forefront of social change.

Josephine Ho has an Ed.D. in Language Education from the University of Georgia and a Ph.D. in English from Indiana University. She began teaching at the National Central University in Taiwan in 1988. She is now a Professor Emeritus and Chair Professor in Literary and Cultural Studies.

As a well-known feminist scholar in Taiwan, Josephine Ho has written extensively and provocatively on many cutting-edge issues since the 1990s and spearheaded studies in culture and gender/sexuality in Taiwan. She founded and continues to lead the Centre for the Study of Sexualities at National Central University, Taiwan, which is widely-known for its intellectual stamina and social activism.

Josephine Ho’s provocative work on topics related to sexuality has been the cause of much controversy, causing her academic website to be forced offline in 2001 and her to be at the centre of a court case in 2004.

She went on to serve as President of the Association of Cultural Studies in Taiwan and chair of the English Department, 2005-2007. More recently she has published books with titles that include The Gallant Woman: Feminism and Sexual Emancipation, Sex Work Studies, People in Trouble: Depression and the Dark Side of Modernity, and Gender Governance. Josephine Ho is now researching recent developments in global governance and international politics in relation to sexual nonconformity.
Benoît Vermander, a French Jesuit born in 1960, holds doctorates in both political science and theology. He directed the Taipei Ricci Institute from 1996 until 2009, and is currently a Professor in the School of Philosophy at Fudan University, Shanghai, where he also directs the Xu-Ricci Dialogue Institute.

He has extensively written and published on transcultural dialogue from various fields and perspectives, including ethnology, aesthetics, theology, and public ethics. His books include: *Globalization and China* (in Chinese, Beijing Commercial Press, 2002); *From Yangjuan Village to the Global Village* (in Chinese, Sichuan Minorities Press, 2008); *Dialogue as a Game* (Duihua ru youxi), (Beijing Commercial Press, 2012); *Corporate Social Responsibility in China* (World Scientific 2014); *Shanghai Sacred. The Religious Landscape of a Global City* (with Liz Hingley and Liang Zhang, University of Washington Press, 2018); *Versailles, la République et la Nation* (Les Belles Lettres, 2018).

Benoît Vermander has also produced numerous works of Chinese painting and calligraphy holding exhibits in Beijing, Shanghai, Chengdu, Taipei, Toulouse, Strasbourg, San Francisco and other places. View his e-gallery at www.benoit-vermander.com.

The arts can be a means to explore utopias and present images on current, pressing issues — urban spaces, population growth, migration, changing working environments, and more. The East and West are each facing challenges — some of which are shared and others which are unique to the region. How are these challenges reflected in arts or arts education? How do artists position themselves as designers of a utopia? How do artistic visions find their way into society? How do art schools present and reflect utopias? Architecture and urban design are the chosen fields to reflect on these and other relevant questions.

Moderated by Gao Shiming, Art Curator and Vice-President of China Academy of Art.
Yung Ho Chang is a Founding Partner and Principal Architect at Atelier Feichang Jianzhu; and a Professor and former Head at MIT Architecture Department. Educated both in China and the USA, Yung Ho Chang received a Masters of Architecture from the University of California at Berkeley in 1984. Since 1992, he has been practicing in China and established Atelier Feichang Jianzhu (FCJZ) with Lijia Lu in 1993. He has won a number of prizes, such as First Place in the Shinkenchiku Residential Design Competition in 1986; a Progressive Architecture Citation Award in 1996; the 2000 UNESCO Prize for the Promotion of the Arts; the Academy Award in Architecture from American Academy of Arts and Letters in 2006; and the 2016 China Architecture Media Award Practical Achievement Prize. In 2019, FCJZ was recognized as one of the 100+ Best Architecture Firms by Domus magazine. Yung Ho Chang has published a number of books and monographs, including Exhibition as Construction Experiment, World Architecture special issue – The Modernity of Making, Yung Ho Chang / Atelier Feichang Jianzhu: A Chinese Practice. Additionally, he has participated in many international exhibitions of art and architecture, including six editions of the Venice Biennale since 2000. He has also taught at various architecture schools in the USA and China; worked as a Professor and Founding Head of Graduate Center of Architecture at Peking University from 1999 to 2005; and held the Kenzo Tange Chair at Harvard GSD in 2002 and the Eliel Saarinen Chair at Michigan in 2004. From 2011 to 2017, he was a Pritzker Prize Jury member.

Areti Markopoulou is a Greek architect, researcher and urban technologist working at the intersection of architecture and digital technologies. She is the Academic Director at the Institute for Advanced Architecture of Catalonia (IAAC) in Barcelona. Here, she also currently leads the Advanced Architecture Group, a multidisciplinary research group exploring how design and science can positively impact and transform the present and future of our built spaces and the ways in which we live and interact. Her research and practice seek to redefine architecture as a performative “body” beyond traditional notions of static materiality, approximate data, or standardized manufacturing. Areti Markopoulou is also the founder and principal of Design Dynamics Studio, StudioP52; and a co-editor for Urban Next, a global network focused on rethinking architecture through the contemporary urban milieu. Additionally, she is the project coordinator of a number of European Research funded projects on topics including urban regeneration through technologies and multidisciplinary educational models in the digital age. She has also served as a curator of international exhibitions such as On Site Robotics (Building Barcelona Construmat 2017), Print Matter (In3dustry 2016), HyperCity (Shenzhen Bi-city Biennale, 2015) and MyVeryOwnCity (World Bank, BR Barcelona, 2011); her work has been featured in exhibitions worldwide.
The third and final session of the symposium questions the ways in which artists – often described as critical seismographs of their times – can contribute to a better understanding of the cultural other. The knowledge and experience of artists in all disciplines is informed not only by the social, economic and political contexts they are confronted with but also by history and traditions. Since these contexts and traditions differ across cultures, the response of artists differs too. Being contemporary means being part of what is happening now, at a certain point in time and in a certain place. The ability to read contemporary cultural codes is a prerequisite for successful communication and interaction in the arts, and it is a strong challenge for leaders in higher arts education in both Eastern and Western countries.

Moderated by Johnson Chang Tsong-Zung, curator and dealer of contemporary Chinese art and co-founder of the Asia Art Archive in Hong Kong.
Pi Li is the Sigg Senior Curator of M+, a visual culture museum in Hong Kong.

He previously served as the Deputy Executive Director of the Art Administration Department at the Central Academy of Fine Arts (CAFA, 2001-2012); and the Co-founder and Director of Boers-Li Gallery (2005-2012) in Beijing, formerly Universal Studios-Beijing.

Since his appointment to the role of Senior Curator of M+, Pi Li has curated exhibitions including Right is Wrong: Four Decades of Chinese Art in M+ Sigg Collection at Whitworth Gallery in Manchester and Bildmuseet in Umea 2015 and 2014; Under Construction at Tokyo Opera Museum in 2002; Moist: Asia-Pacific Media Art at the Beijing Millennium Monument Art Museum in 2002; Fantasy Zone at Art Museum of DongA Daily in 2001 and Beijing Modern Art Center in 2002; Image is Power at He Xiangning Art Museum in Shenzhen in 2002.

Pi Li also worked at Media City Seoul and he has served as curator for the Shanghai Biennial in 2002; and Allôrs la Chine at Centre Georges Pompidou in 2003. His publications include From Action to Concept (2015) and Farewell to Moralism (2018).
Held annually, *Inter-World-View* is a long-term global youth art project launched by the China Academy of Art.

For *Inter-World-View* 2019, between 10 and 20 groups of young people from all over the world will gather at the Art Museum of China Academy of Art to exchange, arrange, live and argue, and construct a common temporary workshop, creative camp and a carnival. By means of lectures, impromptu performances, joint studios and on-site assemblies, they will perform jointly, construct collectively and create interactively.

The project is set to open on the same day as the ELIA Leadership Symposium and you will have the opportunity to visit *Inter-World-View* on the afternoon of Wednesday 20 November.
CROSS-CULTURAL COLLABORATION CASE STUDIES

The Cross-cultural Collaboration Case Study sessions will focus on practical examples of transcultural collaborations and projects from higher arts education institutions worldwide, with the goal of mapping the common ground.

Parallel sessions 1 and 2 will be held on Thursday 21 November. Please attend the session selected beforehand.

PARALLEL SESSION 1
Moderated by Susanne Stürmer

Praises for Misunderstandings

Presenting Institutions: Shanghai Institute of Visual Art (China) and École Nationale Supérieure d’Art et de Design de Nancy (France)

Presenter: Paul Devautour

The École Nationale Supérieure d’Art et de Design de Nancy has joined forces with the Shanghai Institute of Visual Art to develop a postgraduate research programme in art in Shanghai. Over the past six years a collaborative project called “Offshore School” has been administered by the two institutions, in association and collaboration with a number of other French art universities, enterprises and public bodies.

While successes have arisen from this concept, the leaders have also encountered many challenges; specifically regarding intercultural pedagogical practices and the way...
Ethics of Collaboration in Art Education in the (post) Colonial Context of the Global South

Presenting Institution: University of the Arts, Guayaquil (Ecuador)
Partner Institution: Royal Academy of Art The Hague (Netherlands)

Presenters: Ramiro Noriega and Pawel Pokutycki

Taking Ecuador as a case study, this example intends to highlight the challenges of collaboration between the Global North and Global South, with a focus on Latin America, and more specifically on outcomes of the cross-cultural creative exchange between the Royal Academy of the Art The Hague in the Netherlands and the University of the Arts, Guayaquil in Ecuador.

Ethical dilemmas arise when attempting to bring expertise in the arts from Europe to the Global South. Most notably, the presentation will highlight these dilemmas and the contradiction between appreciating European culture as it applies to arts education in the Global South, and acknowledging the suppression by European colonizers. In the case of Ecuador, this suppression has led artists in the country to stand for emancipation and higher arts education institutions to create their own methodologies.

The tension between the approaches of the Global South and Global North prompts relevant questions for all when discussing opportunities of cooperation with higher arts education institutions: How should the curriculum of art education respond to local, (post)colonial realities which the institution operates in? Should art that is produced always fit into the format of the ‘white cube’ as is usually done in Europe for mostly middle-class art consumers or, should it instead reach other audiences, involve local communities, speak to unprivileged viewers, and more? What methodology should be applied when collaborating in order to establish an ethically-justified framework of cultural exchange in art education in the Global South?
of disabled people in the workforce and emphasizes the positive societal impact. In total there were 16 Chinese GAFA students and 10 Dutch HKU students involved in the game development, while researchers and lecturers from both universities, as well as two employees from game development company 37Games, provided additional expertise.

The result of this Game Jam was five digital games that showcased how the inclusion of disabled people in the workforce can lead to a more effective and healthier working environment. The relationship between GAFA and HKU continued after the Sino-Dutch Applied Game Jam with teacher exchanges and creative industry internships.

Shared Campus: A Cooperation Platform for Joint International Education Formats and Research Networks Between Asia and Europe

Presenting Institution: Zurich University of the Arts
Partner Institutions: City University of Hong Kong, School of Creative Media; Hong Kong Baptist University; LASALLE College of the Arts, Singapore; Taipei National University of the Arts; Kyoto Seika University; University of the Arts London
Presenter: Daniel Späti

Based on years of experience establishing and pursuing collaborative initiatives in East Asia, Zurich University of the Arts (ZHdK) launched a comprehensive cooperation platform for international education formats and research networks in early 2018. Within this framework, the Shared Campus project was created.

Developed based on the latest trends, concepts and needs of the art world – such as the necessity of mobility, communication, collaboration and internationalisation within a global framework – the project highlights the necessity of arts universities to internationalise and establish networks with partners who support and complement each other. The Shared Campus project facilitates that need by establishing a long-term, innovative network between Asian and European institutions, focused on consolidating joint interests and supplementary competencies, as well as sharing resources and existing infrastructures.

The project centres around five themes, which serve to build up sustainable competencies in an international context with a trans/interdisciplinary approach. The future of the project is to develop joint education formats, establish and expand research networks and PhD programs, including common publication and production formats to ultimately initiate the conception of a shared digital platform and repository, based on member equality.
Relational Art Practice: Navigating the Common Ground in Rural Japan

Presenting Institution: School of the Arts Institute of Chicago (USA)
Partner Institution: Tokyo University of the Arts (Japan)

Presenters: Alan Labb and Dan Price

Tokyo University of the Arts (TUA) began its joint international exchange project with School of the Arts Institute of Chicago (SAIC) in 2015. 2019 marked the fifth summer of exchange programs which have differed in format and venue, but have been prepared and executed by the same core faculty from both institutions.

Each summer, students engage in solving problems that arise from transforming a location which dates back to the Meiji Era in Japan into an alternative exhibition space, while working under the constraints of a tight deadline.

The collaborative effort is evident in all aspects of this project. For example, the shifting theme of the class is collaboratively written, negotiated and agreed upon by the faculty of both institutions while the faculty members act as guides, moderators, and collaborators.

Other critical ingredients that have contributed to the success of the course structure include the rural location of Kagawa, and presence of the local Kagawa residents who are an energising force at the centre of each year’s project. Their participation provides historical and cultural context for the work and an unfamiliar space for shared discovery.

Learning In, With, and From Africa

Presenting Institution: Stuttgart State Academy of Art and Design (Germany)
Partner Institution: Addis Abeba University (Ethiopia)

Presenter: Fabienne Hoelzel

Sub-Saharan Africa is currently undergoing unprecedented urbanisation. The complexities of this phenomenon are not dealt with in the “solutions” provided by the West or China and, due to the lack of awareness of driving forces behind the movement to cities, many crosscultural misunderstandings have occurred. It is now evident that the new concept of an ‘African city’ will have to be different than the concept of a ‘city’ in other parts of the world.

The Chair of Urban Design at ABK Stuttgart has recently developed a long-term, collaborative relationship with the Ethiopian Institute of Architecture, Building Construction and City Development (EiABC) at the Addis Abeba University (AAU), and the Emerging Cities Laboratory Addis Abeba (ECL-AA). The goal of this collaboration is to study these particular movement conditions in a Sub-Saharan, Ethiopian city – one that is embedded with fascinating traditions of community, of sharing, and of deep spirituality.

The project thoroughly questions terms including progress, development and modernity that were handed down to the so-called ‘undeveloped’ or ‘developing’ nations from ‘developed’ countries. Together, the parties look into how Sub-Saharan traditions may deliver meaningful insights on how to adapt different approaches and lifestyles to urbanisation, specifically in light of the expected climate disaster.

To date, the creative collaboration between these two institutions has produced significant research and results, which, firstly, prioritise understanding; and secondly, put project strategies such as field research, student and academic staff exchanges, and joint urban design studios and workshops into practice.
SCHOOL VISITS & MUSEUM TOURS

Thursday 21 November 14:00 - 18:30

Please join the tour that you selected upon registration to the Symposium. You can check the session you selected in the ‘My Agenda’ on Whova App.

On Thursday afternoon, you will have the opportunity to visit schools at the Xiangshan Campus and/or take a tour at the Design Museum and/or Folk Art Museum in two time slots.

School Visits at the Xiangshan Campus

The aim of the school visits is to meet the leaders and directors of the specific schools, actively network and create new connections.

The schools that will be visited are:

- School of Film & Animation
- School of Sculpture & Public Art
- School of Art Management & Education
- School of Architecture
- School of Design
- School of Crafts Arts

The museums that will be visited are:

Folk Art Museum

Folk Art Museum of China Academy of Art is a specialised museum which combines collections, displays and research. It has a collection of over 50,000 pieces, including shadow play, paper cutting, engraving, folk ceramics, textiles, and more. Additionally, the museum organises workshops to demonstrate traditional crafts such as pottery, glass, dyeing and weaving. Designed by Kengo Kuma, the mountain slope shape of the museum leads visitors to an open area, and in combination with traditional Jiangnan grey tiles, hints at the history of the surroundings.

China Design Museum

The China Design Museum was founded by the China Academy of Art (CAA) with the support of the Government of Zhejiang Province. The museum is used for preservation, exhibition and research of the “systematic collection of the Western modern design history focusing on the Bauhaus”. This collection encompasses 7,010 pieces of design works.

The museum is committed to being a research and development base and academic institution for modern design education, providing a platform and “engine of thought” for the creative industries in China.
OPTIONAL ACTIVITIES

Before the official opening of the Leadership Symposium on the afternoon of Wednesday 20 November, you are welcome to visit the China Academy of Art’s Nanshan Campus for a tour of one of the following schools:

- School of Chinese Painting & Calligraphy
- School of Painting
- School of Intermedia

Wednesday 20 November
13:30 – 14:30

School Tours at Nanshan Campus (optional)

Hangzhou is one of China’s most popular tourist destination. Located at the southernmost end of China’s famous Grand Canal (UNESCO WORLD Heritage site), Hangzhou is considered more tranquil than many of the country’s big cities, built around the West Lake with a number of natural and man-made attractions.

If your stay in Hangzhou extends beyond lunchtime on Friday, we suggest the following optional activities. Please note that these activities are not an official part of the Leadership Symposium and participation may include additional costs and/or require advanced booking, for which the hosts of the Symposium are not responsible.

We, therefore, firstly recommend walking around the West Lake, crossing the old bridges and visiting the Home of the General at Yue Fei Temple, which is adorned with cranes and classical texts by Confucius.

While you are in the city, we suggest to walk the Qinghefang Ancient Street to get a glimpse of what the city used to look like. It is also possible to plan an excursion to visit the Pretty Pagodas: Lihu, Leifeng, and Baochu, with roots tracing back as far as AD 970; or to the former pagoda, Longjing Tea and the Dragon Well, where you can visit one of the local tea factories. From here, follow the local legends and you find yourself at the Running Tiger Spring, or follow the silk road to the Chinese National Silk Museum, climb the magnificent Mount Mogan or take a boat ride on the streams of Wuzhèn Water Village.

Hangzhou is yours to explore!
Internet Access

CAA Free Wi-Fi
More details will be provided at the venue

Useful Information

Police: 110
Fire department: 119
Medical emergency: 120

Taxi

If possible, we recommend asking hotel staff members to arrange a taxi for you.
General taxi number: 86 - 0571 - 28811111
Most taxis do not accept credit cards, so please be sure to bring cash with you.

WHOVA App

Download Whova, the official app for the ELIA Leadership Symposium.
You can get Whova from the App Store or Google Play.
Please sign up for the app with the same email address you used to register for the event.

The event invitation code is: ELIALS2019

Contact

Janja Ferenc, ELIA Conference Manager: +31 6 50401938

The main venue of the Leadership Symposium, where the programme will take place on Wednesday 20 and Friday 22 November, is Nanshan Campus of the China Academy of Art, located next to the West Lake.

On Thursday 21 November you will be brought from the Sofitel Hangzhou Westlake to Xiangshan Campus, where you will have the choice of visiting two schools that are part of the China Academy of Art and/or the China Design Museum and/or the Folk Art Museum.
China Academy of Art

Host and co-organiser of the Leadership Symposium, ELIA would like to thank the China Academy of Art for hosting our event in Asia.

Founded in 1928 as the first art academy with complete academic programs in China, China Academy of Art continues to yield outstanding achievements which have been recognised both at home and abroad. China Academy of Art has experienced early hardship, ample maturity and great expansion as a vanguard in art. With a mission to revitalise Chinese art, it is in active dialogue with the world and is influential in the development of modern and contemporary art in China. Recently the academy has expanded its departments and academic teams and has garnered tremendous achievements. The infrastructure of China Academy of Art has improved in unprecedented ways. With Nanshan Campus construction completed in 2003, and Xiangshan Campus becoming fully functional in 2007, the academy now has three beautiful and well-equipped campuses in the cities of Hangzhou and Shanghai which cover an area of 1000 hectares and a total of 300,000 square meters.

ELIA

ELIA is a globally connected European network that provides a dynamic platform for professional exchange and development in higher arts education. With over 250 members in 47 countries, it represents some 300,000 students in all art disciplines. Its cross-disciplinary quality makes ELIA unique as a network. ELIA advocates for higher arts education by empowering and creating new opportunities for its members and facilitating the exchange of good practices. ELIA collaborates with partner networks around the world.

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THANK YOU

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