The Artist in the Community

ELIA Symposium, London, UK
Acknowledgements

The Central School of Speech and Drama, London
European Commission, Brussels
European Cultural Foundation, Amsterdam
London Arts Board, London
Roundhouse, London

Colophon

Photographs
The Central School of Speech and Drama, London (Drama project in Azerbaijan)
Chris Wainwright (London Panorama)

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Culture 2000, Experimental Measures

Thematic Network for Higher Arts Education in Europe
The Artist in the Community

ELIA Symposium, London, UK
1-3 June 2000

Documentation

Organised by the European League of Institutes of the Arts
in co-operation with The Central School of Speech and Drama,
London
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Introduction

For many, arts education is concerned with the exploration of individual creativity and expression, with breaking the rules. These values have been described as modernist and romantic but they undoubtedly inform a good deal of practice in the field. The use of the arts for commercial or social purposes threatens these values partly because it requires artists to develop other social skills perceived by some as at best a distraction and at worst a direct threat to the individual's engagement with his practice.

However, funding for the arts increasingly comes from programmes with social and economic goals and artists, in addition to having artistic aims have to justify their work in these terms. It is evident that performance work with community groups requires social skills, but even the creation of public art objects/ performances frequently demands that the artist negotiate with politicians, bureaucrats and communities.

How can core creative values be preserved in the curriculum whilst preparing young people for the realities of a rapidly changing world where the arts are seen as powerful agents of social and economic regeneration?

Art in the Community

Many art graduates are employed not only as artists but also in different kind of jobs in the community such as teaching and facilitating. Artists play a role in urban regeneration, in education and all kinds of community activities. In some higher arts education institutions attention is paid in the curriculum to the preparation of emerging artists to interactive work in the society. As examples for curriculum implementation of community work in higher arts education institutions some projects developed in London will be presented and discussed during the symposium.

Organisation

The programme for the symposium was developed by Peter Renshaw, Head of Research and Development at Guildhall School of Music and Drama, Robert Fowler, Principal of the Central School of Speech and Drama, chaired the symposium and Carla Delfos, Executive Director ELIA.

Programme

During the symposium ‘The Artist in the Community’ experiences and methods of teaching and training young artists were discussed and case studies from different countries and different disciplines were presented to illustrate the ways in which individual artists and institutions are devising creative, participatory processes, projects and performances which are responsive to today’s social, educational and cultural needs. Certain other questions were also discussed: is there a danger that governments may hijack the arts and their support for political gain? How does higher arts education help to prepare artists to lead and influence for the better the communities in which they will practise?

Sixty six (66) participants attended, coming from Austria, Belgium, Bulgaria, Canada, Finland, France, Germany, Greece, Israel, Italy, Lithuania, The Netherlands, Norway, Portugal, Tanzania and the UK.

The speeches contributed by Michel Baudson, Lazaro Kayombo, Nikos Paizis, Peter Renshaw, Michael Wimmer are printed in this publication.

The symposium ‘The Artist in the Community’ took place shortly after the ELIA London Panorama workshop and the opening of the London Panorama exhibition in the Roundhouse. The results of the London Panorama project were presented during the symposium by means of the video project. A concert, organised in the Roundhouse, gave the opportunity to look at the Panorama.
The three case studies presented during the symposium

During the first day case studies were presented. There was also time to discuss experiences and methods of teaching and training young artists. The aim of presenting case studies from different countries and different disciplines was to illustrate the ways in which individual artist and higher arts education institutions are devising creative, participatory processes, projects and performances which have a resonance with today’s social, educational and cultural needs. Through redefining the role of the artist in a contemporary living culture, fundamental questions are raised connected with identity, meaning, the relevance of the context, and the changing nature of the artistic language. The case studies showed that the ability to make connections is central to the artist responding meaningfully to this changing landscape.

Drama
The aim of all work within the Education Department of the Central School of Speech and Drama is to promote education, academic study and professional development in the fields of drama, dramatherapy, education, media study and the arts. Increasingly the work of the Department is extending to accommodate and debate drama's place in community and continuing education. The inclusive and innovative conception of drama recognises the function, effectiveness and power of drama, theatre, film and television to educate; to debate issues of importance to individuals and society, to affect individuals and to contribute to culture.

A group of undergraduates toured a short play and accompanying workshops around a number of refugee camps in Saatli, Azerbaijan, June ‘99. This was an educational project with specific objectives related to the experience and cultural background of the target audience. The project required research, consultation and adaptability in performance, and threw up a range of fascinating issues relating to intercultural work including appropriateness of form and content, communication and audience response. This initial experience will be developed into a limited research project when a second group of students visit the camps this summer.

Educational project in refugee camps in Saatli, Azerbaijan, June ’99

Music
Music students continue to need to be trained in the basic craft of their specific instrumental discipline, but increasingly they are also expected to broaden their cultural horizons and develop a body of skills which may lie beyond their conventional studies. The Guildhall School’s new modular programme in continuing professional development is also evolving new forms of arts’ practice partly as a result of its work in the community and a developing partnership with the Amani Ensemble in Tanzania. The Guildhall School of Music & Drama, through its Department of Performance and Communication Skills, established a community base in the London Borough of Tower Hamlets in 1989. Since then all
undergraduate and some postgraduate students attending the school have been involved in performance and workshop activities in different venues throughout the borough. A dedicated Arts and Community Development Programme was launched in 1994, resulting in strategic links being formed with primary and secondary schools in Tower Hamlets. The work of the programme has also extended into the wider community, providing opportunities for participants to develop individual creativity, to raise quality of achievement, to strengthen self-esteem and to foster a shared understanding between people from different cultural backgrounds.

**Video**
The 'London Panorama' video project explored the living and learning experiences of young people in London. This was achieved through a series of performing arts and media projects that were amalgamated into a video project, resulting in the twenty minute video.

**London Panorama at the Roundhouse**

The workshop
From 25 April till 19 May 2000, the workshop London Panorama, was organised. London Panorama is a multidisciplinary workshop for art students. This project draws its inspiration from the travelling and permanent panoramas produced at the end of the nineteenth century. Panoramas were a pre-cinematic form of entertainment depicting scenes of historical or geographical interest. The decision to revisit this form of artistic expression at the start of the new millennium, and in London, is both timely and opportune. The physical and cultural architecture of the city is undergoing significant changes with new landmark projects and its infrastructure and governance are under scrutiny and in transition. The Panorama project has also taken advantage of the opportunities to embrace new technologies alongside the traditional methods of production. This has enabled the artists taking part to conceive and produce the exhibited image as a giant digital 'Scanachrome' print.

The location at the Roundhouse could not have been more appropriate for the project. The vast circular building, built in 1846 originally as an engine maintenance and turning shed, has since had a long history as a venue for experimental performance and art events, as well as a platform for popular music and entertainment.

In the workshop Panorama London 24 students coming from Belgium, Finland, UK, France, Greece, Australia, Hungary and the Check Republic participated.

The workshop was led by Prof. Daniël Libens, tutor at the Royal Academy of Fine Arts, Gent, Belgium and Prof. Jeremy Diggle, Head of Gray’s School of Art, Aberdeen, UK, in close co-operation with Jefford Horrigan, Central St Martins and other tutors from the London Institute.

It was an intensive workshop and the students described their experience as an important artistic and cultural experience with extraordinary results.
Exhibition
The opening of the exhibition in the Roundhouse was on 20 May 2000. The exhibition was open to the public until 11 June 2000 and was visited daily by approximately 100 people.

Concert
Coinciding with the symposium ‘The Artist in the Community’, on Friday evening 2 June a concert was organised in the Roundhouse in the Panorama. The concert was attended by 500 people. The performing orchestra was iO.

Two years ago, a group of musicians formed a band that, on paper, seemed practically impossible. Thirty players, including members of the London orchestras, jazz musicians, session players, DJs, composers and music educators combined to discover a music that would accommodate all of their skills. The result is iO – dramatic and cinematic, mass orchestration that take in jazz, ambient, hip-hop, drum n’base, funk and dance grooves.

‘Art in the Community’ activities
Several art disciplines, Music, Drama and Fine Art, were be involved in the Panorama workshop through organising ‘Art in the Community’ activities during the workshop and the exhibition, in order to extend and develop a creative environment. The size and the flexibility of the space encouraged this development. Children and young people from the community took part in the community activities, that were organised by the local Art Education Institutes such as the Chelsea College of Art & Design, The London Institute, the Guildhall School of Music and Drama and The Central School of Speech and Drama.

The whole project was documented and a publication is in preparation and will be printed and disseminated in Spring 2001
The role of the artist in the Community: on becoming an art mediator

Michel Baudson

Concerning the contemporary situation of Higher Art Education and its relation with Politics, it could be interesting, on one hand to remember some historical points about the autonomy of the artist, on the other hand to question the notion of image, and its perception by the masses.

The idea of the autonomy of the artist and its creativity begins with the Italian Renaissance and in France with the creation of the Academy of Fine Arts.

For example: Leonardo da Vinci wrote that the spirit of the painter became the image of the spirit of God because the painter creates with a free power. Convincing Michel Angelo to begin to paint the Last Judgement in the Sixteen, the Pope Paul III had to promise to pay him a lot of money till the end of his life, « taking in consideration his works and his talent to amply decorate the century ». Piet-Paul Rubes, because of his notoriety as famous painter and thus his good relations with Kings, negotiated the return to peace between Spain and England in 1630.

The text of the creation of the Royal Academy in France in 1648, clearly declares that « the academicians will freely say their feelings to everybody's who will propose the difficulties of art to solve them » (les académiciens diront librement leurs sentiments à ceux qui proposeront les difficultés de l’art pour les résoudre).

We have heard words as spirit of the artist, talent, peace, freedom. We are far away from Plato’s project about the model of Republic, who denies writers to dwell in the city in the interests of the community. But we know that we must continue to take care of the preservation of the artist’s autonomy.

In 1939, the American art critic Clement Greenberg already awaked our attention to that matter in his study on « Avant-Garde and Kitsch »: Where today a political regime establishes an official cultural policy, it is for the sake of demagogy. If kitsch is the official tendency of culture in Germany, Italy, and Russia, it is not because their respective governments are controlled by philistines, but because kitsch is the culture of the masses in these countries, as it is everywhere else. The encouragement of kitsch is merely another of the inexpensive ways in which totalitarian regimes seek to ingratiate themselves with their subjects. Since these regimes cannot raise the cultural level of the masses [...], they will flatter the masses by bringing all culture down to their level.

Reminding that notion of kitsch continues to be very important today to preserve artistic autonomy and to think about high art and education. The mass media, and the web, deal with new representations and perceptions of the world: real time, more than image, is our new speculum. In 1936, Walter Benjamin’s famous study « The Work of Art in the Age of Mechanical Reproduction » showed that technical reproduction changes the impact of works of art upon the public, also the artistic processes: The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition [...] into the service of a ritual [...] even in the most profane forms of the cult of beauty. [...] For the first time in world history, mechanical reproduction emancipates the work of art from its parasitic dependence on ritual. To an ever-greater degree the work of art reproduced becomes the work of art designed for reproducibility [...] The total function of art is reversed. Instead of being based on ritual, it begins to be based on another practice - politics. [...] The mass is a matrix from which all traditional behaviour toward works of art issues today in a new form. Quantity has been transmuted into quality. The greatly increased mass of participants has produced a change in the mode of participation.

In 1936, Walter Benjamin thought about the cinema. Today that question of the transmutation of quantity into quality remains the same with television and web communication. During the symposium organised the 2 and 3 March by the Jeu de Paume at the National Library in Paris, dealing with the mediation of contemporary art in Europe, we guested John Wyver, well known independent producer. He has worked over the
last fifteen years creating cultural television in
the British context, with works that mediate
contemporary art for a television audience and
works directly created by artists for the
television screen. He was very pessimistic
about the future of cultural television, because
it does not attract audiences. He said there was
no more place for the legitimisation of
singularity and quality, and that populist
politics, which is concerned with ideas of
accessibility, openness and anti-elitism, which
are in many ways good ideas, connected in the
context of a cultural television, excludes or
derides the necessity for complexity, challenge,
difficulty, ambiguity, all the values that might
think are valuable in that context.

We are not so far from Greenberg’s theory
about kitsch. How then conciliate democracy,
politics, high art education and intellectual
challenge in a time when beside mechanical
reproduction, the notion of image gradually
lost its signified timelessness? The history of
representation, as well as the evolution of
painting, develops oneself from images full up
with symbolic and referential signification, to a
pure movement, speed, acceleration and
zapping of knowledge. What is our future
understanding of what is memory and
historical time? In 1984, Donald Judd, one of
the most important American artists of his
generation, published in « Art in America »
magazine a text entitled A long discussion not
about masterpieces but why there are so few of
them. He asked how to avoid the decline of the
quality of new art when the level of education
is declining and when commerce is nearly the
only activity?
Donald Judd proposed that virtually a whole
civilisation, new knowledge and attitudes, must
be built to oppose commerce. [...] The
opposition can’t be an institution but must be
lots of diverse and educated people arguing
and objecting. These people must have real
knowledge and judgement and they must have
an influence upon the less educated majority.
[...] But politics alone should be democratic.
Art is intrinsically a matter of quality.

At our time of iconic inflation, but also when
new modernism tries to abolish the frontier
between art and life, between image and time,
it is important to remind this matter of quality.
How to conciliate the necessary requirements
of quality and our will of democratisation?
Maybe, is it necessary to widen the notions of
cultural democratisation and enrichment of
mind by enlargement of knowledge and
creativity, by the will to teach to anybody to
conciliate the sensibility and the expression of
oneself, the experience of perception and the
acquired cultural knowledge. In other words, to
give new critical basis to learn to balance in art
Education the notions of affect, perpect and
concept, defined by the French philosopher
Gilles Deleuze.

With the new technologies, we can widen our
cultural background by immediate interaction.
To fill the gap between high culture and mass
culture, we can think out an other approach of
art education in High Art Institutions: to shift
the egotism of creativity by setting up an
artistic laboratory where artists could share
their sensibility, researches and experiences to
avoid the globalisation of kitsch and to
promote an higher cultural life for everybody.
This could be the role of High Art Institutions:
beside to teach how to become an artist, to
invent a new job: art mediator, acting as a go-
between to link broadcast, web and new
technologies, museums and libraries, art
history, contemporary art, art critic and science
to school and to community. In other words, to
shift the role of the artist in the society by an
extended dialog between knowledge, creativity
and community.

About the author:
Michel Baudson is the Chief of the Cultural Department of the ‘Galerie nationale du Jeu de Paume’ in
Paris since 1996. He is Honorary Chairman of ABCA (Belgium Association of Art Critics), as well as a
member of the AICA (International Association of Art Critics) and the ICOM (International Council of
Museums).
Baudson has published various publications on contemporary art since 1971. He has been curator of several international exhibitions and has organised international symposia on contemporary art and mediation.
The work of the Amani Ensemble in Tanzania

Lazaro Kayombo

Introduction: the Amani Ensemble

Ladies and Gentlemen ……..
May I use this opportunity to thank ELIA for inviting me in this Symposium.

The Amani Ensemble is a Non-Governmental Organization based in Dar es Salaam, Tanzania, consisting of professional artists who work together as musicians, teachers, workshop leaders and dancers.

The Amani Ensemble works a lot with street children and with pupils in different schools, by using traditional ways of teaching. By traditional, I mean we are using traditional instruments, traditional songs and traditional methods, through the process of ‘ngoma’. Amani is devising new works that are relevant to today’s social, educational and cultural needs. By doing this, the Amani Ensemble is building up a new artistic language, a new aesthetic that is enabling Tanzanian people to be exposed to a new artistic tradition.

The Amani Ensemble knows that Tanzania is a third world country in need of major development. It believes that the arts, education and culture have a major role in contributing to economic, environmental and social development. Amani is trying to address this challenge through its work in schools and the wider community.

One example of its recent work was participating in a health programme in central Tanzania where they are aiming to abolish the eye disease Trachoma. By using music, dance and story telling, Amani helped people to discover that the eye disease can be cured easily by washing their faces and keeping the environment clean.

As I said before, the arts, culture and education have a large role to play in the development of any country’s economy. Amani, being the only Non-Governmental Arts Organization in Tanzania, has now started to give training in schools and colleges for local artists/musicians to use the arts for development purposes. The total population of Tanzania is over 30 million people. In order to make this new artistic language known to all these Tanzanians, the Amani Ensemble has planned a festival which will take place once a year in different parts of the country. Groups will be invited to participate in two weeks of workshops, finishing with a performance together. Our first festival took place in January this year, when Amani invited five groups, including drama, bands and traditional dancers.

The Partnership between the Amani Ensemble and the Guildhall School of Music & Drama

When the Amani Ensemble started 5 years ago, the British Council in Tanzania and London invited Mr Peter Renshaw to visit the Amani Ensemble and observe its work. After having met with Amani and different leaders in the Ministry of Culture and Education, he appreciated Amani’s work and helped to shape a development plan.

The Amani Ensemble is now enjoying a good relationship with the Guildhall School of Music & Drama in London. Some Amani members have participated in the Guildhall’s Continuing Professional Development Programme. This course has contributed a lot not only to Amani members, but also to other local artists in Tanzania who are participating in different workshops led by the four Amani musicians who were members of the Guildhall programme.

This link between the Guildhall and Amani has only just started and we look forward to establishing a permanent partnership whereby these two different cultures try to produce a shared artistic language. In August this year three tutors from the Guildhall, supported by the British Council, will visit Tanzania and conduct a series of workshops at Bagamoyo Arts College, together with four Amani members. One of the aims of this collaboration is to identify key elements in
Amani’s approaches to teaching and learning music that could be applied in educational and community contexts outside Africa.

Bagamoyo Arts College is the only institution in Tanzania which teaches the Arts. All Amani members are ex-Bagamoyo students and we believe that in order to be a competitive artist/musician, we need to learn more from different cultures as well as from different musicians and artists. It is partly for this reason that we appreciate being invited to participate in this ELIA Symposium.

When different artists from different cultures meet, everyone learns how to cook beans in different ways. We have the same beans but different cooking brings different tastes. The Amani Ensemble now enjoy different ways of conducting workshops, composing, creating and performing. Whilst in London we met different artists from the United States, Scotland and England and during our shared experiences everyone tried to tell the way they cook beans in their own country.

The Aims of the Amani Ensemble

The main aim of ELIA is to promote international co-operation between students and teachers of academic institutes of arts throughout Europe. The Amani Ensemble has a similar aim, to promote Tanzanian tradition and culture by working with teachers and students in primary schools, with the view that the arts should be taught from nursery school to university. Its two main objectives are:
- To create original works in collaboration with non-African musicians, artists and children.
- To facilitate collaboration through which local and visiting performing artists may work together as performers, workshop leaders and trainers.

Amani’s vision is:
To affirm the arts as the most powerful educational tool for developing knowledge, inner guidance and inspiration. By engaging
May I finish my speech by saying:
Thanks a lot for listening and may God bless all artists in the world because all artists have the same language.

About the author:
Lazaro Kayombo studied Arts and Music at Bagamoyo College of Arts.

children and adults in creative arts-based processes, they are enabled to explore and develop their own creative potential, finding their own voice for issues and concerns. The arts also encourage them to share their expressions with other people.

The Arts and Community Development in Africa

With people moving away from traditional ways of life in Tanzania, where the arts and education were integral systems, music and the arts are in danger of losing their cultural roots and their fundamental link within the educational process. Traditionally the arts play a vital role in every day life and in the development of creative human potential. We consider it vital for humanity that they continue to do so. In Amani’s project work in Tanzania we have had much confirmation that the arts can play an essential role in development.

As I said before, in 1998 Mr Peter Renshaw, Head of Research and Development at the Guildhall School of Music & Drama visited Tanzania under the auspices of the British Council. His visit resulted in the formulation of a three-year vision for the artistic work of Amani as well as establishing formal professional links between Amani and the Guildhall. A section from his report states that:
“From extensive discussions with a wide range of cultural and educational leaders, there is no doubt that the quality and significance of Amani’s work, both artistically and educationally, is highly regarded. Many people voiced the fact that Amani’s contribution to contemporary cultural life is unique and that future strategic thinking has to identify effective ways of sustaining and disseminating its work throughout the country. A system of training and development, linked to strategic partnerships, needs to be established thereby enabling this new tradition to grow.”
His profession is Musician and Teacher.
The MELINA Project – Education and Culture

Nikos Paizis

The MELINA Project is a research program with a decade long planning timetable, which traces and projects the cultural dimension of education by supporting a producing, warm and genuine dialogue between educators and artists. The experimental implementation of the program started in September 1995 from the first grade of 80 elementary schools in the country.

**General teaching objectives of the project**

The elevation of education’s cultural dynamics aspires to reinstate an authentic contact between children and their historical, social and cultural environment. In this context, syllabus is dealt not only as a piece of information, but also as a recorded human experience, as a stimulant of emotions. Thus, school does not only instruct or simply inform, but mainly leads students to a cognitive and emotional relationship with each subject. Therefore, the teaching-pedagogic framework surrounding the philosophy of MELINA project and serving its objectives, must firmly promote the communicational character of this relationship, analysed by the dual quotation Contact-Knowledge and Expression-Communication.

Children must know (cognitive dimension), must be able (skills-factual dimension), and must feel (emotional dimension). Only then they get in a virtual, primary contacy-connection with objects. They also have to express individually, to seek communication, to become integrated creators. They do not just assimilate any more. They express themselves. They imitate and relish. They judge and reject. They listen again and re-define. They communicate with others. They guide others to their work and are guided. And their work ultimately becomes their knowledge on World and Humans. All these things that start so early have an obvious aesthetic dimension and do not constitute distinct stages of a teaching model. They are potential components of an entity that can be analysed but cannot be put on a scale of priorities. The quality of this entity is primarily identified through synthesis.

Hence, it is essential to promote a new, fresh concept about the way the cognitive subjects are being approached, displayed and analysed in the educational process. This concept must be concentrated on pleasure through knowledge, must exploit children’s natural curiosity and promote their creativity. It must seek the improvement of their ability to communicate at all levels. It must emphasise to the dialogue of each personality with itself and the others, with yesterday, today and tomorrow, with values and ideas!

The unique, original and comprehensive way of expression in any form of Art, contributes to the affinity for this kind of communication. It enriches it, it gives it colour, sound, motion, image. This way of expression composes a quality atmosphere, embraces aesthetically the speech, fortifies the message and supplies remarkably the teaching “repertoire” of a teacher. Moreover, at a teaching objectives’ level it consists one more glance to the scientific knowledge, a warmer and more familiar look, but the same as exploratory. So personal but, at the same time, so universal. Therefore, the search for aesthetic dimension in the syllabus and the relevant artistic activities, become an alternate procedure for examination, expending considerably the pedagogic range of art in education.

**Training seminars for teachers of the First Grade**

The MELINA Project aims at the formation of a positive attitude by the teachers towards Arts and Culture as well as the acknowledgement of their pedagogical significance. Teacher training in the MELINA Project is multisided, diversified, mainly workshop oriented and is materialised in three cycles.

The aim of this educational process is not only to make the teacher a simple or efficient user of materials but – more important – to elevate him/her as a conscious conversant of the
methods and an explorer of the means they need to seek so that the teaching intervention can stimulate emotion and pleasure, covering amply and explicitly the teaching objectives.

The Educational material

The educational material designed includes specific activity proposals (projects) for experimental implementation during the school year at the follow issues:
- The Plastic Arts Glance
- The sound of Music
- Rains of all Kind (Science and Literature)
- A Witch in our Classroom (Science and Literature)

Their application in the classroom includes:
- Diversified artistic activities for elaboration by the students.
- Connection with the contents of the Curriculum.
- Speech exercises.

Educational visits focused on Folk Art Culture

For the planning of the visits, MELINA project subsidised Museums in the regions of the experimental application that already apply educational programs on Folk Art Culture. Benaki Museum undertook the planning of visits for the other regions. Furthermore, the Benaki Museum designed and forwarded to the schools educational material relevant to the traditional life and Art (information material for teachers, handicraft for children, a series of slides, bibliography)

Visits to sites of cultural and historical significance

The Ministry of Culture provided every school with a file full of information (on a prefecture level), on the cultural heritage (archaeological sites, Museums, Monuments), the infrastructure for cultural events and the cultural organisations of the region, using material collected from the Local Administrations, the “Ulysses” Internet webserver of the Ministry of Culture, the information system of the National Cultural Network of the Cities (NCNC)

About the author:
Nikos Paizis is Co-ordinator of the “MELINA Project – Education and Culture” at the Ministry of Education in Greece. Ninety primary schools from Greece and two primary schools from Cyprus participate in this project. The MELINA Project aims at introducing and developing cultural education projects in primary schools, believing that art and culture bring vitality to the daily school activities and the lives of children.
Globalisation, The Arts and The Community

Peter Renshaw

Introduction

David Toop (2000), Curator of Sonic Boom, the exhibition of international Sound Art at the Hayward Gallery, May-June 2000, recently made the following observation about the place of musicians and artists in the current world: Musicians now communicate and collaborate globally at a dizzy rate and their feeling of where they are placed in relation to ideas, technology, the musical zeitgeist, media, artistic pecking orders and the global economy has changed dramatically (p. 24).

This statement raises fundamental questions which have implications for the changing role of the artist in the community. For example, questions which focus on:

- The source of the artist’s motivation
- The effects of globalisation on the work of the artist
- The creative potential of information technology
- The necessity of making connections and responding to the artistic and cultural spirit of our age
- The importance of artists having an informed understanding of the changing context in which they work
- The resonance of artistic language in different communities

Globalisation

Globalisation and the changing context

Globalisation is nothing less than a major revolution which is penetrating every aspect of our lives. For artists, at least four key factors are helping to delineate the context in which they work:

- The worldwide communications revolution generated by digital technology, together with the new knowledge economy, has transformed our personal lives and patterns of work.
- The knowledge economy, especially through the use of the Internet, is beginning to create a more universal culture in which cross-cultural fertilisation is generating new forms of arts practice.
- The changing role of women and newly emerging family patterns have produced a major social revolution.

The global power of music is especially strong. Music permeates global consciousness faster than any other cultural medium. New landscapes of sounds are emerging, drawing on rhythms, melodies, harmonies and genres which work across what might be perceived as traditional musical boundaries.

Globalisation: a threat or a challenge

At its best globalisation is blurring boundaries, challenging old assumptions, extending horizons and providing new opportunities to promote creativity, innovation and risk-taking through flexible collaborative networks. But this changing economic, social and cultural landscape can be viewed as a severe threat to many individuals, organisations, localities and traditions. For example:

- The global economy is potentially ‘on the edge’ and can be destabilising and precarious as well as a seedbed for creativity and innovation.

- Globalisation has dislocated communities which were based on traditional industries, but it is also enabling the creation of new industries which are dependent on knowledge-sharing and collaborative innovation within more localised areas. (For further discussion see Charles Leadbeater, Living on Thin Air, 1999, pp. 144-148.)
- Globalisation has strengthened the rise of individualism, but in many cases this has not been accompanied by the social bonds which are necessary to sustain a stable and meaningful life. Too many individuals are dominated by feelings of anxiety, rootlessness,
fragmentation and disconnectedness which seemingly undermine their sense of identity.

- As individuals and nations search for their identity, autonomy and sovereignty, there is an increasing backlash against capitalism which is a key element of globalisation. This has given rise to the strengthening of fundamentalism and nationalism, with a hardening of ideological, religious and territorial differences.

- Cultural globalisation can very easily lead to a bland homogeneous E-culture and a Disney-fied Coca-Cola culture. In a recent commentary, Polly Toynbee (2000, p.192) fears that this trend can result in ‘culture panic’, accompanied by feelings of ‘moral panic’ (moral decline), ‘intellectual panic’ (dumbing down), and ‘patriotic panic’ (loss of national identity).

- The global cultural industries are increasingly underpinned by an international monopoly of information, communication and entertainment through the press, broadcasting, TV, films, the Internet, music and tourism. This constitutes a threat to cultural diversity from global players with political agendas of their own. It is very important to retain an integrity of locality within a global economy. (For further discussion see Polly Toynbee ‘Who’s afraid of global culture?’ in Will Hutton and Anthony Giddens (eds.), On the Edge, 2000, pp.201-211.)

- Globalisation has to be seen as much more than an economic concept. To ensure that human and social goals are not dominated by economic performance, globalisation must be made to work within an ethical framework. Human beings are not merely cogs to be controlled and manipulated by a mechanistic political and economic machine. (See Hans Kung, President of the Global Ethic Foundation, ‘Globalisation must have an ethical dimension’ in The Independent, 11 May 2000.)

**Globalisation, The Arts and our search for meaning**

This ever-shifting world resulting from globalisation is challenging individuals and institutions to search for an overarching sense of purpose which will provide a more coherent, sustained narrative in their lives. (For further discussion see Richard Sennett ‘Street and office: two sources of identity’ in Will Hutton and Anthony Giddens (eds.), On the Edge, 2000, pp. 175-190.) People are looking for an overall context which will enable them to understand the complexities of a world in which it is increasingly difficult to find a shared sense of community.

One of the greatest strengths of the arts is that they can enhance the quality and meaning of people’s lives. They are a source of inspiration and celebrate the richness of the human spirit.

In a recent discussion of the crisis of meaning, Danah Zohar and Ian Marshall (2000) comment that:

Each of us must ‘sing our song’. We must all, through our own deepest resources and through the use of our spiritual intelligence, access the deepest layer of our true selves and bring up from that source the unique ‘music’ that each human being has the potential to contribute (p.35).

Engagement in the arts can help each one of us ‘to be’ through finding our unique voice. It has the capacity to strengthen our sense of identity, especially if our personal and artistic boundaries are being extended at the edge.

**The Resonance of Artistic Language in the Community**

If artists are to promote a deep engagement in the arts, if they are to respond effectively to the rapidly changing cultural landscape, they must constantly redefine their roles and responsibilities as performers, actors, dancers, composers, choreographers, creative producers, workshop leaders and teachers. Central to this changing role is the nature of the artistic language used in creative processes and performances. The language must have a resonance within different community contexts in order to enhance meaning. I will illustrate this with two examples connected to the work of the Guildhall School of Music & Drama.

1) The ensemble iO and the Department of Performance and Communication Skills at the Guildhall School:
The musicians include members of London orchestras, jazz musicians, session players, DJs, composers, music educators and students. They are all equipped to extend musical boundaries through improvisation and collective composition. Drawing on Latin American and African influences, jazz, ambient, hip-hop, drum n’ bass, funk and dance grooves, they have created their own artistic identity and musical language which resonates with young people and community groups.

Whatever the activity – workshop, gig, community celebration – the form and substance of the musical experience is exhilarating and empowering for all participants. Unlocking people’s creativity and developing a sense of shared ownership helps to strengthen a sense of individual and collective identity, which is central to building up social cohesion in a community.

2) The Amani Ensemble, Tanzania

The philosophy and practice of the Amani Ensemble arise from a process of redefining the traditional concept of ‘ngoma’ within the contemporary living culture of Tanzania. ‘Ngoma’ embodies a whole way of life which generates a web of interconnected social and cultural meanings through music, song, dance, drama, story-telling and ritual. Amani captures the spirit of ‘ngoma’ by devising creative participatory processes, projects and performances which have a resonance with today’s social, educational and cultural needs. Through developing its own artistic language, Amani is creating a new living tradition which both connects to the present whilst being rooted in the past.

In both these examples, the connection between artistic language and meaning is central to deepening the quality and integrity of performances and workshops in the community. It opens up new forms of creative leadership which challenge the leaden orthodoxies that have proliferated in Great Britain over the last decade. Ego-driven, formulaic-led creativity is nothing less than the negation of creativity. For artists working in schools this might fit comfortably within the constraining parameters of the national curriculum, but such limited processes fail to make the arts a more vibrant and meaningful force in the community. Neither do they show much awareness of the possibilities being created for the arts through developments arising from globalisation.

References


About the author:
Peter Renshaw is Head of Research and Development at the Guildhall School of Music and Drama, where he pioneered in work in performance and communication skills. Formerly Principal of the Yehudi Menuhin School and Gresham Professor of Music, he has lectured widely in Great Britain and overseas on music education and training. With his interest in change and professional development he has acted as adviser to many arts organisations and orchestras. As a consultant he has worked with the Ontario Arts Council, the Association of Canadian Orchestras. Banff Centre for the Arts, Youth Music Australia, the University of Sydney, the British Council in Tanzania and numerous music institutions in Europe.
There is nothing so hard to learn than uselessness for useful purposes

Michael Wimmer

Thank you very much for giving me the opportunity to be with you. I am especially grateful to the organisers because speaking to you cannot be taken for granted any more during these days when I think for example that the Dutch ministry of education cancelled a co-operation on curriculum reform with the Austrian partners because of political reasons.

That is why I can’t take the floor on an European panel without repeating my request: It is up to all of us as European citizens to fight the circumstances that have caused the present political situation in Austria but do not boycott artistic and educational co-operation. Saying that I am fully aware that to find a clear division between politics, that arts and education especially in such a highly state-oriented political system like in Austria is not an easy task. But let me report to you that an outstanding part of the Austrian artists and intellectuals is opposing the present Austrian government from the very beginning of its existence up to now. And isolating them by boycott means punishment twice: in Europe by refusing co-operation and in Austria by letting the sufferers of the political changes alone in fighting the increasing pressure exerted by the populist right wing government.

In respect of this appealing intro my interest in giving a few remarks on the topic “the artist in the community” is just the increasing difficulty to maintain the traditional divisions between the different parts of society like education, youth, social welfare, politics, economy or the arts, altogether needed for the social construction of reality. That is one of the main reasons why it is more and more impossible to separate artists from the rest of the community categorically like the ideology of so-called high culture is requesting. Fe in these days it is quite natural for most of the Austrian artists to engage in the political process often by combining artistic and artistic means. Admittedly not with the success up to now that was intended originally but with unexpected consequences Fe when public money is drying up for these artistic initiatives.

When I came to London I read in a newspaper upon the German chancellor Gerhard Schröder saying: The really challenging debates on politics and society are increasingly taking place in the feuilleton. When talking with artists I can discover new dimensions of thinking and feeling. This is important for my political work”.

Instead of this inviting message the new Austrian government is setting great store by defending the old strict borders between society, politics and the arts. With that their representatives are following quite a traditional concept of the arts existing somewhere in a nowhere-land is not really appreciating artistic interventions in political processes. Especially when there is a severe lack of state money – like at the moment in my country - the strategy is to develop new ways of political and not only artistic selection by saying: Stop criticising us. Criticising the social and political situation is not your job, because you are artists. Do not bite the hand that is feeding you. So keep kindly in your traditional terrain. Otherwise forget public money.

When I started to think about “the artist in the community” my first thought was, why should we discuss this issue at all. Assumed that in modern societies there is not only separated individuals but still something like communities; where else should artists be thought if not within these communities – with all the consequences.

But of course artists in general are often not thought as normal members of our highly specified and labour divided society. They are rather seen as something like extraterrestrial exceptions, privileged by their genius and punished by their incapability to behave adequate in everyday life. And the artists themselves are tempted to follow this traditional images when they feel responsible for everything that is running wrong and do art work that has to represent at least the idea of a better world. And there is always another side
of this artistic ideology that makes artists the last anarchists in a use-dominated system of rule being responsible for nothing when their work is seen as categorically useless where everything has to be of use.

This attitude of everything and nothing is corresponding with a manic-depressive helplessness still cultivated in many arts education institutes mainly because of the idleness and the unwillingness to take the manifold changes in society into account. But we have to bear in mind: To maintain this kind of images of artists is the defence of an artistic terrain established sometime in the 19. century that was throwing the artists out of community. And the deal – at least in my country – was and is now again: We give you funding and you keep socially and especially politically ineffective.

I think it makes sense to ask who put the artists out of society and what were the reasons before we develop strategies how to bring them in again. The arts always have been an important mean of social distinction. And the so-called “Bildungsbürger” of the 19. century who was highly affiliated with certain segments of the arts tried to compensate his economical and therefore also political weakness. With the arts he gained symbolic capital that gave him at least the feeling of personal importance. The role of the arts was to improve the social status of those who could not find other ways of social and political influence.

And he and his friends were in need of artists being equally out of the political and social process. Together they started to celebrate the arts against the world of necessity, but only after the “Bildungsbürger” had finished his normal workday. The procedures they had learned from the aristocracy. In a cultural ghetto built of extraordinary settings like splendid museums, concert halls or theatres the arts should function as the very opposite of what makes the world running by hard work. It should be mainly the place of distinction and edification.

Meanwhile many things have happened. The example of the cultural industries in a highly accelerated market have become a huge economic factor absorbing an increasing number of artists for their purposes. And artists gave an impressive proof that they are not only prepared to work for a better world with insufficient means but also collaborating effectively with all kinds of political regimes. But nevertheless the idea of a juxtaposition of artists incomparable with all other professions is still misleading our cultural policy strategies up to today.

One of these misjudgements seems to me the naïve hopes of the Bildungsbürger of today – most of them still politically weak – advising that we just have to put in artists in unsatisfying social settings to improve the situation of the disadvantaged. I have to say I do not believe in this kind of hope. More than that, I get scared of this feudal approach combined with the idea of two ways of making politics: the bad ones delivered by normal politicians of the representative political system and the good ones by artists that are acting as the better, because the only true politicians even if they don’t have any proof of their political legitimisation.

It is again the Austrian example that makes clear that even in this European cultural empire the artists as being artists never had the chance to influence the political situation neither in one nor the other direction. It was the failures of the politicians that make us suffering the actual situation and – I have to add – it was the failures of many artists giving the feeling politics is ugly, arts is the only future. The result: Austria is back again – somewhere in the middle of the past.

These findings bring me back to the question what could or even should be the role of the artists in the community. What are the specific skills artists can bring in when interacting with the community, is it experts from other fields or is it just ordinary people trying to find their way through the unforeseen aspects of life.

In this respect I would like to refer to a small booklet that I have read when I came here to London. It is written by a German sociologist Gerhard Schulze with the title “Sceneries of Happiness”. He is also the author of a comprehensive study with the title “The event society”. He starts from the idea that modern societies up to now were mainly occupied to explore, organise and dominate the external
nature. But now the exploration of the interior world of each individual becomes more and more important. A collective learning process is starting to find out how the dealings of the people with themselves could be managed in a borderless space of opportunities. This is an exceptional chance for therapists but it is also a chance for artists to overcome the old marginalisation of the arts and to make them a core issue of individual and social development.

Of course we do have thousands of definitions of the arts. My favourite definition says it is art when it is questioning the arts. But beside of that an important intention of any artistic approach can be seen to transform at least parts of the interior nature, Fe our body memory in an exterior creation. This seems to me a driving force of any artistic process.

Ma suspicion is that not only artists, but more and more ordinary people suffer from a similar problem, just the problem solving strategy is different: We all are confronted with our chaotic interior nature and we want to become an unique individuum to make us and others understand what is going on inside of ourselves. This is not an easy task and many artists are going in this respect through a lifelong learning process. Some of them are maybe prepared to teach others how to gain individuality and from that how to express the interior constituency by developing new ways of interactivity using symbolic, that means aesthetic means.

In a world full of images, were communication of attitudes and values works mainly aesthetically, the arts play an important part in the social construction of our reality. That means that the arts- not isolated but in combination with other social dimensions - are influencing all members of society whether we realise that or not. That is why artists being experts in perception do have an important social responsibility.

But again, being an artist does not mean to become responsible for social affairs. In this respect the artists are among other professionals coming from all the other social fields being equally responsible for the future of the community. So we have clearly to define towards whom artistic responsibility is directed under which circumstances and with what kind of skills. So artists cannot be seen as politicians per se or advanced social workers. Their specific tasks have to be negotiated again and again according the specific problem and the specific setting for which the artists should be trained carefully.

I cannot be comprehensive at that stage. So I have to leave you alone with my fragmented thoughts just wanting to express that there is a chance for artists to take part in the further social development: Not by defending their little aesthetic gardens with high railings and combined with idealistic super relevations but by the specification of their skills and services they are prepared to deliver.

**Klangnetze**

Being a little bit more concrete I would like to finish my remarks with the presentation of a specific project of my institution called “Klangnetze”, in English “Soundweb” where a number of musicians, composers, singers and instrumentalists are working together with teachers and young people to discover what makes new music new music.

The objective of this project is to familiarise students of all levels and school types with aspects of experimental music, to awaken an understanding for material and structure, improvisation and composition, sound and noise, musical communication and sensitisation of acoustic perception.

The project does not try to pass on just knowledge about this kind of music, but to make the students work in the framework of process-oriented, interdisciplinary and creative learning processes together with the professionals.

The core structure of the project, that was originally developed here in Great Britain and came by Carsten Witt via Frankfurt to Austria, where it was modified to fit in the specific Austrian educational and cultural claims, is characterised by

- a three day introductory seminar for all participating artists and teachers to come acquainted with the method and to establish teams
- the work in the school for about 20 hours, normally with one teacher and two artists
- the organisation of a final event in the community where the school is located is it a village, a small town or in Vienna. In any case it should be a cultural venue outside school (in co-operation with cultural institutions like Essl-Museum, Vienna-Konzerthall,...)
- A feedback round to find conclusions for further activities.

The project teams formulated a list of cultural and educational policy issues to be evaluated, that makes “Klangnetze” not just an exceptional activity but a method principally transferable for the work with other art disciplines.

To work within the framework of “Klangnetze” it needs certain skills for the participating musicians and composers. Fe Readiness for Teamwork, Capability to work process-oriented, openness to different teaching methods and forms, interest in manifold forms of contemporary music, readiness to work with new media or knowledge how the school system works.

That is why my organisation started a co-operation project with Austrian arts universities that are under considerable reconstruction at the moment. For us the main important task is to implement the provision of certain skills for the students not just willing to become a virtuoso on the instrument but also be prepared to work in educational programmes.

Thank you for your attention

**About the author:**
Member of the Expert Group for the Programme “Culture, Creativity and the Young“., Founding Member of the European Network “Arts and Education“
The programme for the symposium

Friday 2 June

Chair: Peter Renshaw - Head of Research and Development, Guildhall School of Music and Drama

10h00-11h30  **Introduction**
Peter Renshaw - Head of Research and Development, Guildhall School of Music and Drama
Lazaro Kayombo - The Amani Ensemble, Dar es Salaam, Tanzania

12h00-13h00  Chrissie Tiller - The Royal National Theatre London
Tijl Bossuyt - Vlaams Centrum voor Amateurrkunsten VCA, Brussels

13h00-14h30  Lunch

14h30-15h30  **Introduction of Art in the Community activity Music**
Sean Gregory - Co-ordinator of Ensemble and Community Development, Guildhall School of Music and Drama
Music demonstration led by:
Lazaro Kayombo - The Amani Ensemble, Dar es Salaam, Tanzania
Paul Griffiths - tutor Guildhall School of Music and Drama
Together with students from the Guildhall Continuing Professional Development Course
Discussion

16h00-17h00  **Continuation of demonstrations of Art in the Community activities:**
Velda Harris, Education Department of the Central School of Speech and Drama
Grace Adam, The London Institute
Discussion

Saturday 3 June

Chair: Prof. Robert Fowler, Principal, Central School of Speech and Drama

10h00-11h30  **Contributions** from:
Glenda Jackson, MP
Michael Wimmer, Austrian Cultural Service, Vienna
Nikos Paizis, Melina project, Ministry of Culture Greece
Michel Baudson, Cultural Department of the ‘Jeu de Paume’, Paris

12h00-13h00  Three **working groups:**
‘**Artist as Facilitator**’ Training the Artist. Chair: Chrissie Tiller, The Royal National Theatre London
‘**Artist in Context**’. Chair: Judith Rugg, Faculty of Arts and Education, University of Plymouth
‘**Urban needs and experiences**’. Chair Jerry Booth, University of Lincolnshire and Humberside, Faculty of Arts and Technology

14h30-16h00  Continuation working groups

16h00-17h30  **Reports working groups**
Roy Perry, Member of the European Parliament, Brussels

**Round up symposium**
The contributors to the symposium

**Michel Baudson** is the Chief of the Cultural Department of the ‘Galerie nationale du Jeu de Paume’ in Paris since 1996. He is Honorary Chairman of ABCA (Belgium Association of Art Critics), as well as a member of the AICA (International Association of Art Critics) and the ICOM (International Council of Museums). Baudson has published various publications on contemporary art since 1971. He has been curator of several international exhibitions and has organised international symposia on contemporary art and mediation.

**Jerry Booth** graduated at the University of Bristol in Radio, Film and Television Studies. At present, he is Head of Media at the School of Media, University of Humberside. At the Humberside College of Higher Education Booth lectured at the department of Social Studies, and after that he was appointed Head of Critical and Theoretical Studies in 1984. Between 1976 and 1992, he has published widely in the field of radio, television and publishing.

**Robert Fowler** went to school on “The Mersey Sound” (Beatles Country) and read English at The Queen’s College, Oxford, after National Service in the Army. Thereafter he taught in Belfast (The Royal Belfast Academic Institution and Queen’s University Extra-Mural Department) and London’s East End (Forest Gate and Workers’ Educational Association). He was Warden of Breton Hall, Yorkshire, a College specialising in teaching exclusively through the Arts. He was Deputy Principal and Principal elect of Sittingbourne College, Kent, before joining Her Majesty’s Inspectorate where he became Staff Inspector with national responsibility for Theatre Training and Arts Education. He was appointed Principal of the Central School in 1986 where he led the changes from internal diploma to degree courses for professional theatre training.

**Sean Gregory** works as a composer and music educationalist throughout Great Britain and overseas. He leads creative music projects for all ages and abilities in association with many British and international orchestras, opera companies and arts organisations. His commissions range from chamber works to large scale collaborations in the community and include performances at the Barbican Centre, the South Bank Centre and Gothenburg Opera House. Currently he is co-ordinator of Ensemble and Community Development at the Guildhall School of Music and Drama and director of Artistic Development for the Guildhall School. He is a founder and a member of the creative big band *iO*.

**Paul Griffiths** is a leading creative music educationalist in Great Britain and overseas. He directs projects for musicians of all ages and abilities and has worked for many of the countries major orchestras and arts organisations. He has a key role in the Guildhall Arts and Community Development Project and is a founder member of the Royal Philharmonic’s innovative music group *Sharp Edge*. Currently he is a project leader and voice tutor for the National Youth Orchestra of Great Britain and is also directing a developmental project at the Reykjavik Conservatoire of Music. He is a founder and a member of the creative big band *iO*.

**Velda Harris** has a BA in English and Drama and a MA in Drama and Education. She has worked as a lecturer/senior lecturer in a variety of Higher Education establishments, including Sheffield Hallam University, Hong Kong University and currently CSSD. Substantial amount of directing and devising experience with general public and student groups, including the devising of TIE programmes. This work has now been extended to include venues in other countries.

**Lazar Kayombo**
Diploma in Arts and Music studied at Bagamoyo College of Arts. His profession is Musician and Teacher.

**Nikos Paizis** is Co-ordinator of the “MELINA Project – Education and Culture” at the Ministry of Education in Greece. Ninety primary schools from Greece and two primary schools from Cyprus participate in this project. The MELINA Project aims at introducing and developing cultural education projects in primary schools, believing that art and culture bring vitality to the daily school activities and the lives of children.

**Peter Renshaw** is Head of Research and Development at the Guildhall School of Music and Drama, where he pioneered in work in performance and communication skills. Formerly Principal of the Yehudi Menuhin School and Gresham Professor of Music, he has lectured widely in Great Britain and overseas on music education and training. With his interest in change and professional development he has acted as adviser to many arts organisations and orchestras. As a consultant he has worked with the Ontario Arts Council, the Association of Canadian Orchestras. Banff Centre for the Arts, Youth Music Australia, the University of Sydney, the British Council in Tanzania and numerous music institutions in Europe.

**Chrissie Tiller** is an Arts Education & Training Consultant with extensive UK and international experience in teaching, training, and working as a practitioner. For the Council of Europe, UNESCO, the British Council, the Prince's Trust, the
European Cultural Foundation, The King Badouin Foundation and the HARE Democracy Fund she acts as an expert on the role of the arts in social, political and economic change. Her role as Education and Training Associate of the Royal National Theatre has included being Project Director for: Seeding a Network and Branching Out, two strategic training programmes in Central and Eastern Europe; and Transmission, a trans-national action/research project, exploring ways of improving the employability and mobility of workers in the performing arts.

**Michael Wimmer**, 1950, Vienna. He studied at the Vienna University for Music and Performing Arts as Organist and Music Educator and at the Vienna University for Political Sciences studies in Austrian Cultural Policy and Comparative Studies of European Cultural Policies. Managing Director of the Austrian Culture Service. Lecturer at Vienna University and a Variety of other European Expert Institutions on Cultural and Educational Policy Issues. Expert for the Council of Europe. Author of the National Report on Austrian Cultural Policy. Rapporteur of the Evaluation Report “Cultural Policy in Slovenia“. Member of the Expert Group for the Programme “Culture, Creativity and the Young“, Founding Member of the European Network “Arts and Education“.
What does ELIA stand for?

The European League of Institutes of the Arts - ELIA is an independent umbrella organisation of approximately 400 major arts education and training institutions representing the subject disciplines of Architecture, Dance, Design, Media Arts, Fine Art, Music and Theatre from over 46 countries. The disciplines are subdivided into several specialised courses which also include art teaching, the use of new technologies and arts management. ELIA was founded in Amsterdam in 1990.

The main aims of ELIA are to:

- Promote international co-operation between students and teachers of academic institutes of the arts throughout Europe
- Collate and disseminate information among European schools of art with a view to establish new and improve existing exchange programmes and joint projects
- Advise national, international and supranational organisations concerned with international co-operation in the field of arts education and to act as the arts subjects representative
- Uphold and defend the diversity of cultures and stimulate communication between European and non-European cultures viewed as partners in a global cultural society
- Uphold and promote the specialist needs of education in the arts and of art production such as individualism, imagination and creativity
- Provide support for and promote the contribution made by academic institutions and colleges of art and design, performing arts and music to the development and unfolding of culture
- Help establish and maintain adequate social and political conditions for a free development of education in the arts and of art production

ELIA’s main areas of activity

1. Biennial Conferences, Symposia, Seminars and Workshops
ELIA has organised six major conferences (in Amsterdam 1990, in Strasbourg 1992, in Berlin 1994, in Lisbon 1996, in Helsinki 1998 and in Barcelona 2000) in which more than 4,000 representatives of Higher Arts Education Institutes including deans, directors, administrators, artists, teachers and students participated. ELIA organises symposia and workshops for students and teachers in arts education.

2. European Research & Development projects
ELIA considers research & Development projects as a tool for developing the European dimension in Higher Arts Education. Major projects in 2000 were the Thematic Network Dissemination Year which resulted in a ‘Toolkit for Innovation’ and the project ‘Making a Living from the Arts?’ which resulted in an Employability Network, a Portfolio of good practice examples on employability. Several ELIA activities were related to the Thematic Network. In 2001 new projects have been initiated.

3. ELIA publications
- Bimonthly ELIA newsletter
- European Journal of Arts Education
- Documentation of all conferences, symposia and workshops
- ELIA web site including a database on European Arts education Institutes operating since 1992, information, news (EU funding, jobs, calendar ELIA members), publications related to ELIA activities (projects), students (with chat box) and links (sites of ELIA members and other sites of interest

4. Projects under the auspices of ELIA
ELIA selects and supports projects from member institutions.

5. Create a voice for Art and Arts Education
ELIA is regularly in touch with the European Parliament, the European Commission, the Council of Europe, National Ministries and UNESCO and is involved in discussions on developments in programmes for arts education within these organisations.

6. Contact with other networks
ELIA is regularly in touch with discipline networks in the field of Arts Education in Europe and beyond and with art/cultural networks in the professional field.