FROM FLORENCE TO ROTTERDAM

ACTIVITY REPORT
2016 – 2018
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## COLOPHON
INTRODUCTION

This two-year report describes ELIA’s work and achievements over the period 2017 and 2018. It was a turbulent time for many of you, as political leadership in several countries in Europe and beyond changed significantly, and often with that, also societal views on the arts and on higher arts education. We know that doing your work has not always been easy, and we are grateful to our members, and in particular ELIA’s Representative Board, for keeping us abreast of the situation in your part of the world.

We look back on two years which mark a historic change in the ELIA leadership, as Carla Delfos retired as Executive Director and Maria Hansen took over this function. This was a first for ELIA, and it was a great responsibility for the selection committee and the Representative Board to make this important choice on behalf of our members. More about this can be read later in our report, but we are pleased to say that we have witnessed a smooth transition with many of the good things that change can bring to an organisation.

In this report, we outline for ELIA members our long-term strategic plan and the progress we have made. We recount the activities and projects of the past two years, and we look forward to the coming years. Finally, this publication contains information on our governance structure, the ELIA team, and how we involve the membership in ELIA’s work.

Much thinking has been done in recent months on what ELIA is and what value this network can provide to its members. ELIA is unique in reaching across the disciplines of higher arts education. Achieving a broader membership and being truly connected to our members is crucial to ELIA’s relevance in the coming years. Our newly elected President, Executive Group, and Representative Board will take over the strategic baton, together with the ELIA team, following the 2018 ELIA Biennial Conference in Rotterdam.

In the past two years, the voice of our members has been central to our conversation in a variety of ways, and this has informed our strategic work. We thank you for your contribution and trust, and we hope to continue this dialogue in the coming years.

Enjoy this two-year report, and as ever, please let us know your thoughts.

Thomas D. Meier
President

Maria Hansen
Executive Director

FROM FLORENCE TO ROTTERDAM: ACTIVITY REPORT 2016 — 2018
TWO YEARS AT A GLANCE
FACTS AND FIGURES

ELIA members

- 237 members from 47 countries

visits

- 60 member visits

meetings

- 35 meetings with the international community

interns

- 12 interns at the ELIA office

NEU NOW festivals

- NEU NOW 2017
  - 307 artists and graduates
  - 197 artworks showcased
- NEU NOW 2016
  - 29 performances
  - 7049 visitors attracted

FROM FLORENCE TO ROTTERDAM: ACTIVITY REPORT 2016 — 2018
social media platforms

- followers: 7,130
- social media posts: 5,227
- likes: 5,187
- myELIA logins: 4,447

takeovers

- 17 social media takeovers

NXT Report

- 230 pages

7 Conferences

- 15th ELIA Biennial Conference
- 14th ELIA Biennial Conference
- NXT Conference
- NXT Seminar
- 8th ELIA Leadership Symposium
- 8th ELIA Academy
- ELIA Regional Seminar UK

- 48 speakers
- 269 submissions to calls
- 282 academic presentations and papers
- 835 delegates attracted
TWO YEARS AT A GLANCE

ELIA website

10.558 contacts reached

- 441 news items
- 155 newsletters
- 22 newsflashes
- 102 jobs posted

109,344 unique page views
STRATEGIC FOCUS

ELIA’s Strategic Focus 2016–2020 was approved at the General Assembly in Florence in December 2016. These strategic priorities have been a guide in the work that ELIA has done in the past two years. At the beginning of this two-year report, we bring these priorities back to the fore and provide an update on where we are now.

Who we are

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.

ELIA’s main objectives are:
• to strengthen the position of higher arts education
• to support the free development of education in the arts
• to promote the arts as a central contributor to social and economic development
• to encourage cultural diversity and foster communication between cultures

ELIA’s aims are primarily realised through:
• the ELIA Biennial Conference – hosted by member institutions in different European locations, it is the largest conference on higher arts education worldwide and draws an audience of approximately 500 professionals
• the ELIA Leadership Symposium – a biennial conference hosted by international institutions and organisations that brings together influential leaders from higher arts education institutions and universities across the globe
• the ELIA Academy – a biennial conference hosted by member institutions in different European locations, dedicated to pedagogic research and emerging teaching practices
• projects and initiatives – exhibitions, symposia, research, and evaluation
• partnerships
• dissemination – website, publications, position papers, and social media

Strategic Focus 2016–2020

ELIA’s Strategic Focus 2016–2020 is based on four pillars, which were approved by the General Assembly in November 2016. It aims to promote, enable and facilitate:
• knowledge exchange and academic discourse
• networking, collaboration, and interaction
• advocacy and representation
• academic leadership and professionalism

ELIA’s Strategic Focus covers five key topics:
• sustainable careers and entrepreneurship
• inclusion, participation, and social engagement
• research and practice
• pedagogy – curriculum development, learning, and teaching
• arts education in schools and adult learning contexts

Additional important topics include:
• interdisciplinarity and collaboration
• new technologies
• environment and sustainability
• ranking and league tables

These topics will continue to inform ELIA’s work for the remaining two years of this strategic period. In the following table, we sketch the various activities and projects that we have undertaken in the period 2016–2018. Read about them in more detail later in this report and on the ELIA website.

What’s next?

In the past year the ELIA Representative Board, the Executive Group, and the team have spent much time brainstorming about ELIA’s future, and in particular about broadening ELIA’s reach and relevance. Read about the outcomes of these discussions under ‘Looking Forward’ (page 32). In terms of content, the Strategic Focus 2016–2020 has remained unchanged in these discussions.
**ACTIVITIES OVERVIEW**

### Strategic Focus Topics

**Sustainable careers and entrepreneurship**
- NEU NOW Festival  
  ```
  September 2016, 2017
  ```
- NXT — Making a Living from the Arts (Creative Europe - ELIA lead)  
  ```
  May 2015 — April 2018
  ```
- Sustainable Careers in the Arts working group (to be established)  
  ```
  January 2019
  ```

**Inclusion, participation, and social engagement**
- European Academy of Participation (Erasmus+)  
  ```
  September 2015 — August 2018
  ```
- ELIA Leadership Symposium 2017  
  ```
  November — December 2017
  ```
- ELIA Biennial Conference 2018  
  ```
  November 2018
  ```

**Research and practice**
- Advancing Supervision in Artistic Research (Erasmus+)  
  ```
  September 2018 — June 2021
  ```
- Artistic Research working group  
  ```
  Ongoing
  ```

**Pedagogy – curriculum development, learning, and teaching**
- ELIA Academy 2017  
  ```
  July 2017
  ```

**Arts education in schools and adult learning context**
- Arts Education working group  
  ```
  Ongoing
  ```

**Interdisciplinarity and collaboration**
- ELIA Biennial Conference 2018  
  ```
  November 2018
  ```
- PIE – Platform for Internationalisation ELIA  
  ```
  November 2018
  ```
- ELIA Leadership Symposium 2019  
  ```
  November 2019
  ```

**New technologies**
- ELIA Academy 2017  
  ```
  July 2017
  ```
- ELIA Academy 2019  
  ```
  September 2019
  ```

**Environment and sustainability**
- ELIA Biennial Conference 2018  
  ```
  November 2018
  ```

**Ranking and league tables**
- Evaluation Models Higher Arts Education working group  
  ```
  Started July 2018
  ```
## Representation and Knowledge Sharing

### Advocacy
- Statement on the ‘E of ELIA’
- Letter to European Commission on the European Area of Education (with AEC)
- Various interventions regarding the Council of Europe
- Recommendation on key competences (with AEC)
- Input on the new Creative Europe funding scheme
- Reflections for policy from the NXT Project – Making a Living from the Arts
- New advocacy position (see page 23)
- Input from the HAE sector to EU parties (March 2019 elections)
- Culture Action Europe (participation on the Board of Directors and as active member, providing input proactively and by request)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>May 2017</td>
<td>May 2017</td>
</tr>
<tr>
<td>November 2017</td>
<td>November 2017</td>
</tr>
<tr>
<td>Spring 2018</td>
<td>Spring 2018</td>
</tr>
<tr>
<td>April 2018</td>
<td>April 2018</td>
</tr>
<tr>
<td>July 2018</td>
<td>July 2018</td>
</tr>
<tr>
<td>Ongoing</td>
<td>Ongoing</td>
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</tbody>
</table>

### Membership and Communication
- Social media channels engagement plan
- Social Media Takeover (17 members involved)
- Redesign the membership strategy

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>2016–2018</td>
<td>2016–2018</td>
</tr>
<tr>
<td>2018</td>
<td>2018</td>
</tr>
<tr>
<td>Ongoing</td>
<td>Ongoing</td>
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</tbody>
</table>
In the unique scenography of the city of Florence, ELIA members engaged in table talk, specific thematic discussions, and mobile sessions around the city. Thanks to its dynamic programme, the Biennial Conference focused on the role that arts educators and arts education institutions have in the creation of tomorrow’s society. Dutch social designer Daan Roosegaarde talked about how arts can bring societal innovation, while theatre director David Greig focused on ‘Constructed Space’ and the miracle of encounter. Italian art historian Cristina Acidini reflected on the importance of heritage, and ELIA founder Carla Delfos closed her last Biennial Conference with a speech on ELIA’s future and its mission to promote higher arts education.
The Academy was a dynamic and unique learning experience for educators and academics. During this three-day programme, delegates explored the concept of elasticity as a core momentum in today’s learning and teaching in higher arts education from four different angles: curiosity, hybridity, research, and social change. Participants were inspired by the British artist, researcher, and educator Heather Barnett, the Dutch cellist and director Bart van Rosmalen, and by the co-authors of Discovering the Post-Digital Art School, Fred Deakin and Charlotte Webb. A rich programme permitted delegates to experience lectures, workshops, mobile sessions, and various cultural activities, including city tours and a ‘Diner Pensant’.

Steering group members:

Barbara Bader (Chair)  
Thera Jonker  
Silke Lange  
Susan Orr  
Carla Delfos  

Stuttgart State Academy of Art and Design  
Expertise Centre in Education, HKU University of the Arts Utrecht  
Central Saint Martins, University of the Arts London  
Learning and Teaching, University of the Arts London  
ELIA
This edition of the Leadership Symposium focused attention on the political and value shifts happening nowadays, and the impact this might have on future generations.

This exclusive and intimate event for the leaders of art universities and academies fully engaged its delegates in stimulating round table discussions, inspiring visits to cultural institutions in Poznań, and dinners hosted by local artists and academics at their homes.

Several keynote speaker interventions addressed different aspects of the theme and stimulated the round table discussions with the delegates. Among them were arts management consultant Russell Willis Taylor, artist and researcher Shaurya Kumar, writers Jan Sowa and Krzysztof Czyżewski, cultural policy professor Franco Bianchini, art historian and curator Magdalena Moskalewicz, creative producer Ása Richardsdóttir, and Vasyl Cherepanyn, director of the Visual Culture Research Center in Kiev.

Steering group members:

Bogdan Iacob (Chair)  
Andrzej P. Florkowski  
Wojciech Hora  
Bridget Kievits  
Carla Delfos  
Maria Hansen  

University of Art and Design Cluj-Napoca  
University of Arts in Poznań  
University of Arts in Poznań  
Amsterdam University of the Arts (AHK)  
ELIA (until September 2017)  
ELIA (from 1 October 2017)
NXT – Making a Living from the Arts
NE©XT Accelerator, better known as NXT – Making a Living from the Arts, was a three-year international project (1 May 2015 – 30 April 2018), coordinated by ELIA and carried out together with 25 project partners spread across 15 countries. We gratefully acknowledge the support of the Creative Europe programme for this project.

NXT – Making a Living from the Arts focused on the career development of emerging artists and on investigating the challenges that creatives are facing in a working world that is constantly evolving. The NXT Project also looked into recent developments in the cultural and creative industries, with particular attention to the growth of creative hubs and their function as education platforms, both inside and outside higher arts education institutions.

A strong digital presence supported the project development and activities, particularly with the digital platform (www.nxt-creatives.eu) and the NEU NOW Festival website and nomination tool (www.neunow.eu).

NXT Project group
Nadia Danhash, Royal College of Arts
Kai Lehikoinen, University of the Arts Helsinki
Hans-Gerd Nottenbohm, Innova eG – InWest Hub Dortmund
Georg Russegger, Academy of Fine Arts Vienna
Barbara Revelli, ELIA

Management group
Simon Betts, University of the Arts London
Bridget Kievits, Amsterdam University of the Arts
Carla Delfos, ELIA (until September 2017)
Maria Hansen, ELIA (from 1 October 2017)
The main results of NXT – Making a Living from the Arts at a glance:

- 3 NEU NOW editions, online and live: the transdisciplinary art festival devoted to presenting Europe’s emerging artists, which welcomed to Amsterdam a total of 175 artists from 24 countries and showcased 287 artworks online;
- Coupled with the NEU NOW Festival, a series of workshops for the NEU NOW artists, focusing on professional skill development needed for their international careers;
- A digital platform, NXT-Creatives which includes 680 artworks, 113 creative hubs from 36 countries, and 64 knowledge items (videos, articles, reports, toolkits);
- Desk research, including 9 case studies on creative hubs, which deepened the knowledge on how artists and creatives are supported in their career development process. The research was based on 194 survey respondents from both creative hubs and higher arts education institutions;

ELIA Biennial Conference,
NXT Conference – Making a Living from the Arts
NXT Seminar – Making a Living from the Arts in 2025

- 3 international events, which brought together arts educators, cultural entrepreneurs, artists, art students, hub managers, and policymakers (a total of over 600 delegates):
- 7 outreach activities, showcasing the work of selected NEU NOW artists at Prix Europa in Berlin, Art Basel, and Foam (Amsterdam Photography Museum);
- 2 residency programmes in 2016, in which 5 international artists attended a programme in Amsterdam as part of the project Europe by People and 10 artists joined a three-month entrepreneurial training, hosted by the Academy of Fine Arts Vienna;
- 5 peer-review visits in three locations (Belgrade, Riga, and Tirana), during which different activities took place involving arts educators, emerging artists, art students, cultural entrepreneurs, and hub managers;
- 3 toolkits (in both video and written versions) for both artists and educators;
- 1 final publication, Careers in the arts: Visions for the future, in which the main outcomes of the project were collected, including recommendations for policy, the full desk research analysis, 9 case studies, 2 academic essays, and 4 examples of artist career paths.
Here are some highlights of the NXT Project events.

**NXT Conference – Making a Living from the Arts**

14–15 September 2017 in Amsterdam, Netherlands
Hosted by the Amsterdam University of the Arts at the Academy of Theatre and Dance

This engaging, one-and-a-half day conference brought together academics, creative hub managers, artists and arts professionals, and policymakers to discuss the challenges of the contemporary arts sector. On the first day, cultural economist Elisabetta Lazzaro and Serbian academic Milena Dragićević Šešić unravelled some myths and common beliefs around entrepreneurship and the arts. Subsequent panel sessions debunked misconceptions related to specific aspects of cultural entrepreneurship and showcased different approaches to teaching cultural entrepreneurship, both inside and outside higher arts institutions. The second day included contributions from social innovator and cultural thinker Michiel Schwarz on his cultural manifesto Sustainism is the New Modernism and from social investor Stephen Rockman on the importance of financial sustainability in the arts.

<table>
<thead>
<tr>
<th>Participants from 25 countries</th>
<th>Presentations</th>
<th>Keynote Speakers</th>
<th>Parallel Sessions</th>
<th>Learning Café Session</th>
<th>Networking Dinner</th>
<th>Festival Opening</th>
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</thead>
<tbody>
<tr>
<td>118</td>
<td>15</td>
<td>5</td>
<td>3</td>
<td>1</td>
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</tr>
</tbody>
</table>

Steering group members:

Nadia Danhash  
Kai Lehikoinen  
Marijke Hoogenboom  
Judith Prins  
Barbara Revelli  
Royal College of Arts  
University of the Arts Helsinki  
DAS Graduate School, Amsterdam University of the Arts (AHK)  
BeroepKunstenaar.nl, Amsterdam University of the Arts (AHK)  
ELIA
NXT Seminar
Making a Living from the Arts in 2025

12 April 2018 in Brussels, Belgium
Hosted by Culture Action Europe and BOZAR

The NXT Seminar marked the end of the NXT Project and brought together the partners to presented and discussed its main outcomes collected in the publication Career in the arts: Visions for the future.

The main outcomes of the project are collected into this publication, including recommendations for policy, the full desk research analysis, 9 case studies, two academic essays and four examples of artists’ careers paths.

<table>
<thead>
<tr>
<th>101</th>
<th>participants from 19 countries</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>presentations</td>
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<tr>
<td>5</td>
<td>keynote speakers</td>
</tr>
<tr>
<td>3</td>
<td>parallel sessions</td>
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<td>1</td>
<td>Learning Café session</td>
</tr>
<tr>
<td>1</td>
<td>networking dinner</td>
</tr>
<tr>
<td>1</td>
<td>festival opening</td>
</tr>
</tbody>
</table>

Credits: © ELIA
NEU NOW OUTREACH Activities

As part of the NXT Project, selected NEU NOW artists participated or showcased their work at established art events to support their career development.

As in previous editions, in 2016 and 2017, selected film productions were presented at Prix Europa, the media production festival in Berlin for programme-makers. In the same way, ELIA member FHNW Academy of Art and Design Basel hosted special events in 2016, 2017, and 2018, during which NEU NOW artists presented their work to the international audience of Art Basel, one of the most renowned art fairs in the world.

In 2017 Foam (Amsterdam Photography Museum) featured a solo exhibition of NEU NOW 2013 artist Robert Glas (Netherlands), entitled Foam X NEU NOW Robert Glas — Before the Law, and including two artist talks during the opening and final weekends of the exhibition.

The exhibition was a success, with 31,875 visitors and a great deal of coverage for the artist.

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NXT Residency 2016
1 April – 30 June 2016 in Amsterdam, Netherlands
Hosted by Pakhuis De Zwijger

During the Netherlands Presidency of the Council of the European Union in 2016, a project called ‘Europe by People’ brought together local and international creatives, educators and companies from the creative industries to work and collaborate. In this project frame, ELIA and the NXT Project partners organized the first experimental residency programme, which hosted 5 international artists for a period of three months. This large international collaboration project provided networking and professional development opportunities to the artists, and it proved to be a learning process for the second residency programme.

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NXT Residency 2017
1 April – 30 June 2017 in Vienna, Austria
Hosted by Wissenstransferzentrum Ost | Academy of Fine Arts Vienna

Going International is the second experimental residency programme that brought together 5 international and 5 local artists, selected by the NXT Project experts’ group. Through intensive workshop sessions, the residency focused on developing communication, strategy and other soft skills needed by the artists for their career development.
NEU NOW 2016

14 – 18 September 2016 in Amsterdam, Netherlands
Held at the Westergasfabriek

Over 4500 visitors attended the 2016 NEU NOW edition, which welcomed 64 artists from 18 countries. The programme featured 28 artworks organised into five broad artistic categories. Visitors, arts professionals, and students were enthusiastic about the quality of the art on show and the diversity of the performances and film programme.

Following the live festival, NEU NOW Online presented its enhanced look on the NXT-Creatives platform, which was launched during the 14th ELIA Biennial Conference in Florence, on 2 December 2016, showcasing 75 new artworks from 23 countries. In addition, the search tool allows users to find all artists ever selected in past NEU NOW editions.

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**NEU NOW Online:**

- **20,081** unique page views
- **7500** online visitors
- **75** artworks
- **23** countries

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FROM FLORENCE TO ROTTERDAM:

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TWO YEARS AT A GLANCE

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ACTIVITY REPORT 2016 — 2018
## NEU NOW 2017

14–17 September 2017 in Amsterdam, Netherlands  
Held at the Westergasfabriek

<table>
<thead>
<tr>
<th>Visitors</th>
<th>2549</th>
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<tbody>
<tr>
<td>Nominations</td>
<td>411</td>
</tr>
<tr>
<td>Nominators</td>
<td>376</td>
</tr>
<tr>
<td>Artists</td>
<td>46</td>
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<tr>
<td>Artworks</td>
<td>28</td>
</tr>
<tr>
<td>Jury Members</td>
<td>16</td>
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</table>

### NEU NOW Online:

<table>
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<th>Unique Page Views</th>
<th>14,401</th>
</tr>
</thead>
<tbody>
<tr>
<td>Online Visitors</td>
<td>4691</td>
</tr>
<tr>
<td>Artworks</td>
<td>122</td>
</tr>
<tr>
<td>Countries</td>
<td>26</td>
</tr>
</tbody>
</table>

This edition reached 375 nominations, a record number, which turned out a selection of 28 projects, with 46 artists travelling to Amsterdam from 16 countries. The artists represented and embraced the concept of NEU NOW, highlighting the fluid character of the artistic disciplines to present a programme in which exhibitions, performances, workshops, films, and artist talks converged to provide new perspectives and future opportunities.

The 2017 NEU NOW edition at the Westergasfabriek received good coverage in national and international media and was celebrated for its quality and innovation. Over 90 artists were showcased on the NXT-Creatives platform, and a selection of these received wide coverage on social media channels.
NEU
NOW

Credits: Emilie Gregersen, Naya Moll, Rebecka Berchtold and Riikka Laurilehto, Let's not pretend to be alone here © Iris Duvekot
NEU NOW – a festival, a creative meeting space promoted artistic excellence and created an international springboard for emerging artists. Every year from 2009 until 2017, the best among graduating artists from across Europe were nominated by institutions, shortlisted by international juries and selected and curated by the co-artistic directors. Both the specific characteristics and the interdisciplinary potential of arts disciplines were showcased through the dynamic presentation of exhibitions, performances, workshops, and artist talks which converged to offer new perspectives. It started as an itinerant festival presented in cities across Europe before settling into a regular venue in Amsterdam.

The pilot edition of the festival was developed as part of the Vilnius European Capital of Culture 2009 celebrations. The NEU NOW concept was viewed as promising, and although the economic crisis created challenges, Carla Delfos, ELIA Executive Director at the time, was motivated to continue to explore different possibilities to further develop this format.

Its curators and co-artistic directors from the very beginning, Paula Crabtree and Anthony Dean, were there not only to steer and guide the conceptualisation of the festival but also to act as mentors to the NEU NOW artists. This dynamic duo dedicated their time and creative efforts to the festival for nine years, and thanks to their motivation and commitment, NEU NOW grew into an international platform that offered ELIA member institutions exceptional value and a chance to showcase their students and boost their careers internationally.

As the curators and co-artistic directors of the festival since its inception, we have sought to further refine these intentions by continually encouraging a dynamic dialogue between the art forms (design/architecture, film/animation, music/sound, theatre/dance, and visual arts) and presenting as diverse a range of works as possible — work that is well-crafted, intellectually rigorous, artistically astute, and critically reflective of societal concerns.

(Paula Crabtree and Anthony Dean, NEU NOW 2017 catalogue)

In their opening speech at the 2010 NEU NOW edition in Nantes, Crabtree and Dean summed up the ethos and the energy brought to the festival.

The process of change, from being an arts student to establishing a professional career as an artist, is an exciting as well as challenging stage of artistic development — both for the individual artist as well as for the viewer — in a regional or national context. Of course, it is even more challenging to undertake this dynamic transformation on an international ‘stage’, but we think that this group of NEW artists are NOW ready to face this challenge!

The selection procedure and main motivation of the artistic directors were to offer the selected students as well as their audiences something different and unexpected. ‘We don’t select works simply for their curiosity value, its experimental nature, or as a means of exemplifying innovative pedagogies’, said Crabtree and Dean in Tallinn (2011).

Rather, the artistic director duo was interested in the point of departure, where the emerging artist leaves behind the concern of the academy and moves beyond its walls to make their first steps in the real world. This,
along with the goal to be truly multidisciplinary, is what set NEU NOW apart from other festivals. The works NEU NOW promoted were innovative, socially engaged, and forward-thinking.

The selection procedure and main motivation of the artistic directors were to offer the selected students as well as their audiences something different and unexpected. ‘We don’t select works simply for their curiosity value, its experimental nature, or as a means of exemplifying innovative pedagogies’, said Crabtree and Dean in Tallinn (2011). Rather, the artistic director duo was interested in the point of departure, where the emerging artist leaves behind the concern of the academy and moves beyond its walls to make their first steps in the real world. This, along with the goal to be truly multidisciplinary, is what set NEU NOW apart from other festivals. The works NEU NOW promoted were innovative, socially engaged, and forward-thinking.

Armed with this unique vision for NEU NOW, Paula Crabtree, Anthony Dean, and former ELIA Director Carla Delfos, with the support of the ELIA team, continued to develop, curate, and cultivate the festival. For the ensuing five years after Lithuania, the festival was itinerant, moving from one European city to another each year – visiting Nantes (France), Tallinn (Estonia), Porto (Portugal), Amsterdam (Netherlands), and Glasgow (United Kingdom) – until commencing a three-year residency in 2015 in Amsterdam, housed in the wonderful film, theatre, exhibition, and outdoor spaces of the Westergasfabriek.

After ten successful years, NEU NOW will come to a close, and the visionary work of the two co-directors will be honoured during the ELIA General Assembly in 2018.

Throughout the years, the selected NEU NOW artists have used their experiences at the festival to kick-start their careers. As envisioned, NEU NOW was a springboard for these young artists. From winning international prizes like the Student BAFTA and Academy Awards to participating in renowned festivals and founding creative hubs for fellow artists, NEU NOW artists developed varied and inspiring careers within the arts.

In total, around 550 individual artists have been represented across all the NEU NOW Festivals to date, and approximately a further 675 artists have shown their work through the NEU NOW Online.

Over 1000 artists in all have been involved, representing some 50 different countries across Europe and beyond.

NEU NOW Retrospective

NEU NOW artists from all the live and online editions have found their home on the NXT-Creatives website. The archive of NEU NOW editions is freely accessible.
NEU NOW – What Happens NXT?

After a very successful ninth edition in September 2017, NEU NOW is coming to an end, as the ELIA team and the Executive Group take some time to rethink, reflect, and brainstorm about new ways to be of service to emerging artists who graduated from ELIA member institutions.

In the meantime, the ELIA team, along with the co-artistic directors, is preparing a special edition publication to celebrate the closing of NEU NOW and the beginning of a new chapter. One artist from each NEU NOW edition has been selected to tell their story of how they have evolved since NEU NOW and what the impact has been upon their artistic career.

Those attending the ELIA General Assembly will be first to find out which NEU NOW alumni artists are selected to be featured in this publication, which will be released in 2019.
Projects in partnership

ELIA regularly collaborates in projects that are initiated by ELIA members in collaboration with each other, primarily if the content is relevant to the ELIA membership at large and related to the Strategic Focus. We also connect members with other members who might become partners in projects. This section describes ongoing projects. Members who are interested in involving ELIA in a project are welcome to contact the ELIA office.

European Academy of Participation (Erasmus+ Strategic Partnership)

The European Academy of Participation (EAP) involved ten organisations from all over Europe (including ELIA and two of its members). Between September 2015 and August 2018, the EAP engaged in participatory practice activities in art and culture as a central tool to involve communities in a positive process of constructing a shared cultural space. The main project deliverables are a Tuning Document, four intensive courses, three international conferences, a policy contextualisation, and the creation of a committed network of professionals.

www.academyofparticipation.org

Advancing Supervision for Artistic Research Doctorates (Erasmus+/OEAD Strategic Partnership)

Under the lead of the Academy of Fine Arts Vienna, ELIA joined a consortium of nine partners (all of whom are ELIA members), which was awarded EU funding from the Austrian National Agency for Erasmus+ Education (OEAD) for a strategic partnership project. The three-year project officially started on 1 September 2018 and will focus on investigating and advancing doctoral supervision as the core component in doctoral education. The project was developed by the ELIA working group on Artistic Research and meets the priorities set by that group. ELIA members can follow the project’s progress on the ELIA communication channels and join the public events of the project.
NOTEWORTHY

New executive leadership

2017 was in many ways a historic moment for ELIA. After 27 years at the helm, founding Executive Director Carla Delfos said farewell to ELIA. We paused and looked back together with her on many years of success and significant developments within the field of higher arts education.

The Executive Group mandated a selection committee to conduct the search for a successor, assisted by a professional recruitment firm. (Members of the selection committee were: Cecilie Broch Knudsen, Paula Crabtree, Bridget Kievits, Bogdan Iacob, Thomas D. Meier, Barbara Revelli). After an intensive process, the successor was found in Maria Hansen, who left her position as Managing Director of the Stadsschouwburg and Philharmonie Haarlem (Netherlands) to become ELIA’s new Executive Director, starting on 1 October 2017.

On 15 September 2017, the official handover took place in Amsterdam, in conjunction with the NEU NOW Festival and the NXT Conference, which allowed over 150 representatives of ELIA members and guests to join the celebratory event. During this gathering, elegantly orchestrated by Lars Ebert, many stories were shared, and it fitted perfectly that Carla Delfos’ farewell was honoured not only with a distinction from the City of Amsterdam but also with the publication Europe, City, Culture, about the topics that are dear to her heart.

Advocacy – new policy

ELIA’s vision on advocacy was reshaped in the spring of 2018. The departure point is a specific part of ELIA’s mission: ELIA advocates for higher arts education by empowering and creating new opportunities for its members and facilitating the exchange of good practices.

This entails:
1. Representing and advancing the interests of the higher arts education sector at European and international levels as an active player within the advocacy community (i.e., other networks and stakeholder organisations).
2. ELIA serves as linking pin for its members in a Europe-wide (and global) exchange of information and advocacy in the field of higher arts education, the world of professional practice, and policy stakeholders. This especially entails empowering members through intelligence (knowledge transfer), active networking, and peer support.

Countries 47 from members 235 is available on the ELIA website.
Collaboration with international networks

- ELIA is the only European network in higher arts education that works across all disciplines. Linking to the discipline-specific European networks, all of which promote higher arts education and facilitate knowledge exchange and academic discourse, is crucial in strengthening the connection to our members, many of whom are also associated with one or more of these networks. With three of them (AEC - Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen; Cumulus Association and CILECT - Centre International de Liaison des Ecoles de Cinéma et de Télévision) this collaboration has strengthened significantly, to the point where the four networks are currently planning a joint event to be held in 2020. ELIA is also connected to Paradox (the HAE network for visual arts), and in May 2018 signed a Memorandum of Cooperation (MoC) with the European Association for Architectural Education (EAAE).

- With the AEC, the collaboration has intensified further. Given the similar geographic reach and interests of our members, several joint activities have been developed there, including participation in each other’s working groups and jointly approaching European governing bodies in advocacy. Most recently, the AEC has joined ELIA as partner in the ELIA Academy that will be jointly hosted by the Stuttgart State Academy of Art and Design (ELIA member) and the Stuttgart Academy of Music (AEC member) in September 2019.

- On 18 April 2018, inspired by a conversation taking place at the ELIA Leadership Symposium in Poznań, the first Meeting of Nordic Higher Arts Education took place at Stockholm University of the Arts, bringing together the leadership of art universities from the Nordic countries (Denmark, Sweden, Norway, Finland and Iceland).

- For the past years, ELIA has been an active member of Culture Action Europe (CAE) and has served on the Board of Directors of this organisation. CAE is the major European network of cultural organisations, artists, activists, academics, and policymakers. CAE considers itself the first port of call for informed opinion and debate about arts and cultural policy in Europe.

- In January 2017 ELIA joined the European Alliance for Culture and the Arts, currently a network of 37 European associations from cultural sectors and beyond, supported by more than 200 organisations working at the national level. The alliance has been active in advocacy, addressing both European institutions and member states of the European Union on issues related to culture and the arts on the European level.

- ELIA collaborated with the International Society for the Performing Arts (ISPA) on the organisation of ISPA’s June 2018 congress in the European Capital of Culture Leeuwarden (Netherlands). ELIA member Film University Babelsberg Konrad Wolf contributed to a session on art universities’ role in creating new beginnings for refugee artists.

- ELIA also is connected to a number of international networks in higher arts education, as well as to national networks. Usually there is overlap with the ELIA membership, and good contact and exchange with these associations help us to understand and serve the ELIA members better.

- The European Universities Association (EUA) serves universities across Europe, but only a few art universities. Their work is complementary to that of ELIA, and we intend to strengthen this connection in the coming years, having enjoyed a good collaboration during ELIA’s regional seminar in the United Kingdom in September 2018.
Events – new strategy
Based on the October 2017 informal member survey and many conversations with ELIA members, we acquired sufficient information to redefine our events strategy. Conferences and events are at the core of ELIA’s activities and are highly valued for their quality and innovative approach. Space for improvement exists in offering small-scale (regional and thematic) and financially more accessible events. There was also a request for the publication of conference proceedings and other forms of record of events. The ELIA team has since developed a new event strategy which is currently being pilot tested.

A first example of a small-scale event was the ELIA Regional Seminar Internationalisation in a post-Brexit Europe, which was hosted by the Royal College of Art in London on 21 September 2018. ELIA responded to the needs expressed by its members in the United Kingdom and organised a half-day discussion on the future of higher arts education in the UK. This small-scale event was joined by 45 delegates. A short report on the event will be published to share the content of the event with the ELIA membership.

ELIA Social Media Takeover
In 2018 ELIA launched a new campaign – the Social Media Takeover. A call published in January for social media hosts received an excellent response. During the course of 2018, and each for a limited time, ELIA member institutions literally took over all or some of the ELIA social media platforms and showcased their own programmes, students, and staff. This communication campaign helped ELIA members in promoting their activities and added a layer of value to the ELIA membership. In total, 17 institutions successfully took over ELIA’s social media, ending with the two hosts of the ELIA Biennial Conference.
OUR MEMBERS
OUR MEMBERS

All ELIA members are listed here by country, with no distinction between Full, Non-European and Associate Members.

Austria
- Academy of Fine Arts Vienna
- Erste Foundation
- Mozarteum University Salzburg
- University of Applied Arts Vienna
- University of Art and Industrial Design Linz
- University of Music and Performing Arts Graz

Azerbaijan
- Baku Choreography Academy

Belgium
- Académie Royale des Beaux-Arts de Bruxelles
- ENSAV - La Cambre
- FEDEC European Federation of Professional Circus Schools
- Karel de Grote University College
- LUCA School of Arts
- PXL University College, MAD School of Arts
- Orpheus Institute
- PARTS Performing Arts Research and Training Studios
- RITCS School of Arts, Erasmus University College Brussels
- University College Ghent, School of Arts

Bulgaria
- National Academy for Theatre and Film Arts (NATFA)
- New Bulgarian University

Canada
- Alberta College of Art + Design
- Concordia University, Faculty of Fine Arts
- Emily Carr University of Art and Design
- The Banff Centre
- University of British Columbia (AHVA), Department of Art History, Visual Art and Theory

China
- China Academy of Art
- Hong Kong Academy for Performing Arts (HKAPA)

Croatia
- University of Rijeka, Academy of Applied Arts
- University of Zagreb, Academy of Fine Arts
- University of Zagreb, Academy of Dramatic Art

Czech Republic
- Academy of Fine Arts, Prague
- Academy of Performing Arts in Prague
- Brno University of Technology, Faculty of Fine Arts
- Janáček Academy of Music and Performing Arts
- Tomas Bata University in Zlín
- University of West Bohemia, Ladislav Sutnar Faculty of Design and Art

Denmark
- Aarhus School of Architecture
- Jutland Art Academy
- Royal Danish Academy of Fine Arts, School of Visual Art
- The Danish National School of Performing Arts
- The National Film School of Denmark

Estonia
- Estonian Academy of Arts
- Estonian Academy of Music and Theatre
- University of Tartu Viljandi Culture Academy

Finland
- Aalto University, School of Arts, Design and Architecture
- Kymenlaakso University of Applied Sciences, Design
- Tampere University of Applied Sciences
- The Kuopio Academy of Design
- Turku University of Applied Sciences, Arts Academy
- University of the Arts Helsinki

France
- Beaux-Arts Nantes Saint-Nazaire
- CNAC National Centre for Circus Arts
- EBABX École d’Enseignement Supérieur d’Art de Bordeaux
- École Européenne Supérieure de l’Image (EESI)
- École Nationale Supérieure d’Arts de Paris-Cergy
- École Nationale Supérieure de la Photographie Arles
- École Nationale Supérieure des Arts Décoratifs (ENSAD)
- École nationale supérieure d’art de Bourges
- École Supérieure d’Arts et Médias de Caen/Cherbourg
- École Supérieure des Beaux-Arts de Nîmes
- EESAB: École Européenne Supérieure d’Art de Bretagne [Rennes, Quimper, Lorient, Brest]
- ESACM Clermont-Ferrand School of Fine Arts
- ESADHaR: École Supérieure d’Art & Design Le Havre/Rouen
- HEAR: Haute école des arts du Rhin
- ISDAT: l’Institut supérieur des arts de Toulouse
- L’École supérieure d’art de Cambrai
- Saint-Etienne Higher School of Art and Design
Georgia
• Georgian State University of Theatre and Film (TAFU)

Germany
• Academy of Performing Arts Baden-Württemberg
• Berlin University of the Arts
• Burg Giebichenstein University of Art and Design
• FH Aachen, Fachbereich Gestaltung
• Film Academy Baden-Württemberg
• Film University Babelsberg Konrad Wolf
• Folkwang University of the Arts
• Hessen State University of Art and Design
• Hochschule der bildenden Künste (HBK) Essen
• Merz Academy, University for Applied Arts, Design and Media
• Muthesius University of Fine Arts and Design
• SRH Hochschule der populären Künste
• Stuttgart State Academy of Art and Design
• University of Applied Sciences Würzburg
• weißensee academy of art berlin

Hungary
• Hungarian University of Fine Arts
• Moholy-Nagy University of Art and Design
• University of Pécs, Faculty of Music and Visual Arts

Iceland
• Iceland Academy of the Arts
• The Reykjavík School of Visual Arts

India
• Aditya College of Design Studies
• National Institute of Creative Communication India

Ireland
• Burren College of Art
• CIT Crawford College of Art and Design (CCAD)
• Dublin Institute of Technology (DIT), College of Arts and Tourism
• Dun Laoghaire Inst. of Art, Design and Technology
• Limerick Institute of Technology (LIT), Limerick School of Art and Design
• National College of Art and Design, Dublin
• Waterford Institute of Technology

Israel
• Jerusalem Academy of Music and Dance

Italy
• Abadir - Accademia di Design e Arte Visive
• Academy of Fine Arts of Rome
• Accademia di Belle Arti di Palermo
• Albertina Academy of Fine Arts of Turin
• Conservatorio di Musica “Arrigo Pedrollo”
• Fondazione Egri per la Danza
• Istituto Europeo di Design (IED)
• Istituto Lorenzo de’ Medici
• Palazzo Spinelli Istituto per l’Arte e il Restauro
• Le Arti Orafe Jewellery School & Academy (LAO)
• Nuova Accademia di Belle Arti Milano (NABA)
• The Fine Arts Academy of Ravenna
• Università Iuav di Venezia

Latvia
• The Art Academy of Latvia

Lithuania
• Vilnius University of Applied Sciences, Faculty of Arts and Creative Technologies

Malaysia
• Limkokwing Institute of Creative Technology

Monaco
• Pavillon Bosio ESAP

Mongolia
• Mongolian State University of Art and Culture

Montenegro
• University of Montenegro, Faculty of Dramatic Arts, Cetinje

Netherlands
• AKV St. Joost
• Amsterdam University of the Arts
• ArtEZ University of the Arts
• Codarts University of the Arts
• Design Academy Eindhoven
• Fontys School of Fine and Performing Arts
• Gerrit Rietveld Academie
• Hanze University of Applied Sciences Groningen, Minerva Art Academy
• HKU University of the Arts Utrecht
• NHL University of Applied Sciences
• Royal Academy of Art The Hague
• Studio Selma Susanna | Stem Theater Muziek
• Willem de Kooning Academy Rotterdam
• Zuyd University, Maastricht Faculty of the Arts
**New Zealand**
- Otago Polytechnic, Dunedin School of Art
- University of Auckland, National Institute of Creative Arts and Industries

**Norway**
- Norwegian Artistic Research Programme
- Norwegian Theatre Academy
- Oslo National Academy of the Arts
- University of Bergen, Faculty of Fine Art, Music and Design

**Poland**
- Academy of Fine Arts in Warsaw
- Institute of Arts of the State Higher Vocational School in Tarnow
- Polish-Japanese Academy of Information Technology, Faculty of New Media Arts
- The Eugeniusz Geppert Academy of Art and Design in Wrocław
- University of Applied Sciences in Nysa
- University of the Arts in Poznań

**Portugal**
- University of Lisbon, Faculty of Fine Arts
- University of Évora, School of the Arts
- University of Lusófona, School of Communication, Arts and Information Technologies
- Escola Superior de Música e Artes do Espetáculo
- Catholic University of Portugal, School of Arts
- Lisbon Polytechnic Institute

**Qatar**
- Virginia Commonwealth University in Qatar

**Romania**
- National University of the Arts in Bucharest
- National University of Theatre and Film "I.L. Caragiale"
- Aurel Vlaicu University of Arad, Faculty of Design
- University of Art and Design Cluj-Napoca
- George Enescu National University of Arts

**Russia**
- British Higher School of Art and Design (BHSAD)

**Serbia**
- Academy of Arts Novi Sad
- University of Niš, Faculty of Arts
- University of Arts in Belgrade

**Singapore**
- LASALLE College of the Arts

**Slovakia**
- Academy of Fine Arts and Design in Bratislava
- Academy of Performing Arts in Bratislava (VŠMU)

**Slovenia**
- University of Ljubljana, Academy of Fine Arts

**South Korea**
- Korea National University of Arts

**Spain**
- Barreira Arte y Diseño, Official Higher Education Centre of Art + Design
- ELISAVA Barcelona School of Design and Engineering
- Factoría Cultural
- Institut del Teatre de la Diputació de Barcelona
- Transforming Arts Institute (TAI)
- University of Granada, Faculty of Fine Arts

**Sweden**
- Gothenburg University, Faculty of Fine, Applied and Performing Arts
- Konstfack University College of Arts, Crafts and Design
- Lund University, Faculty of Performing Arts
- Malmö University, School of Arts and Communication (K3)
- Royal College of Music, Stockholm
- Royal Institute of Art, Stockholm
- Stockholm University of the Arts
- Swedish Higher Education Authority
- University of Borås, The Swedish School of Textiles

**Switzerland**
- Bern University of the Arts
- Ecole Cantonale d’Art du Valais
- FHNW Academy of Art and Design
- HEAD Genève – Geneva School of Art and Design
- La Manufacture Haute école des arts de la scène
- Lucerne School of Art and Design
- University of Applied Sciences and Arts of Southern Switzerland (SUPSI)
- Lausanne University of Art and Design (ECAL)
- Zurich University of the Arts (ZHdK)

**Taiwan**
- Taipei National University of the Arts
Turkey
• Sabanci University, Faculty of Arts and Social Sciences
• Anadolu University, Faculty of Fine Arts

United Kingdom
• Arts University Bournemouth
• Bath Spa University
• Birmingham City University
• City & Guilds of London Art School
• Coventry University, Faculty of Arts and Humanities
• Edinburgh College of Art
• Glyndwr University
• Guildhall School of Music & Drama
• Kingston University London, Kingston School of Art
• London College of Contemporary Arts
• Manchester Metropolitan University (MMU), Faculty of Art and Design, Dep. of Contemporary Art
• Middlesex University, Faculty of Arts and Creative Industries
• National Film and Television School
• Newcastle University
• Norwich University of the Arts
• Nottingham Trent University
• Plymouth College of Art
• Plymouth University, School of Art, Design and Architecture
• Ravensbourne University London
• Royal College of Art
• Royal Conservatoire of Scotland
• Savannah College of Art and Design
• University of Hertfordshire, School of Creative Arts
• Sheffield Hallam University, Sheffield Institute of Arts
• The Glasgow School of Art
• The Royal Central School of Speech and Drama
• Trinity Laban Conservatoire of Music and Dance
• Ulster University, Belfast School of Art
• University of Central Lancashire, School of Fine Art
• University of Cumbria, Faculty of Education, Arts and Humanities
• University of Derby, College of Arts
• University of East London, School of Arts and Digital Industries
• University of Portsmouth
• University of Reading, Department of Fine Art
• University of the Arts London
• University of the West of Scotland, School of Media, Culture & Society
• University of Westminster
• University of Winchester, Faculty of Arts
• York St John University

United States
• Association of Independent Colleges of Art and Design (AICAD)
• International Society for the Performing Arts (ISPA)
• Maryland Institute College of Art
• Montclair State University, College of the Arts
• Syracuse University
• The University of the Arts, Philadelphia
• University of Wisconsin-Madison Arts Institute

Supporting members
ELIA is grateful to its six supporting members who contribute a higher fee in order to enable specific activities. In the past years, these priorities have been artistic research and student/graduate activities.

Supporting membership is open to all ELIA members. Please contact Maria Hansen if you would like more information (maria.hansen@elia-artschools.org).
FROM FLORENCE TO ROTTERDAM:
ACTIVITY REPORT 2016 — 2018

LOOKING FORWARD

Credits: Nina Hjalmarsdottir, Suitable © Iris Duvekot.
LOOKING FORWARD

Following the change in Executive Leadership, ELIA went through a year of much thinking about the future. Prompted by Maria Hansen’s ‘first-day-on-the-job’ survey of the ELIA membership, followed by a number of think-tanks with the team, the Executive Group and the Representative Board, it became clear that ELIA receives high appreciation for much of its work, but there is also room for improvement. Following is some of the feedback that our members provided.

Top 5 things that are important to ELIA members:
1. Networking
2. Sharing experiences with colleagues
3. Knowledge exchange and development through events and projects
4. International collaboration
5. The impact of Brexit on internationalisation and collaboration in Europe

Top 5 things that ELIA should keep:
1. ELIA Biennial Conference
2. ELIA Academy
3. ELIA Leadership Symposium
4. Artistic research activities
5. NXT Project

Top 5 things to change:
1. Accessibility of events (fees)
2. More knowledge sharing after events
3. More disruptive approach to ideas and practices
4. More time for table talks and other interactive formats
5. Accessibility of membership (fees) for some areas of Europe

Top 5 suggestions for innovations:
1. Regional and thematic conferences
2. Online platform for discussions
3. Working groups for international coordinators
4. Workshops and small-scale events on specific topics
5. Cutting-edge attitude on political challenges

Added to this information was an analysis of ELIA’s situation in terms of reach and financial position, which showed an organisation that builds on a solid history, membership base, and the commitment of a large number of individuals and institutions contributing to ELIA’s work. The analysis also showed much potential for membership growth and a financial position that should be strengthened to ensure continuity.

With this background, we asked ourselves questions such as:

- Is ELIA delivering the kind of outcomes that interest the majority of the members? In other words, what does the member want and what does the member get?
- How much connectivity can we achieve within ELIA?
- How can ELIA advocate effectively on behalf of its members?
- How can ELIA increase its relevance to the higher arts education sector?
- How European does ELIA want to be, taking globalisation into consideration?

These questions (and more) fed robust discussions and eventually the creation of a ‘compass’ for ELIA, which will serve to inform our work in the coming years. At the core of this compass is the newly formulated core proposition of ELIA:

ELIA is a globally connected European network that provides a dynamic platform for professional exchange and development in higher arts education.

Using the Strategic Focus 2016–2020 as a departure point, our thinking led us to create a number of additional frameworks, including the previously mentioned events strategy, a newly formulated position on advocacy and partnering in European projects and, most importantly, the development of a membership strategy which will incorporate all of this thinking.
The membership strategy, which is to be approved in the spring of 2019, will set out the path to creating greater value of membership for ELIA members by focusing on the offer, the fee structure, and broadening ELIA’s reach and relevance in Europe and beyond through a variety of means. Encouraging and providing opportunities for the active involvement of members will be at the heart of the strategy.

Finalising and implementing the new membership strategy will be one of the foremost tasks of the new Representative Board. ELIA members will receive a more detailed account of the current plans at the General Assembly in Rotterdam, November 2018.

**Early results**

Looking back at the ‘top 5’ lists, there is some progress that we can already report on. Many of these initiatives can be found in more detail in this report.

- **Brexit** – In September 2018, ELIA organised a regional seminar on Brexit to bring UK members together in conversation about this important topic.
- **Regional conference France** – Together with Beaux Arts Nantes St. Nazaire, ELIA is offering a regional seminar in March 2019 on enrolment in art schools.
- **NXT** – The NXT Project delivered solid results and will have a continuation in a working group.
- **Event fees** – Both for the 2018 ELIA Biennial Conference and the ELIA Academy in 2019, fees were lowered relative to the previous editions, and the price structure was diversified to make the event more accessible.
- **Knowledge sharing after events** – The publication of conference proceedings will be realised for the 2018 ELIA Biennial Conference and for the ELIA Academy in 2019, by way of testing and evaluation this new membership benefit.
- **Working group on international coordinators** – PIE (Platform for Internationalisation ELIA) is catering to the needs of this group.
- **Artistic research** – ELIA is partnering in the Erasmus+ strategic partnership project on ‘Advancing Supervision’ with 9 ELIA members.
GOVERNANCE

ELIA is a membership organisation. Its governance structure comprises the Executive Group, Representative Board, Executive Director, and the ELIA team.

The members of the Representative Board are elected from the membership at the General Assembly. The President, also chosen by the membership, puts together the Executive Group. Representative Board members generally come from the leadership of higher arts institutions. The Representative Board meets twice a year to discuss such topics as the membership strategy, events, strategic decisions, and project proposals. The majority of Representative Board members come from European higher arts education institutions; however, ELIA encourages non-European members to join to add a global perspective.

The ELIA Executive Group, Representative Board, and Executive Director set the goals and objectives for the network. The Representative Board is responsible for the network’s Strategic Focus and for developing the topics and content which ELIA’s activities and events are based upon. One of their roles is to bring their unique regional perspective to the table. They also contribute to ELIA working groups and often participate in Steering Committees for ELIA Events. The Executive Group prepares this process and governs the organisation. The ELIA team, led by the Executive Director, puts decisions into practice and implements the strategy throughout the year. There is continuous consultation between these layers in the governing structure.

Executive Group 2016-2018

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

Bridget Kievits — ELIA Treasurer
Amsterdam University of the Arts (AHK), The Netherlands
(_until September 2018_)

Paula Crabtree — Vice President
Stockholm University of the Arts, Sweden

Andrea B. Braidt — Executive Group Member
Academy of Fine Arts Vienna, Austria

Simon Betts — Executive Group Member
University of the Arts London,
Wimbledon College of Arts, UK

Andris Teikmanis — Executive Group Member
Art Academy of Latvia, Latvia

Bridget Kievits changed position and had to leave her function as Treasurer in September 2018. For the remaining three months of her term, President Thomas D. Meier assumed the position of interim Treasurer.
Representative Board 2016-2018

Emanuele Amode  
Palazzo Spinelli Istituto per l’Arte e il Restauro, Italy

Gerald Bast  
University of Applied Arts Vienna, Austria

Simon Betts  
University of the Arts London, Wimbledon College of Arts, United Kingdom

Andrea B. Braidt  
Academy of Fine Arts Vienna, Austria

Cecilie Broch Knudsen  
Norwegian Artistic Research Programme, Norway

Paula Crabtree  
Stockholm University of the Arts, Sweden

Nadia Danhash  
Royal College of Art, InnovationRCA, United Kingdom

Ingrid Elam  
University of Gothenburg, Faculty of Fine, Applied and Performing Arts, Sweden (until April 2018)

Zoran Erić  
University of the Arts in Belgrade, Serbia

Andrzej P. Florkowski  
University of the Arts in Poznan, Poland

Ana García López  
Faculty of Fine Arts, University of Granada, Spain

Bridget Kievits  
The Amsterdam University of the Arts (AHK), The Netherlands (until September 2018)

Andrew Kulman  
Birmingham City University, United Kingdom

Thomas D. Meier  
Zurich University of the Arts, Switzerland

Anna Opalka  
University of Applied Sciences in Nysa, Poland

Marjanne Paardekooper  
University of the Arts Utrecht (HKU), The Netherlands

Christine Pybus  
CIT Crawford College of Art and Design, Ireland

Mara Rațiu  
University of Art and Design Cluj-Napoca, Romania

Susanne Stürmer  
Film University Babelsberg ’Konrad Wolf’, Germany

Andris Teikmanis  
Art Academy of Latvia, Latvia

Mai Tran  
Beaux-Arts Nantes Saint-Nazaire, France

Non-European Board Members

Sonintogos Erdenetsogt  
Mongolian State University of Arts and Culture (MSUAC), Mongolia
WORKING GROUPS AND PLATFORMS

To guarantee the development of activities arising from the Strategic Focus and to involve ELIA’s members in content development and knowledge sharing, ELIA initiated working groups and, recently, one platform. In the future, ELIA members will be welcome to respond to the calls for experts which are sent out for each working group. Members may also approach the ELIA team with an expression of interest to participate. Below is an overview of the various working groups and their composition as of October 2018.

Artistic Research

During the ELIA Biennial Conference 2016, the working group presented in plenary session the position paper The ‘Florence Principles’ On the Doctorate of the Arts, which was distributed and used as an advocacy tool for the recognition and implementation of the Third Cycle. An Erasmus+ Strategic Partnership Application was submitted by the partners involved in this group and successfully awarded in 2018. The project ‘Advancing Supervision for Artistic Research’ started in October 2018 and includes numerous events on the topic of doctoral supervision, which will be open to ELIA members. The working group (augmented with other partners in the project) is hosting a session about the project at the 2018 ELIA Biennial Conference in Rotterdam, as part of the ELIA Afternoon.

**Working group members 2016-2018:**
- Andrea Braidt (Chair)
- Giaco Schiesser (Vice-Chair) (until November 2018)
- Cecilie Broch Knudsen
- Anna Daucikova
- Peter Dejans
- Florian Dombois
- Claus Peder Pedersen
- Henry Rogers
- Maria Hansen
- Johan Verbeke (†)
- Andrea Braidt (Chair)
- Giaco Schiesser (Vice-Chair) (until November 2018)
- Cecilie Broch Knudsen
- Anna Daucikova
- Peter Dejans
- Florian Dombois
- Claus Peder Pedersen
- Henry Rogers
- Maria Hansen
- Johan Verbeke (†)

Arts Education

In partnership with AEC, ELIA initiated a new working group focusing on arts education in preschools and primary and secondary schools. The group was originally brought together to create a paper for the members, containing relevant, comparative knowledge on teaching art in schools. In addition, as this topic is high on the agenda within Europe, following the declaration of the European Area of Education and Culture 2025, the working group also provided input to a joint advocacy action by ELIA and AEC. This was specifically related to the recommendations on key competences and Lifelong Learning developed by the Council of Europe. The key intervention of the group was to call (successfully) for the inclusion of the ‘A’ in STEAM in this recommendation. The working group is hosting a consultative session for the members at the 2018 ELIA Biennial Conference in Rotterdam, as part of the ELIA Afternoon.

**Working group members:**
- Marjanne Paardekooper (Chair since September 2018)
- Ingrid Elam (Chair until April 2018)
- David Crombie
- Andrzej Florkowski
- Ana García López
- Christine Pybus
- Mara Rațiu
- Karin Riegler
- Judit Villiger
- Stefan Gies
- Maria Hansen
- HKU University of the Arts Utrecht
- Gothenburg University, Faculty of Fine, Applied and Performing Arts
- HKU University of the Arts Utrecht
- University of Arts in Poznań
- University of Granada, Faculty of Fine Arts
- CIT Crawford College of Art and Design Mara Rațiu,
- University of Art and Design Cluj-Napoca
- Academy of Fine Arts Vienna
- Zurich University of the Arts (ZHdK)
- AEC
- ELIA
Evaluation Models Higher Arts Education

ELIA recently formed a working group to analyse existing ranking models and to initiate a debate with ELIA members on possible useful tools to be implemented in the future on this matter. University ranking systems have become a prominent way of comparing universities around the world. Although it is controversial, it has a huge impact on the public funding of universities, the number of student applications, the reputation of the universities and, above all, the ‘value’ of students on the ‘market’ after graduation. During the ELIA Afternoon at the Biennial Conference, this working group will organise a first consultation session to discuss with interested ELIA members what they see as priorities, their experiences in the field, concerns, opportunities, and additional references.

<table>
<thead>
<tr>
<th>Working group members:</th>
<th>Zurich University of the Arts (ZHdK)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christoph Weckerle (Chair)</td>
<td></td>
</tr>
<tr>
<td>Naren Barfield</td>
<td>Royal College of Art</td>
</tr>
<tr>
<td>Aparajita Dutta</td>
<td>Royal Academy of Art The Hague</td>
</tr>
<tr>
<td>Alfred Koch</td>
<td>Film University Babelsberg Konrad Wolf</td>
</tr>
<tr>
<td>Frédéric Martel</td>
<td>Zurich University of the Arts (ZHdK)</td>
</tr>
<tr>
<td>Mara Raţiu</td>
<td>University of Art and Design Cluj-Napoca</td>
</tr>
<tr>
<td>Lars Ebert</td>
<td>ELIA</td>
</tr>
</tbody>
</table>

Sustainable Careers in the Arts

To move the work developed by the NXT Project forward, the Representative Board encouraged the formation of a new working group focusing on sustainable careers and entrepreneurship. Nadia Danhash and Kai Lehikoinen, who were the core partners involved in the NXT Project, are developing a first consultation session as part of the ELIA Afternoon at the Biennial Conference in Rotterdam, which will be followed by a call for the selection of new working group members.

<table>
<thead>
<tr>
<th>Working group members:</th>
<th>Royal College of Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nadia Danhash</td>
<td></td>
</tr>
<tr>
<td>Kai Lehikoinen</td>
<td>University of the Arts Helsinki</td>
</tr>
<tr>
<td>Barbara Revelli</td>
<td>ELIA</td>
</tr>
</tbody>
</table>

Additional members to be appointed (call to be issued)

PIE – Platform for Internationalisation ELIA

Thanks to the initiative of Aparajita Dutta and Thomas Greenough, ELIA recently launched a platform aiming to establish a grassroots group working on internationalisation in higher arts education institutions. The platform will be led by a working group and aims to appeal to a broadly interested audience that could connect all interested ELIA member institutions on the topic of internationalisation. PIE hosts its first meeting on the first day of the 2018 ELIA Biennial Conference in Rotterdam, and it plans to hold a yearly meeting hosted by ELIA member institutions. New working group members will be appointed to form and plan PIE’s future activities.

<table>
<thead>
<tr>
<th>Working group members:</th>
<th>Royal Academy of Art The Hague</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aparajita Dutta</td>
<td></td>
</tr>
<tr>
<td>Thomas Greenough</td>
<td>The Glasgow School of Art</td>
</tr>
<tr>
<td>Barbara Revelli</td>
<td>ELIA</td>
</tr>
</tbody>
</table>
OPERATIONS AND FINANCE
This section gives an overview of ELIA’s financial state of affairs, its operational policies, and communication channels.

Finance
ELIA’s financial situation is stable. Coming from a deficit position, the organisation has nearly restored its reserve position and is expecting to start building a positive reserve by the end of 2018. It is the strategy of the Executive Group to implement a slow growth strategy for the reserve, in order to ensure the long-term continuity of ELIA.

The work of ELIA is financed through three major sources: membership contributions, contributions to office costs through events, and contributions through EU project grants. Please note that the final accounting of the NXT Project – Making a Living from the Arts is not included in the 2018 forecast, but is expected to be positive.

The ELIA Foundation does not feature in these financial statements as it has ceased to exist.
## ELIA | STATEMENT OF INCOME AND EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>Forecast 2018</th>
<th>Annual 2017</th>
<th>Annual 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership fees</td>
<td>€390.155</td>
<td>€400.730</td>
<td>€391.326</td>
</tr>
<tr>
<td>Other income</td>
<td>€11.379</td>
<td>€4.944</td>
<td>€18.709</td>
</tr>
<tr>
<td>Project income</td>
<td>€356.904</td>
<td>€379.673</td>
<td>€465.630</td>
</tr>
<tr>
<td>Contributions to office costs</td>
<td>€60.000</td>
<td>€45.000</td>
<td>€55.000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>€818.438</strong></td>
<td><strong>€830.347</strong></td>
<td><strong>€930.665</strong></td>
</tr>
</tbody>
</table>

### INCOME

**INCOME**

<table>
<thead>
<tr>
<th></th>
<th>Forecast 2018</th>
<th>Annual 2017</th>
<th>Annual 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership fees</td>
<td>€326.145</td>
<td>€346.943</td>
<td>€361.933</td>
</tr>
<tr>
<td>Other income</td>
<td>€7.957</td>
<td>€7.665</td>
<td>€8.035</td>
</tr>
<tr>
<td>Project income</td>
<td>€10.729</td>
<td>€9.891</td>
<td>€35.499</td>
</tr>
<tr>
<td>Contributions to office costs</td>
<td>€15.989</td>
<td>€12.949</td>
<td>€7.145</td>
</tr>
<tr>
<td>Board expenses</td>
<td>€2.643</td>
<td>€2.863</td>
<td>€3.507</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>€363.463</strong></td>
<td><strong>€380.311</strong></td>
<td><strong>€416.119</strong></td>
</tr>
</tbody>
</table>

### EXPENSES

**EXPENSES**

<table>
<thead>
<tr>
<th></th>
<th>Forecast 2018</th>
<th>Annual 2017</th>
<th>Annual 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salary</td>
<td>€61.713</td>
<td>€46.975</td>
<td>€45.135</td>
</tr>
<tr>
<td>Staff not on the payroll/contingency</td>
<td>€10.729</td>
<td>€9.891</td>
<td>€35.499</td>
</tr>
<tr>
<td>Staff travel and expenses</td>
<td>€15.989</td>
<td>€12.949</td>
<td>€7.145</td>
</tr>
<tr>
<td>Board expenses</td>
<td>€2.643</td>
<td>€2.863</td>
<td>€3.507</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>€73.704</strong></td>
<td><strong>€63.155</strong></td>
<td><strong>€54.630</strong></td>
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</table>

### OFFICE COSTS

<table>
<thead>
<tr>
<th></th>
<th>Forecast 2018</th>
<th>Annual 2017</th>
<th>Annual 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Housing &amp; Administrative</td>
<td>€360.407</td>
<td>€330.067</td>
<td>€475.051</td>
</tr>
<tr>
<td>Communications</td>
<td>€61.713</td>
<td>€46.975</td>
<td>€45.135</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>€422.110</strong></td>
<td><strong>€376.042</strong></td>
<td><strong>€520.186</strong></td>
</tr>
</tbody>
</table>

### PROJECT COSTS

<table>
<thead>
<tr>
<th></th>
<th>Forecast 2018</th>
<th>Annual 2017</th>
<th>Annual 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL COSTS</td>
<td>€797.574</td>
<td>€773.533</td>
<td>€945.800</td>
</tr>
<tr>
<td>TOTAL INCOME</td>
<td>€818.438</td>
<td>€830.347</td>
<td>€930.665</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>€1606.012</strong></td>
<td><strong>€1603.880</strong></td>
<td><strong>€1876.465</strong></td>
</tr>
</tbody>
</table>

### APPROPRIATION OF RESULT

<table>
<thead>
<tr>
<th></th>
<th>Forecast 2018</th>
<th>Annual 2017</th>
<th>Annual 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Added/Credited to general reserve</td>
<td>€20.864</td>
<td>€56.814</td>
<td>€15.135</td>
</tr>
<tr>
<td>Reserve at end of year (2018 expected)</td>
<td>€18.328</td>
<td>€-2.536</td>
<td>€-59.350</td>
</tr>
</tbody>
</table>
OPERATIONS

ELIA Team
Under the leadership of the Executive Director, four employees work year-round implementing the strategies and objectives set by the ELIA Executive Group and Representative Board. The team has a central role in connecting to the members and informing the overall strategic work. The ELIA team is an international learning environment and regularly welcomes a number of interns, most recently hailing from the Netherlands, Italy, Greece, and Norway.

This is the ELIA team in November 2018:

Maria Hansen  
Executive Director  
(from October 1, 2017)

Barbara Revelli  
Head of Membership  
and Communications

Gerard Deen  
Finance and  
Administration Manager

Janja Ferenc  
Conference Manager

Petra Albu  
Communications and  
Membership Officer

Apart from the transition in Executive Leadership (see page 23), the ELIA team also went through other changes. Johan Deeder and Jessica Maxwell left the ELIA office in June and November 2017, respectively. Bas Merkies, our Finance and Administration Manager, recently followed his ambition into a new job and his successor, Gerard Deen, joined the team in August 2018. Lars Ebert, in similar recognition of the next step in his career, changed his status to becoming an independent advisor in a freelance relationship with ELIA.
ELIA Office
The ELIA office moved to A Lab in Amsterdam in the summer of 2018, a more suitable location and with ELIA member the Amsterdam University of the Arts (AHK) becoming a direct neighbour. A Lab is housed in the former laboratory of the Royal Dutch Shell company and offers space for cultural creatives and social networks.

We serve excellent coffee and invite ELIA members to visit when in Amsterdam.

Environmental sustainability
Sustainability is part of ELIA’s Strategic Focus and is also the kind of content that members would like to learn more about. However, sustainability is also part of ELIA’s own operations, because, as an international network, our joint environmental footprint is significant. There is room for improvement, and in the past year, changes have been made by using online meeting technology more frequently and choosing to publish digitally rather than on paper on many occasions (including this two-year report).

Events also can incur a major environmental cost. In November 2018 ELIA members will see several changes to how the ELIA Biennial Conference is taking shape, including the rental of a facility with a high-level environmental certification (De Doelen), not offering plastic water bottles during the conference, and providing delegates with free public transportation throughout the event. The ELIA office is keen to receive feedback and further suggestions on how to improve the environmental sustainability of the organisation.

Privacy policy
ELIA is a network of members and partners that support our mission. To keep our network informed about the current developments and opportunities in the higher arts education sector, we keep a database of stakeholders. The integrity of personal data is important to us, and we aim to protect it through our privacy policy and according to the General Data Protection Regulation (GDPR). ELIA’s privacy policy can be found on its website.
KNOWLEDGE SHARING
Publications

The Florence Principles was presented by Andrea B. Braidt (Academy of Fine Arts Vienna), chair of the ELIA Artistic Research working group, during the 14th ELIA Biennial Conference in Florence. It is intended as a position paper on the doctorate in the arts for policymakers, university leaders, curriculum designers, and research funding agencies, and is addressed to universities of art and science alike, helping individuals and agencies to secure recognition for their endeavours.

To celebrate the legacy of ELIA founder Carla Delfos at the moment of her departure as Executive Director, ELIA published a booklet entitled Europe, City, Culture in September 2017, in which ideas and reflections are collected around the concept of being European and the role of arts and culture in this identity search.

Careers in the arts: Visions for the future is the culmination of three years of research and various activities co-funded by the Creative Europe programme and initiated and supervised by ELIA under the umbrella of the NXT Project – Making a Living from the Arts. The publication focuses on the most relevant aspects of how to make a living from the arts. Further case studies and interviews highlight artists’ first-hand experiences and the training that is available at creative hubs across Europe.

In addition, the NXT Project – Making a Living from the Arts developed three toolkits:

Pricing Your Work – Kai Lehikoinen (University of the Arts Helsinki) briefly explains all there is to know about pricing artworks in a simple video toolkit which is available in written format as a practical reference to artists and art educators.

Intellectual Property – This toolkit is published and distributed in both written and video formats. Nadia Danhash, Director of InnovationRCA, Royal College of Art, summarises all there is to know about intellectual property rights, providing a simple, useful guide on this topic.

Strategy/Communication/Resilience – A toolkit for artists and educators, it includes the content developed and tested during the 2017 experimental artists’ residency in Vienna. The toolkit provides hands-on content and exercises to help artists in developing their career strategy and needed entrepreneurial skills.

For all events organised by ELIA, a uniquely designed conference programme has been produced and distributed, which was widely distributed to the participants and to the network at large in digital form.

For the 2017 NEU NOW edition, as for the previous eight editions, the live event was accompanied by a printed festival catalogue featuring 46 talented emerging artists, divided into three categories: gallery, stage, and screen.

All ELIA publications are available open source on the ELIA website.
Communication Channels
ELIA serves the needs of its members by collecting, analysing, and disseminating information inside and outside the network through a number of communication tools.

Web presence
The ELIA, NXT-Creatives, and NEU NOW websites aim to reach various target audiences to promote general and project related topics, news, and updates.

www.elia-artschools.org
The ELIA website serves as the go-to source for all ELIA events and activities. Besides providing a platform for all regular or special events, the ELIA website provides regular updates on what is happening in the higher arts education sector. Job posts and calls from our network of institutions and partners give academics the chance to seize new opportunities. In addition, it provides information about ELIA membership, ELIA working groups, the events calendar, publications, and much more.

www.nxt-creatives.eu
The NXT-Creatives website is a platform that was developed for the NXT Project – Making a Living from the Arts, which serves as a knowledge centre for the project outcomes. A mapping of creative hubs, toolkits, and publications on the topic of creative entrepreneurship and artists’ career development can be found on the website, as well as an archive of NEU NOW artists from all past editions of the festival.

www.neunow.eu
NEU NOW also has its own festival event website, which contains all the information relating to the festival’s specific programme and participating artists, as well as announcements related to the event.

Monthly newsletters and regular newsflashes
The most relevant updates on ELIA’s activities are shared into a monthly newsletter for ELIA Members and followers, including the most relevant news from the higher arts education sector.
Newsflashes are regularly shared with various target audiences in order to keep members and partners up-to-date with developments in the field.

Social media platforms
In the last two years, ELIA significantly increased its presence on social media, particularly on Facebook, Twitter, Instagram, and LinkedIn, to engage more effectively with members. Regular feeds are shared to inform followers about new developments within the network, funding opportunities at the national and international level, and matters on the advocacy agenda.

News, calls, and career opportunities from either ELIA or her partners and members are posted on the social media platforms. Recently, ELIA events have been broadcast online and live-tweeted to make them accessible for those not attending. To increase engagement with our members and shine a light on what they do, ELIA launched the Social Media Takeovers (page 25), in which ELIA members hosted the social media accounts of their choosing for several days in order to highlight their students, staff, and curriculum.
ACKNOWLEDGEMENTS
ELIA would like to thank everyone who contributed to the network’s development and activities in the past years, in particular, those ELIA members whose staff and leadership added time, energy, and expertise to our Representative Board, Executive Group, event steering groups, and working groups. Without these individuals, ELIA could not deliver on its promise, and we are proud of the result that all of us have achieved together over the years.

ELIA is grateful to all our members for their support and commitment. A special thanks go to ELIA’s six supporting members who contribute a higher membership fee in order to allow investments in specific priorities. Thank you to the ELIA team for their great commitment to the organisation and their tireless effort on behalf of our members.

IN MEMORIAM

In 2017 and 2018 ELIA suffered the loss of three former board members, individuals who have contributed significantly to ELIA’s mission and activities. We recognise and honour their memory here.

Francisco Beja de Silva, 1952–2018
‘Xico’, as his friends called him, served as President of ESMAE (Escola de Artes do Politécnico do Porto) and as ELIA board member for several years. Under his leadership, ESMAE Porto hosted many conferences, such as the 2012 ELIA Academy and 2012 NEU NOW Festival in Porto. Xico was engaged in many of ELIA’s projects, such as inter)artes and artesnetEurope. He was a driving force in formulating the Tuning Document Theatre Education and the Sectoral Qualifications Framework for the Creative and Performing Disciplines.

Johan Verbeke, 1962–2017
Professor at the University of Leuven (KU Leuven) and Head of the PhD School at Aarhus School of Architecture, Johan Verbeke had been involved in ELIA activities and projects for many years and was elected to the ELIA Representative Board in 2014. He was an active member of the ELIA Artistic Research working group, made valuable contributions to the writing of the Florence Principles and was previously very involved in the SHARE project. Johan was a dedicated champion of design research and was eminent in founding networks and collaborative projects.

Chris Wainwright, 1955–2017
Pro Vice-Chancellor and Head of Colleges at Camberwell, Chelsea and Wimbledon at the University of the Arts London, Chris had been active in ELIA since 1998. In 2006 he was elected ELIA President, and under his guidance, ELIA went through a period of significant development and professionalisation. Chris was also a member of the Tate Britain Council, a member of the Board of Directors of the Today Art Museum, Beijing, and Chair of the Board of Trustees of Cape Farewell, an artist-run organisation that promotes a cultural response to climate change. Above all, Chris was a renowned artist and a well-known personality in higher arts education.
Questions? The ELIA team is here to help you.