



CLAIMING CREATIVITY

ART EDUCATION IN
CULTURAL TRANSITION

CHICAGO, USA
21-24 APRIL 2010

THE EUROPEAN LEAGUE OF INSTITUTES OF THE ARTS,
IN PARTNERSHIP WITH COLUMBIA COLLEGE CHICAGO,
PRESENTS A JOINT INTERNATIONAL SYMPOSIUM.

Creativity is a word being employed freely these days, not just in the arts, but in commerce, organizational behavior, leadership theory, and many other areas. And for good reason: The creative industries generate wealth in many forms—economic as well as cultural—and by their very nature have triggered vital discussions about the value and sustainability of education by and for artists.

Claiming Creativity is an event designed specifically to place artists, designers, architects, other active ‘creators’ and those who teach in the creative disciplines squarely at the center of these most important and complicated conversations, along with leaders in industry and commerce who share an interest in the life of the imagination and its value to society.

The “liberal” or “liberating” use of the word creativity has raised significant questions. For example, how is the discourse on creativity being shaped, and by whom? How do we, as arts educators, maintain our leadership in this discourse and keep the arts and the making of art in all its forms at the forefront of these increasingly complex conversations? How do arts educators engage researchers and practitioners from other enterprises, such as science and industry, in mutually fruitful discussions on creativity? How does public policy at both the local and international levels situate the arts within culture and society and how has that changed? And how can we, as artists and arts educators, influence public policy toward legislative goals that recognize the integrity and significance of the arts?

The symposium **Claiming Creativity** will take place at Columbia College Chicago. The audience will be composed of practitioners and policymakers from all over the world. Claiming Creativity will offer presenters and other participants a practical forum for the investigation of long-standing and emerging issues in the arts and arts related fields. Through workshops, roundtable discussions and selected presentations from leading experts on creativity in the arts, commerce, science and industry, participants will share research, develop works in progress, and share their findings through a web forum and a symposium “journal,” published through one of Columbia College Chicago’s academic presses.

ABOUT ELIA

The European League of Institutes of the Arts—ELIA was founded in 1990 and is the primary independent membership organisation of major higher arts education institutions and universities representing the subject disciplines. ELIA has a membership of more than 350 arts institutions in 47 countries. Through its membership network ELIA promotes dialogue, mobility, research, sharing of best practice and activities between artists, teachers, administrators and leaders, altogether representing more than 250,000 art students. ELIA represents and promotes the importance of the arts and higher arts education and is internationally recognised as an influential body. Main areas of activity include organising biennial conferences, teachers' academies and leadership symposia, expert meetings, workshops and competitions for students, the production of publications and research in arts education. ELIA is supported among others by its members and the European Commission with an Operating grant for Organisations active in the field of Culture.

FOR MORE INFORMATION:

elia-artschools.org



Art futures



European
League of
Institutes
of the Arts

ABOUT COLUMBIA

Columbia College Chicago, one of America's premier arts and media colleges, is a member of ELIA and offers education in all subject areas under ELIA's auspices. The College offers undergraduate and graduate programs in the visual, performing, literary and media arts and is home to more than 12,000 students and 2,000 faculty and staff members. Founded in 1890 by educational innovators Mary Ann Blood and Ida Morey Riley, Columbia College shares in the rich civic and cultural history of the city. The College is proud to host the symposium and joins ELIA in inviting you to gather in Chicago next April to engage in a stimulating discussion on Claiming Creativity—and to enjoy the riches our city has to offer.

FOR MORE INFORMATION:

colum.edu

Columbia
COLLEGE CHICAGO

ABOUT CHICAGO

Despite the fact that the name “Chicago” derives from a Native American word variously meaning “striped skunk” and “wild leek,” the city has grown, since its incorporation in 1837, into an international center for architecture and a preeminent destination for arts, culture, and learning.

The city's early years are noteworthy; as a boom town of the drive westward, Chicago served as a producer, marketplace, and central distribution hub for the goods and services needed by European settlers. This vibrant center of commerce and industry attracted continuing waves of new Americans searching for political liberty and economic fortune. After the Civil War, the immigrants were joined by African Americans seeking economic opportunity in the industrial north. All these peoples brought their skills, languages, cuisines, and cultures with them, making Chicago one of the most ethnically diverse cities in the world.

In 1871 the Great Chicago Fire claimed hundreds of lives and destroyed more than four square miles of the built environment, including much of the central business district. From this devastation, however, the modern city emerged.

Chicago's “Princes of Industry”—and their wives—were instrumental in transforming a rough center of capitalism and opportunism into an urbane metropolis. In the last two decades of the nineteenth century,

civic leaders founded many of Chicago's cultural institutions including the Art Institute, the Newberry Library, the Chicago Symphony Orchestra, the Field Museum, and the Museum of Science and Industry. The splendors of the 1893 Columbian Exposition proved to 21 million international visitors that Chicago was a world-class city.

While Chicago's elite shared some of their vast wealth building the city's cultural foundations, their political antagonists were making history in the area of social reform, speaking out for working men and women. Jane Addams established Hull House on the near west side, bringing learning and the arts to generations of immigrants.

Today, Chicago is known internationally for both its historic and modern architecture. The lively arts scene boasts more than 200 theater companies plus scores of dance companies; visual arts are celebrated in institutions ranging from major museums to more than 100 established independent galleries and countless ‘outsider’ initiatives.

With dozens of public and private colleges and universities, Chicago is a center of the knowledge economy. In the South Loop alone, Columbia College Chicago, Roosevelt, DePaul, and Robert Morris Universities educate more than 50,000 students, creating what has been dubbed “Loop U” by the *Chicago Tribune*.

FOR MORE INFORMATION:

explorechicago.org

Claiming Creativity Symposium Topics

These topics will be presented on a web forum and at the workshops in Chicago. The web forum will be a tool to generate interest and discourse and to collect material deemed relevant for the topics we plan to discuss. We plan to keep the forum online after the symposium for follow up and to generate further thoughts about creativity.

The workshops will take place at Columbia College on Thursday morning and afternoon, and Friday morning (April 22–23). Please be aware that these are separate sessions with separate agendas. Each session will facilitate a discussion with the delegates on that session's topics.

For more in-depth and up-to-date information, please check the symposium website: claimingcreativity.com

I. Creativity and the Economy

BEG, BORROW, STEAL?

What new legal and ethical limits will shape the fair use of intellectual and creative property? This session will interrogate the current situation many artists find themselves confronting in the age of globalization and digitalization. What are the emergent strategies of open source and copyleft licensing? How will these new ways of sharing information and innovation function as critiques of conventional systems of distribution and ownership? How will they transform international intellectual property rights law?

ARTIST AS ENTREPRENEUR

In what way does the artist's studio—or the idea of the artist's studio—function as a sign of the entrepreneurial drive of the artist? As a zone of independent productivity does it serve as a model for start-up industries? In 1971, Daniel Buren wrote in his influential essay “The Function of the Studio,” that “the art of yesterday and today is not only marked by the studio as an essential, often unique, place of production; it proceeds from it.” The conventional (and even mythological) definitions of what constitutes a studio have certainly transformed since Buren's attack, and the studio no longer functions necessarily as a site that frames and delineates process. But what is the studio, then? Does the contemporary artist's studio continue to function, as Buren argued, as just another “boutique” of consumer capitalism?

LOCATION LOCATION LOCATION

In this delicate economic moment artists' studios and homes are encroached upon by real estate realities. Yet some artists are able to locate opportunity in this real estate crisis, creating new artists' enclaves. By reinventing civic structures and public domain, artists are reclaiming and reinventing public space. Models like Project Row Houses in Houston, the recent migration of New York artists to Detroit, and others in European cities will be deconstructed to distinguish these models for their inventive thinking about public land and municipal spaces.

II. Art, Science, and Technology

NETWORKED REALITIES/RECEIVE AND RESPOND

Art paradigms exist on a continuum from the individual voice creating objects for contemplation to the engagement of groups in the performance of shared, responsive environments. This workshop tackles the notion of art as conversation, and considers the implications of interactivity on contemporary art practice.

UNLIKELY COHORTS

How does Art compute Science? How does Science grapple with Art? Scientists and artists mediate the world with similar methodologies. They pursue inquiries with no preconceived answers. Research and artistic production lead both to creative analysis. As technologies thrive, more information is available for interpretation and scrutiny creating new arenas for scientists and artists to work collaboratively. This workshop will look at these areas of intersection to consider ideas of research, creativity and new untraditional partnerships.

III. Art and the Environment

CINEMA AS ARCHITECTURE

Columbia College Chicago's new Media Production Center, which houses facilities for some of its media arts departments, was designed by architect Jeanne Gang, AIA, founder of Studio Gang Architects, studiogang.net, after consultation with Doreen Bartoni, Dean of the College's School of Media Arts, and several others. Gang began her plans by asking Bartoni for a list of her favorite films, which she then used as sources of inspiration for colors, sightlines, elevations, and framed space in the new building. Gang's design also addresses issues of green building in an urban environment, while solving problems of soundproofing and access that are inherent to any recording studio.

Jeanne Gang and Doreen Bartoni will conduct a tour of the building itself to demonstrate their collaboration, along with projection of relevant film clips to illustrate. This will be followed by a demonstration of workspaces by the chairpersons of Film & Video, Television, and Interactive Arts and Media.

IS IT ART OR IS IT BRANDING?

What are the relationships between the cultural production of art and the business strategies of branding? Are there social and aesthetic connections between state-sponsored public art, art done in public spaces without the 'proper' permission (graffiti and stencil art), private and public advertising (billboards and banners), and traditional forms of branding? What are the ethical implications of branding through the arts? What are the implications of blending or erasing the divide between the arts and the purposes of branding private and public spaces?

BLURRING THE LINE BETWEEN ART AND ECO-ACTIVISM

The diversity of current approaches and ambitions within today's environmental art movement raises many questions: What role can (or should) artists play in response to critical environmental issues? Can artists really create positive change in the natural environment? What distinguishes contemporary activist approaches from earlier land and earth art? Are there differences in the European and American approaches to art and the natural environment?

IV. Creativity and Research

STEAL THIS DANCE!

New Relationships to Choreographic Appropriation

Using the Fall 2009 premiere of Punk Yankees, a new project by Lucky Plush Productions (Julia Rhoads, Artistic Director) as a point of departure, the workshop will address appropriation in performance-based mediums and the ways in which body-based forms resist simple claims of theft. Workshop participants will be encouraged to offer their own perspectives regarding concepts of originality, inspiration, homage and citation. Participants are also invited to visit the project's website stealthisdance.com to buy, steal, or share a dance in advance or after the symposium.

MASH-UP/REMIX

With phenomena like mash-ups reconfiguring our notions of original and copy, authenticity and originality, the need for revisiting these foundational concepts of the arts is paramount in our world today. Can a mash-up ever be original? Does this matter? What should be the vocabulary for talking about what matters in appropriation and intertextuality? What should we do with our obsession with the art object and its importance in a market driven society?

RESEARCH: THE NEXT GENERATION

In recent years Europe has seen acceleration of the development towards research in Art Schools, fuelled partly by the emphasis on research and third cycle degrees in the course of The Bologna Process, but also by recognition that artists and others involved in creative production employ research in increasingly fluid and interactive ways. European Art Schools have embarked on a range of different paths to find the best way of embedding an ethos of research in their educational, academic and artistic goals. Some put the artistic project first; others aim to improve acceptance in the academic worlds; many wish to build robust links to science and humanities; sometimes the need for external funding is the driver; sometimes the desire to ensure that the arts are recognized as an important contribution to the development of our societies and the collective knowledge within them.

V. Art, Culture, and Social Change

PERFORMING (OR PROSCRIBING) SOCIAL JUSTICE IN THE ACADEMY

Can the aesthetic of social justice be codified into curricular structures? How can ethical and formal values be “taught” in higher education without ideological didacticism? How have academic institutions traditionally succeeded or failed in interacting with community partners to the satisfaction of all parties? This workshop will look at these issues through brief case studies in existing and emerging programs, and interactive discussion. Curricular overviews and course descriptions will be available to participants in advance at claimingcreativity.com.

GAMES FOR CHANGE

The increasing ubiquity of games as a form of communication as well as entertainment invites the invention of new forms and purposes. In this hands-on workshop, you will become familiar with and create games and 3D virtual worlds that have direct relevance to everyday experiences, character roles and relationships. Using drag and drop programming tools, participants will create animated stories, avatars and game environments about social, global and gender-based issues with the goal of fostering interactive social change.

Who Should Attend

Claiming Creativity is designed as a forum for arts educators, art and media practitioners, architects, designers and innovators in such fields as science, business, commerce and industry. Individuals involved in shaping public policy that affects the arts and arts education are also encouraged to attend.

Call For Submissions

With this call for workshops and presentations we hope to encourage colleagues from the arts and also from science, business, commerce and industry to contribute to the Claiming Creativity Symposium.

The working language will be English.

SELECTION PROCEDURE

All proposals will be presented to the Steering Committee responsible for shaping the content of the Claiming Creativity Symposium. The deadline for receipt of presentation and workshop proposals will be December 1, 2009.

Successful applications will be offered a reduced participation fee of \$450 (USD) / €295

For more information and to submit proposals please visit claimingcreativity.com

Registration

FEES

Early-Bird Registration

(Before February 10)

\$575 (USD) / €395

Standard Registration

\$750 (USD) / €525

Participant Discounted Registration

(Only for web forum and workshop presenters)

\$450 (USD) / €295

REGISTER

To register, please visit claimingcreativity.com

Please contact Lotte Wennink, ELIA Conference Manager, with any questions regarding the registration process.

Phone: +31 (0) 20 330 1116

E-Mail: lotte.wennink@elia-artschools.org

HOTELS

Columbia College Chicago has arranged group rates at many nearby hotels within close proximity to the symposium. To view a listing of these hotels and make reservations, please visit claimingcreativity.com

Please note, hotel reservation costs are separate from the symposium registration fee.

CONTACT

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Schedule

TUESDAY, APRIL 20

4:00 PM Onsite Registration Opens

WEDNESDAY, APRIL 21

8:00 AM Ongoing Registration
12:30 PM Welcome: Opening Luncheon
2:30 PM Talk-the-Walk: Gallery Tour of Columbia College Chicago
5:00 PM Keynote Presentation
6:00 PM Reception

THURSDAY, APRIL 22

9:30 AM Symposium Workshops – 1st Series
12:30 PM Lunch
2:00 PM Symposium Workshops – 2nd Series
5:00 PM The Impact of The Bologna Process

FRIDAY, APRIL 23

9:00 AM The Expanding Influence of ELIA
10:00 AM Symposium Workshops – Final Series
1:00 PM Lunch
2:30 PM Symposium Wrap-Up
5:00 PM Closing Dinner and Keynote Address

SATURDAY, APRIL 24

To Be Announced Cultural Excursion Events in City of Chicago

ACKNOWLEDGEMENTS

Symposium Steering Group:

Carla Delfos, *ELIA Executive Director*
Klaus Jung, (*ELIA Vice President*), Rector of the Academy of Media Arts, Cologne
Chris Wainwright, (*ELIA President*), Head of Colleges, CCW, University of the Arts London
Steven Kapelke, *Provost/Senior Vice President, Columbia College Chicago*
Louise Love, *Vice President for Academic Affairs, Columbia College Chicago*
Gillian Moore, *Executive Director, Academic Initiatives & International Programs, Columbia College Chicago*

Columbia College Chicago Faculty Planning Group:

Co-Chairs:

Michelle Citron, *Professor, Chair, Interdisciplinary Arts*
Eliza Nichols, *Dean, School of Fine and Performing Arts*

Members:

Jeff Abell, *Associate Professor, Associate Chair, Interdisciplinary Arts*
Annette Barbier, *Associate Professor, Chair, Interactive Arts & Media*
Dawoud Bey, *Associate Professor, Photography*
Robert Blandford, *Assistant Professor, Arts, Entertainment and Media Management*
Peter Carpenter, *Assistant Professor, Dance*
Carmelo Esterrich, *Associate Professor, Humanities, History, and Social Sciences*
Chap Freeman, *Associate Professor, Film & Video*
Myra Greene, *Assistant Professor, Photography*
Debra Riley Parr, *Associate Professor, Associate Chair, Art & Design*
Margaret Sullivan, *Associate Professor, Chair, Marketing Communication*

Symposium Coordinators:

Marty Kane, *Columbia College Chicago*
Lotte Wennink, *ELIA*



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