

Marketplace for Artists

Cultural Workshops on Friday 8th October 12.30–16.00

On Friday afternoon five workshops will offer a marketplace for artists and art teachers. These encounters will allow individuals to 'shop' according to their specific interests and will offer best practices from different countries. The approximately thirty participants in each workshop will enjoy lunch together. Subscribing to the cultural workshops is a prerequisite. Registration at www.eca2004.nl -> registration.

Cultural Workshop 1

Shocking Art, Art in Shock?

– Explorations on the knife-edge of arts, ethics and politics

In Poland artists risk imprisonment for touching on religious feelings. This happened recently to artist Dorota Nieznalska with her work 'Passion': a cross with a penis. Politically engaged art remains an extremely sensitive issue in Eastern Europe whilst in Western Europe it arouses at most social aversion.

Crucified in Poland

"People demand that I be stoned or crucified," said Dorota Nieznalska, waiting tensely for resumption of her appeal case. The gallery exhibiting 'Passion' was closed and the artist sentenced to a year's probation. "The whole trial is politically motivated," declared Nieznalska. "Art, and in particular galleries, have become a favourite target for politicians who have no positive programme and who like to create a social enemy."

Pilloried in Holland

In Holland, artist Martijn Engelbregt used an official-looking form to request citizens to declare the illegal amongst them: a project that caused much upheaval and sowed fear amongst illegal immigrants, but that was all. The artist wanted to stimulate social discussion. "My aim was to research how Amsterdammers reacted to being questioned about whether or not they were illegal or knew people that were. It was art in the form of a research project."

Martijn Engelbregt and Dorota Nieznalska (provisionally) will attend the workshop. Other such artists will present their experiences and motives. The (thirty) participants will discuss social engagement in art: how decent/well-behaved/civilised/dutiful should be the artist of today?

Cultural Workshop 2

Artists in Prison

– The Transmission Project in Five Countries

In co-operation with Kunstenaars&CO

What can the artist contribute to education and the care of the elderly? What might be expected of him in industry? And does such input go farther than mere beautification of the locality or shifting the stage for the next performance? The answer is yes. In many European lands artistic creativity is being successfully employed in the development of new services and products for clients.

There is growing interest in co-operation with artists in the care sector, prisons and in social assimilation. Artistic input offers an organisation a refreshing, sometimes even disruptive, approach that may trigger hitherto unsuspected improvement in quality. The artist in turn earns supplementary income from artistic work alongside their free professional practice.

In 1998 the Royal National Theatre began the Transmission Pilot Project. Through work in education, the health sector, with refugees, in prisons and with the homeless it became clear that there were worthwhile careers for artists in areas undreamed of before.

In the meantime Transmission has proved such a success in five countries (Finland, Austria, Greece, England and The Netherlands) that special follow-up courses are now being offered in art education.

The (thirty) workshop participants will certainly discuss possibilities of extending this international success story.

The workshop will be given by Chrissie Tiller (Royal National Theatre, Education and Training Department, London, UK), Edith Draxi (Association for Culture, Karl-Franzens University, Graz, Austria) and Anne Affourtit (independent choreographer, The Netherlands).

Cultural Workshop 3

Together at Last: Art & Design meet Science

In co-operation with Kees Dorst, Premse Foundation for Design

We live in a world of increasing complexity. Developments in computing and media technology have landed humanity in a hyper-connected 'absolute media space' where everything seems to be linked. But this also brings with it cultural and social side effects such as information overload and problems to do with choice and truth. If the role of the artist and designer lies in finding sense and meaning on a human scale amidst all of this, then how to go about it?

We might here look for insight to research currently underway in the social sciences. The question is how to make this connection?

In order to build up the relationship between Art & Design and Science, the Premse Foundation for Design establishes networks between leading Dutch universities, art schools and third parties such as companies and public institutions. In this workshop, Premse will present opportunities for fruitful relations between Art & Design and Science in post-academy education in Europe. Action research may help here: to discover how a really complex system operates, stimulate it and see how it reacts. Such experiments may easily be linked to the 'practice-based research' that is beginning to be set up in schools of art and design. This action-research cycle of experiment and study represents the working principle of the Premse approach. The (thirty) participants in the workshop will reflect on how differences between Art & Design and Science are bridged in their own countries.

Cultural Workshop 4

The Importance of Arts Management for the Wellbeing of Artists

In co-operation with: Corina Şuteu and Mary-Ann de Vlieg (provisionally)

The Romanian-French expert in the field of arts management and cultural policy Corina Şuteu has written a book, to be launched during the conference, about arts management within Europe in which she describes the love-hate relationship between artists and managers.* An awareness that managers have become key to access between culture and the market, culture and its public and culture and policy leading it, has up until now failed to lead to any generally held positive appreciation of arts managers in artistic circles.

There are recently introduced possibilities to combine an artistic education with subjects such as management, marketing and cultural policy. This throws up the question as to whether management and public administration opens up a growing professional perspective for working artists. On the other hand, it is interesting to see how a management orientated towards feasible

economic and political goals might be enriched by an artistic approach. Why should not good artists also make good managers, given the prospect of the increasing presence of multiple job-holders?

After an introduction by Corina Şuteu and Mary-Ann de Vlieg, director of the Informal European Theatre Meeting, a discussion will be held on a portrait of the artist as manager. Urgent questions to be dealt with here include:

- Is it desirable that artists concern themselves professionally with arts management and policy?
- Should artists, given the phenomenon of multiple job-holding, be stimulated to follow training courses in arts management and arts administration?
- What conditions should higher education adhere to in order to offer a fully worthy 'combination course' for the artist/manager?

* Commissioned by the University of Amsterdam and the Boekman Foundation

Cultural Workshop 5

Mobility for Artists: more space to roam in the enlarged EU?

In co-operation with the SICA (Dutch Foundation for International Cultural Activities), European cultural contact points and Trans Artists

Europe offers new opportunities and space for the free movement of ideas and work. This is of special importance to artists. In this workshop the possibilities will be

discussed of European Cultural funds being made available for free movement of artists at grassroots level. On the other hand, an inventory needs to be drawn up of barriers faced by artists at national level.

The goal of this workshop is to inform artists and artists' initiatives about the availability of grants, artists-in-residence programmes, exchange programmes etc.