

# EU-MAN

universal colours 1/99



Artist of the issue Khalid D. Ramadan

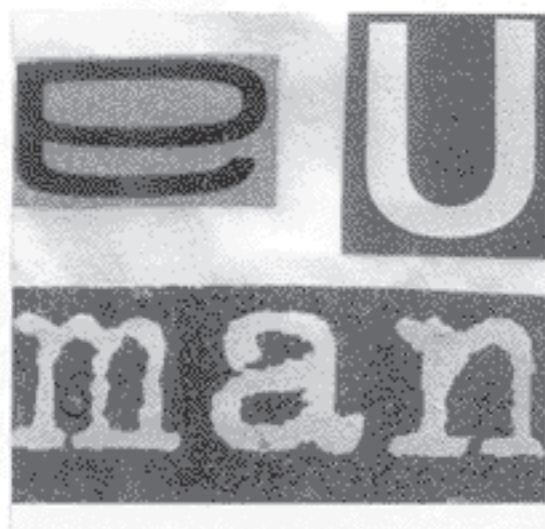
**Universal Colours  
Magazine of the EU-MAN**

European Union Migrants Artists Network

**Editorial Board**

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Amir Khatib

## Editorial

Once again hard luck with the cultural officials shows its face to us. Once again the puzzle riddles us, and the labyrinth takes us to nowhere, so that we do not know whether this land to which we move is movable, or is it immovable to other people? When we want to progress and work, they become angry and they say; they have work, they have movement. And when we sit at home and do nothing they are provoked and say; they came to eat our money we are the taxpayers. In fact I don't know what to say?

Last year Mr. Cleas Andersson the Finnish minister of Culture who saved our work and our project EU-MAN98 said to us:

(I think the difficult thing is to get the foot in the door and to get it opened. When you get ten thousand Finnish marks, you can at least say, that the state supports you. Thus it is easier to get money from the city and also from the private funds. It is an opening...)

The expectations of Mr Andersson were not quiet right although I believe that it is definitely right in the regular and logical situation, but I say it loudly. There is no harmonised logic with such

kind of people, I mean the officials, especially those who make decisions for the subsidising the arts in this country.

Once again they try to certify by force that the rights to life and work are for those who have good strength, or are they to those with whom they have a good friendship?

I say it to them many times and many times again I repeat it. We are not going to give up! Or put our hands to our checks and regret past blames placed on their shoulders. Why? Because they are in the 'responsibility position' when it comes to funding the arts. I say that we will follow all possible ways, use all possible tools to continue, as free we do not belong to this relationship or that, and we will struggle towards the aims as long as we live on this earth.

I do not want to repeat stupid words or make between the work of EU-MAN and other cultural organisations, but only I remind those who made the decision not give us money this year, and last year, and the year before last year, that we too can achieve a big project with some FIM. If we compare the cost which covered our project EU-MAN 98 to any other project in Turku, Finland or some where else, we discover a lot of matters and stories that they are fear to hear it. Namely our work has often far exceeded their funded projects in scale and quality.

But I say we could continue. We will go forward to reach to reach our aim. I do not say that I can make miracles, or that I am the protector of the migrant artist, I never say that. But I say that I continue to hope and to pray to God, that I have strengths to persevere in this.

*That's it.*

# News



Adolfo Vera

## The photographic artist Adolfo Vera

Held one of the most beautiful exhibitions in Helsinki recently. He combined photographs and other media to create an installation in a very strange way.

The artist put 50cm distance between the wall of the gallery and the audience. He erected a wooden wall and put his works "photos" behind the wooden wall and placed a broken mirror on the wooden wall. The viewer sees the reflection of the photos in the mirror, and so he damages his thoughts or breaks them. The exhibition was for 3 weeks from the 5th of January to the 21st of it in Gallery Laterna Magica.

## The artist Faek Rasul

Insists once again to continue his activity and vivid life, because he believes that life is movement and change. The last exhibition held in Vienna included a recent collection of his works, and was supported by the Austrian authorities. This is of course what we believe in EU-MAN. It is not strange for the Austrian authorities to give support and even not strange for the migrant artists there. The gallery showing Faek is one of the most important galleries in Vienna. Faek knows that is art and that it is a clear recommendation from the city of Vienna to Faek. We here in EU-MAN thank the artist Faek for his invitation to the exhibition and at the same time we do apologise to him that we cannot attend.

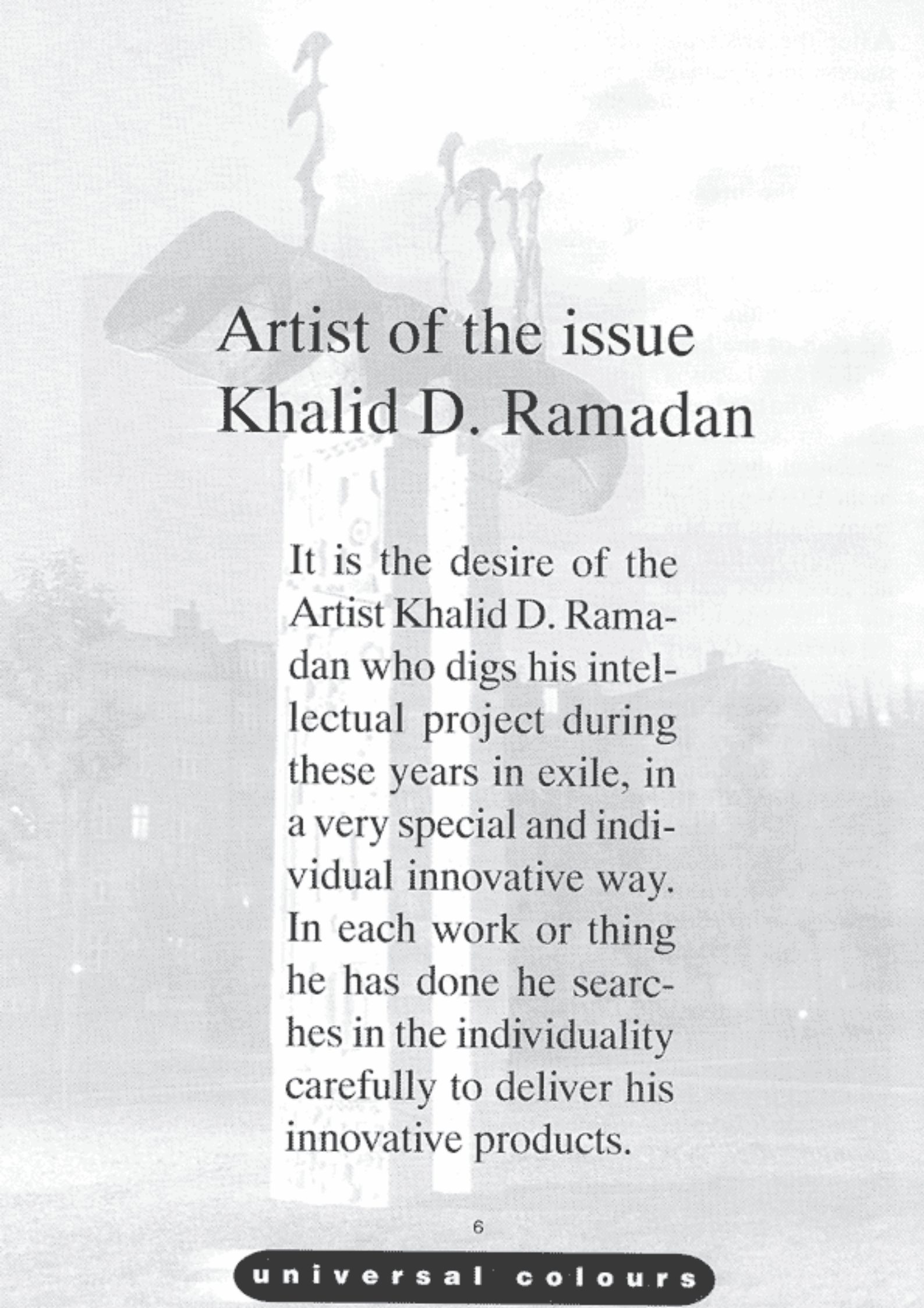
After the great and highlighted success in Copenhagen, the project EU-MAN98 moves to another island in Denmark 'Urhur'.

Urhur will witness for more than month, the presentation of the migrant artists that will happen in the beginning of March this year.

This exhibition was the fruit of the hard work of Mrs Lebusha Muller who tried very hard to send this exhibition there. We in the EU-MAN give many thanks to Mrs Lebusha Muller, to her good work and at the same time to all the workers in Gallery Shambala for their help and use of the facilities during the time that Shambala hosted EU-MAN 98. We are looking forward to more fruitful co-operation between us to serve our movement which makes the right base for the migrant art, and creates or builds true traditions for us in Europe.



Faek Rasul



## Artist of the issue Khalid D. Ramadan

It is the desire of the Artist Khalid D. Ramadan who digs his intellectual project during these years in exile, in a very special and individual innovative way. In each work or thing he has done he searches in the individuality carefully to deliver his innovative products.

# You

carry your eyes on two wings, you enter by your eyes to sinuosity of the paths...

the directions surround you and you are in the crowded of the street and dream, frequents create misery and you put your body to run in a circle that all going around by you, they get you up and down, they push you, then they send you up to see heads a litany of heads looking at you, the flood of the idea scream to you, come back come back, but you are busy there in the nowhere direction searching for yourself and only yourself.

It is the desire of the Artist Khalid D Ramadan who digs his intellectual project during these years in exile, in a very special and individual innovative way. In each

work or thing he has done he searches in the individuality carefully to deliver his innovative products.

Khalid moved in intellectual location by his art is supported by a knowledge from outside the circle. It is the art that what makes a resource of power for his work. He realises the aesthetic of the mechanism of his architectural message.

No one can take Khalid D. Ramadan

easy and quickly, no one can deal with his art from the surface, no one can take a quick look at his art and know every thing,



**Khalid D. Ramadan**



not for a particular reason, but to his rich sinuous experience which takes more than one way to understand. He combines two worlds, he leads you to them in any work or movement or even short viewing. His scream is a biconjugate of love and death, voice and quietness, violence and apitiation and in a very deep way the artist Khalid Ramadan realises what is the dimension of the relationship between line and space, carve and space, shadow and space, he studies delicately the influences of the space to the things which he makes, this sensation leads the viewer, sometimes force the viewer to live with the atmosphere he creates. When you see a work done by Khalid and specially his sculpture work you need space to put his work in it. This need which nags at you to make space and add it to his work is what Khalid himself made, not the viewer, and this for sure came through his study of architecture.

The art of Khalid D Ramadan has a very strong relationship with the depth of Phoenician, has a very strong relationship with the Arabic history "which is collapsed nowadays", but he use a European style and technique to treat his art.

Simply because Khalid came from there, from the land of olive and the Cedar of Lebanon, the land of the widest sky and freedom, from Lebanon which was a sample of freedom and development among all middleeastern countries, until the civil war or 1975 destroyed everything. There where the memory of Khalid started to collect itself, from all these things, from the long history of Phoenician, from Beirut the red street, Beirut the city which does not know what sleep is, from the biggest printing factories in the Arab world, to country of destruction and civil war, and fire and heat.

Lebanon the land of Fairouz the biggest and greatest Arab woman singer, who lead the ambitious of Arab people to freedom and development during the sixties and the seventies and still she is continuing.

Lebanon the land of Fairouz, and the voice of Fairouz is Lebanon, Lebanon the land of Khalid, Lebanon the land of Phoenician. Khalid has lived in Denmark for many years now. Lebanon, Fairouz, Denmark. Phoenician, Viking and many other things, which have been collected to make Khalid's art , tell us of many things at once.



## Immigrant art raises questions

Under the collective name EU-MAN, a group of about 30 artists have assembled in an exhibition in the galleries of the Cultural Centre of Turku. While approaching the galleries along the medieval cloister street in the centre of Turku, the internationally of the milieu during those medieval times up to the time of the great Swedish power strikes my mind. Turku at those times was a conglomerate of international impulses, people from almost all the countries surrounding the Baltic met here to practise studies, merchandise or politics-for people or for war. A good choice of place for the large international exhibition in the galleries in the historical, ... renovated houses around the old market place.

The title of the exhibition gives me associations entirely different from what this actually is about: EU-MAN has nothing to do with either the EU or the men's movement. It is an association of migrant artist, voluntarily migrated or forces to do so. What they have in common is their work as visual artists in a milieu that is not their original one.

So the basic concept of the exhibition is this: the connecting link is the ethnic background of the artist. The short texts in the catalogue - an ambitious printware with pictures in colour printed on good paper - give no hints of how to approach the exhibition, no 'curators statement' i.e. no programme declaration whatsoever of the persons responsible for the exhibition

Three separate texts describe, in a very personal, self-experienced way, three subjective, private attitudes to immigrant art. I have great difficulties in seeing the exhibition as a whole. Of course it suffers from the labyrinth-like space, but even if the space were better fit for the purpose, it would be hard to find the red line. Well, maybe you should not expect to find a single overall idea in such an exhibition - maybe the phenomenon itself, immigrants artists coming together in an organisation of their own, is supposed to be enough as a concept.

What the Lebanese artist Khaled D. Ramadan, living in the Danmark, writes in his catalogue text is, however, contradictory: he claims that the critics have difficulties in finding an attitude to the foreign artist and that this implies big responsibility. Furthermore he states that foreign artists to be accepted often try to adapt their art to the norms of the art scene in the new home country. Here the artist - still quoting Ramadan - has an important task in trying to make the watcher see and understand (he emphasises the role of the art critic). To me, the problematic question in this issue

is to understand how the immigrant can keep his own national label if, at the same time, he chooses to act on the 'new' art scene as if he were a part of it.

### Collecting friends

Bianca Gräsbeck - another of the responsables for the exhibition - develops his thought in emphasising how difficult it is for the grassroots to get subsidies for exhibition exchange and international cultural activity in a situation where the field is dominated by a few actors whose personal preferences are allowed to be too dominating. Certainly this is a fact - all too often a handful of critics conduct the few pennies reserved for the international cultural exchange, and most often these pennies are reserved for native artist. In her text she also emphasises that what is left for those who are outside the circles is collecting friends (friend-raiding) instead of applying for public subsidies (fundraising). This seems to be the point of departure for the organisation as well as for the exhibition. What brings the artist together is not the pictures. It is the creation of art, the need of visual communication, and the need to do this in dialogue with others who are similar minded.

Gräsbeck emphasises the need among the migrant artists to reach their new countrymen, to become part of the new reality surrounding them. Ok, but I do think that exhibitions with no other gathering concept than the ethnic background of the artists have exactly the opposite effect: it does not intergrate, it only puts one more stone on the wall of prejudice, so exceptionally widespread in our country.

### Interpreting images

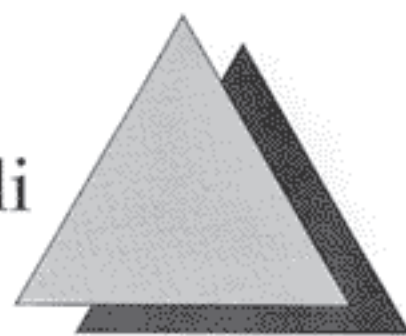
Amir Khatib born in Iraq, now living in Finland, the chairperson of the EU-MAN, discusses questions such as cultural identity and multiculturalism. In his preface he argues for larger intergration in the European countries, for a more relation between the native European and other races. This would demand the creation of new tools for interaction. The visual art can be one way to take people closer to each other and to erase prejudice. Art has always been a greatful translator of national and political ideas, and certainly it still has a mission as a gate builder. But even the interpretation of images demands that you learn the language of art first, to avoid a one-eyed 'western' interpretation - to see the art from (a neutral- or) its own cultural perspective. Just like you need to learn to understand the spoken language to be able to converse with another person. I want to emphasise that it takes an equal effort to learn both of them.

Berndt Arell, Hufvudstadsbladet, August 1998  
translated from Swedish by Bianca Gräsbeck

# Deltaism Manifesto

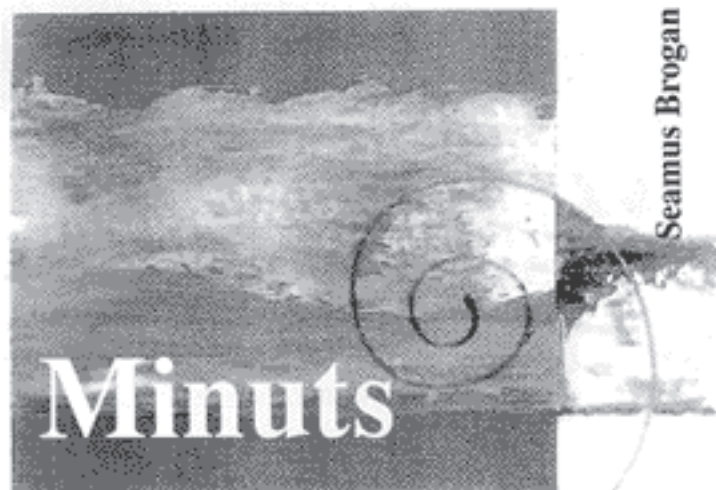


Written by:  
professor M.R.Ali



**Art** is a manifestation of human creativity. Therefore we, the Deltaists, the artists and the scientists, approve and affirm the following announcements and statements.

1. Art should not only be a measure for the quality of living but a measure for the nourishment of live.
2. Art is about common sense as well as common feeling and is thus an adhesive between cultures.
3. We support the interaction between art and other disciplines.
4. The synergy between art and science is an additional strength in the coming era of interactively in the superhighway of information.
5. The monopoly of art is a dangerous thing!
6. Art should not be stagnant. Therefor art movements will come and go.
7. Deltaism is a language for artists.
8. As in calculus the delta is used to integrate and to differentiate mass, space and time as well as lines, surfaces and volumes.
9. The great versatility of deltaism is reflected in a wide range of art activities.
10. There are no limits to progressive deltaist art forms.
11. Our aim is to show the fascination and the practicality of the delta.
12. Deltaism is everywhere.



Seamus Brogan

# Minutes

## Agenda: The following items were discussed and proposals made;

1. EU-MAN members will meet on a more regular basis to discuss the action plans and progress of projects. Minutes will be kept from each meeting and later distributed to all members. Members are invited to give feedback on this information and suggest issues for the agenda of subsequent meetings. These minutes will appear in the quarterly EU-MAN magazine, but the possibility of creating and financing a more regular monthly newsletter is now being considered.

2. EU-MAN has been invited to appear on Kari Tervos' evening chat show to present the aims and activities of the organization. (AK) (BG) and (MC) will attend an informal meeting with Kari Tervo on 9/2/99 to make initial suggestions for the concept and content of the piece. Suggestions and ideas from all members welcome!

3. Helsinki Cultural Capital 2000 Exhibition - The organization and applications for funding for this project are already underway. A space of 500m<sup>2</sup> has been secured for rent at Kaapelitehdas for April 2000. Twenty artists in total will be chosen to participate, one third of these will be selected from the Finnish based artists.

Applications will be available in September - October 1999 and will appear in the quarterly magazine. Entrants will be judged by an appointed jury consisting of art professionals and the EU-MAN administrative board. The exhibition will be documented by a 140-page color catalogue which will include articles from the Ministers of Culture of representative EU countries. Please make note of the following

- All submitting artists must include a selection of color dia slides, or good quality reproducible color photos of their works with the application. An accompanying typed text explaining the artists work and perspective on being a migrant artist must also be enclosed. This material will appear in the catalogue.

- The estimated cost of this project if approximately 380,000 FIM.- of which half has already been granted. The administration is working hard to acquire the balance. This sum will cover the rent of exhibition space, publishing costs, transportation/accommodation and daily allowance for visiting EU artists. As there are no additional materials or personal expenses provided for all members are encouraged to apply on an individual basis for stipends/Apurahoja from the granting bodies here in Finland.

- To increase public awareness and knowledge of the aims of our organization, we are asking applying artists to consider how they may make their work more accessible to a wider audience. To this end think carefully about medium and presentation. Whether you work with installation, sculpture, painting, performance, video etc., think how you may present this to as many people as possible.

4. EU-MAN is considering many possibilities for renting a property, which could include an administrative office, 4-5 artist's studios, a small kitchen/meeting area and an open space which would be used for exhibitions. We are calling all members in the Helsinki area who would be willing, and able to move from their current working space to a group site, to consolidate and centralize the organization. In practice this would mean approximately the same personal expense, for a similar sized private working room in a larger collective area.

For direct comments/suggestions or questions about the above contact us directly by phone or e-mail:

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# EU-MAN

## 2000



EU-MAN, the European Union Migrant Artists' Network, is arranging a large scale exhibition in the Helsinki Kaapelitehdas (Puristamo) in the special year of 2000, when the city is one of the nine European cultural capitals and in the same time celebrating its 450th anniversary. From Kaapelitehdas the exhibition will be transferred to Gallery Shambala in Copenhagen and after that to Dockland Gallery on London.

The exhibition will be multifaceted, with events inside as well as outside the exhibition place, before and after the exhibition.

\*Following the traditions of EU-MAN the exhibition will be accompanied by a book. This book will of course function as a kind of richly illustrated catalogue presenting the participating artists. But it will be more than a book. We will ask their excellencies the ministers of cultural affairs in each participant's new home country to comment on the situation of the migrant art and migrant artists in their country. Also the participating artists themselves will be asked to do the same, from her/his subjective point of view, or otherwise

\* The design and layout of the book will be devised through an open competition among the members, and awarded with a prize of 500 Euro delivered in the opening ceremony on the 6th of April.

\* The participants will be elected by a jury consisting of

A professional teacher in the Finnish Fine Arts Academy

One member of the Danish Artists' Union

One member of the Finnish Artists' Union

Two reliable professional artists. Members of the EU-MAN in different countries

\* The jury will work on finding the most interesting artists among the EU-MAN members.

The participating artists will be invited to stay in Helsinki for about one week- with at least four days before the opening- to get introduced and little bit acquainted with the city. Their impressions will be turned to expressions- in other words, they are invited to paint their impressions on a large canvas placed at the entrance of the exhibition. The large canvas will be presented as a gift to the city of Helsinki at the end of the exhibition.

\* Surprise activities. We have a range of ideas developing, about nice things to do around our exhibition. For instance, the chairperson of EU-AN is

going to spread 25 portraits of a black man, whose appearance changes with the location and surroundings- in the railway station he will be clothed and coiffured in different ways eg. in the night club, in the park, in the insurance company, the cultural centre and so on.

Evidently it is not possible yet to tell what is going to be, so more about this later.

The Kaapelitehdas exhibition will be the EU-MAN's second large scale exhibition, following the touring-exhibition started in Turku in August 1998, continuing in Copenhagen December 1998-January 1999 to end up in Amsterdam during the Spring of 1999 .

EU-MAN was established in January 1997 in three EU countries Finland, Denmark and Holland to promote migrant art and the professional situation of the migrant artists in their new home countries. Today about 90 professional visual artists of 20 different nationalities in 10 EU countries have joined the network.

EU-MAN publishes a quarterly magazine, the Universal Colours, with news, articles, the columns 'Artist of the issue' and other information. The UC is distributed to the members, to cultural and art institutions. It is free of charge; for sub-



# STOA

An agreement has been taken between our organisation EU-MAN and STOA "the east Helsinki cultural centre" to set-up an exhibition for our members. The exhibition hall is a good one and big, and has two floors, open to competition for many participants. That will be happen from the 30th of August to the 12th of September this year.

So we ask our members who would like to participate in this exhibition to send a written application to our address, the deadline for the application is the 15th. of April 1999, though the participation conditions ar.

\* The works should be no bigger than 100x100 cm for the paintings and no longer than 70cm for the sculpture.

\* Works should be packaged well in sending so otherwise we do not take the responsibility an accident should happen.

\* Each participant has the right to enter a maximum of three works.

\* Participants carry the responsiility in sending and receiving the works.

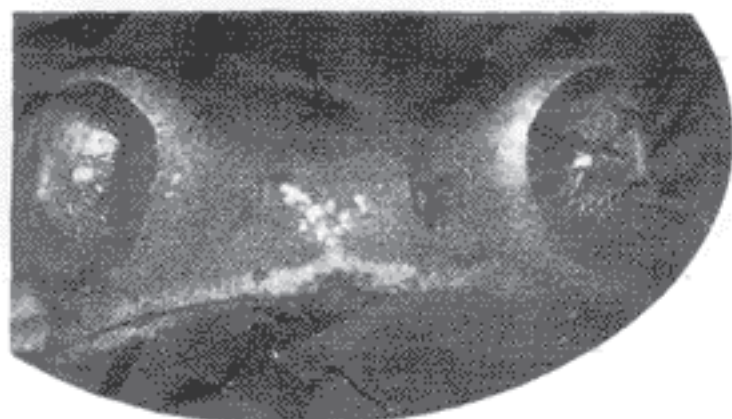
\* Photographix pictures about the participating works should be sent to us and the participant must write behind each photo - title, size and material. These photos should be sent not later than 1st of August

\* The deadline of sending the works is the 15th of August.

EU-MAN will print a small catalogue and other staff and will distribute good advertisements in the city of Helsinki. The material will be given to the participants before the opening.

Above all this participation is free of charge.

***FOR MORE INFORMATION  
DONT HESITATE TO CONTACTT US***



## UUTUDET!

### OSUUSTOIMINNALLINEN YHTEISYRITTÄMINEN

Erkki Koskenniemi (toim.) 1998

213 s. ISBN 951-9455-65-5, 179 mk

Odotettu uutuus! Asiantuntijoiden laatima tuhti yleisteos yhteisyrityksestä ja uusosuustoiminnasta toimiville osuuskunnille, osuustoiminnasta kiinnostuneille, osuuskunnan perustamista harjoittaville ja oppilaitoksille.

### KASVISKARNEVAALIT

Tuija Ruuska 1998

349 s. ISBN 951-9455-63-9, 140 mk

Haluatko järjestää ikimuistettavat illanistujaiset parhaalle ystäväillesi tai onnistuneet kemut kavereillesi? Iloisesti kuviteltuun kirjaan on koottu sinua varten ihastuttavia reseptejä Thaimaasta, Japanista, Karibialta, Intiasta ja Välimeren alueelta. Mukana on paljon kivaa pikkupurtavaa, dippikastikkeita, salaatteja, uppopaistettuja pyöryköitä, kasvispihvejä, kastikkeita, vihanneshöyryjä... Japanilainen keittiö valloittaa, kokeile vaikka suussasulavaa kasvistemperaa.

### SOSIALISMI - MITÄ ETSIVÄ LÖYTÄÄ?

Jukka Heiskanen (toim.) 1998

191 s. ISBN 951-9455-66-3, 98 mk

Sosialismi on ollut yli 100 vuoden ajan varsin laajojen yhteiskuntapiirien tavoite. Onko se sitä vielä nykyäänkin? Mitä sosialismista sanovat Marx, Lenin ja Bernstein? Milloin itäeurooppalainen "reaalisosialismi" alkoi ajautua vikaiteille? Mistä juontuvat nyky-Venäjän mahtavat ympäristö- ja kansallisuusongelmat? Millaisia sosialismin aineksia ja sosialismin viittaavia kehityskulkuja nykymaailmasta löytyy? Voimmeko ennakoita, tuleeko pian alkava vuosisata olemaan kapitalistinen vai sosialistinen?

### AIEMPAA TUOTANTOA:

#### AURINKOMAA-LAPSIPERHEEN

#### PERUSKASVISKEITTOKIRJA!

Tuija Ruuska 1995, 2. painos 1996

223 s. ISBN 951-9455-49-3, 128 mk.

Puurot ja vellit, lämpimät kasvisruoat ja -keitot, ravitsevat herkut ja piiraat pienille ja isoille ihmisille vauvasta alkaen – perustana perinteinen puhdas vilja ja pavut, kotimaiset marjat, kasvikset ja juurekset. Omat vinkit tuleville äideille!

#### ETNOKASVISKEITTOKIRJA

Hanni Brotherus, Eeva Jäntti, Tuija Ruuska 1993

4. painos 1997, 249 s. ISBN 951-9455-37-X, 120 mk

Yli 300 herkullista reseptiä arabialaisesta, indonesialaisesta, intialaisesta, meksikolaisesta ja slaavilaisesta keittiöstä. Melkein klassikko

Lue...  
näet  
enemmän!

### EROSSA JA ELOSSA

Lotta Lehmusvaara & Tiina Torppa 1996

134 s. ISBN 951-9455-56-6, 95 mk

Harkitsetko eroa? Oletko juuri eronnut? Erossa ja elossa on kirja niille, jotka eivät suostu olemaan väärinymmärrettyjä yksinhuoltajia tai elatusvelvollisia lasten isii. On muitakin tapoja. Kahden kodin perheessä voi kasvaa onnellisia lapsia. Ero ei ole maailmanloppu.

### KAIKEN MAAILMAN PASTAT

Eeva Jäntti 1994

93 s. ISBN 951-9455-39-6, 95 mk

Kuka voi vastustaa ihania kasvispastoja tai herkullisia pestoja? Erilainen pastakirja, jossa pastaa on käytetty todella luovasti. Opit tekemään pastaa, viettelet vieraasi erilaisilla pestotahnoilla, aistikkailla salasteilla, tulusilla kastikkeilla ja keitoilla... Itämaisten reseptien rinnalla myös klassinen italialainen pastakeittiö.

### MURHA PUKEE NAISTA

Ritva Hapuli & Johanna Matero (toim.) 1997

349 s. ISBN 951-9455-63-9, 130 mk

Mitä yhteistä on V.I. Warshawskin, Kay Scarpettan ja Maria Kallion jääkanpeilla ja likapyykkikoreilla! Tietävätkö Liza Codyn Eva Wylie, Helen Zahavin Bella tai Peter Hoegin Smilla mitään poliittisesta oikeenoppisuudesta?

Voiko dekkari olla herkkä ja nainen aggressiivinen? Murha pukee naista luo katseen suosittuihin naisdekkareihin. Pääroolissa on kysymys naiseudesta – mitä naiseus on, mitkä ovat sen rajat ja miten rajoja ylitetään. Onko naisetsivä sittenkin vain mies naisen ruumiissa? Suomen dekkariseuran Vuoden Johtolanka -palkinto.

### TÄHKÄPÄÄ - LUOMULEIPOJAN KÄSIKIRJA

Eeva Jäntti & Matti Olkinuora 1995

187 s. ISBN 951-9455-51-5, 95 mk

Tutustu luomuleivonnan jännittävään maailmaan! Tästä oppaasta löydät hyödyllisiä vinkejä luonnonmukaiseen leivontaan. Mukana suomalaisia ja makeita luomuleipojan ohjeita mm. perinteinen ruisleipä, sipulileipä, joululimppu, luomuranskis ja patonki, chapati, pita, carobkakku ja seesamrulla...

### VEGAANIN KÄSIKIRJA

Eeva Jäntti 1997

224 s. ISBN 951-9455-59-0, 130 mk

Hyödyllinen opas ja keittokirja kasvisruokailijoille ja erityisesti vegaaneille. Opit tekemään itse kalliit erikoistuotteet kuten tofun, tempehin, seitanin. Leivän päälle saat herkullisia tahnoja pähkinöistä, siemenistä ja vihanneksista. Kirja kertoo myös haitallisista lisäaineista, geenimanipulaatiosta ja ravinnon paremmista vaihtoehdoista tarjoten kokonaisvaltaisen näkemyksen ihmisestä ja ravinnosta.

Tutustu uusiin [www-sivuihimme: www.ksl.fi](http://www.ksl.fi)

Tilaukset ja tiedustelut: m KSL Kirjat, Kumpulantie 7, 00520 Helsinki  
puh. (09) 2294 2221, faksi (09) 278 7050, s-posti: [sirkka-liisa.lahtinen@ksl.fi](mailto:sirkka-liisa.lahtinen@ksl.fi)

Myös kirjakaupoista



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A programme specially designed to equip students with the skills necessary to become dynamic and innovative arts managers.

Arts Management programme is a two-year course, taught in English leading to a Master's degree. It is designed to give students the necessary knowledge and skills to take up a management position in an arts organization. Students are required to have a Bachelor's degree as well as first hand experience of an arts-related field (such as the performing arts or the visual arts).

The programme is taught in a stimulating and creative learning environment, 15 students are accepted onto the programme, all of whom have proven artistic talent and are ready to devote themselves to two years of full-time study. The programme comprises 60 study weeks.

The teachers on the programme are all working professionals who hold senior positions in arts organizations. Visiting lecturers and experts from outside Finland are also invited to contribute. One of the programme's strengths is the opportunity it presents to students to establish national and international contacts in the performing arts.

All applications must reach the Sibelius Academy no later than on 12 March, 1999.

**Further information:**

The Sibelius Academy

The Arts Management MA Degree Programme

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