

ArtCamp in Pilsen, Czech Republic Japanese Participation of these four years



Youkobo Art Space, Tokyo

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- ArtCamp <https://fdu.zcu.cz/en/415-artcamp-about>
- Youkobo Art Space <http://www.youkobo.co.jp/>
- Microresidence Network <http://microresidence.net>

Reference : These documents are also available online

Microresidence! 2015 Case Examples of Y-AIR in Japan vol.1	2016/3
Microresidence!2014 The possibilities of Y-AIR in a trial between Japan and ECoC 2015 Pilsen	2015/3
Y-AIR case study Part1, ArtCamp, International Summer School of Art, Pilsen, Czech Republic	2015/11

1. Forward

Tatsuhiko Murata (Co-Director, Youkobo Art Space, Tokyo)

This booklet is a record of a joint effort between Youkobo Art Space and research labs at Japanese art schools to send students and young artists to ArtCamp, an international summer art program held at the University of West Bohemia in Pilsen, Czech Republic. It includes a report about the experimental program organized in 2016, a summary of the activities to date, and an outline of future possibilities. We initiated our involvement because we saw this program as an opportunity for students to experience international exchange through art, a kind of mock-A.I.R. experience, in hopes that these aspiring artists will acquire an understanding of foreign cultures, be exposed to international perspectives, and improve their English communication skills.

Youkobo Art Space, which had been involved in artist exchange programs with cultural capitals of Europe for some time, was introduced to ArtCamp through the EU Japan Fest Japan Committee. We sent our first art student in 2013, and in the four years since then, we have sent 20 students and young artists from eight schools, thanks to the cooperation and support of those involved. This valuable, immersive program was made possible by the partnership with the university professors and the support of the EU Japan Fest Japan Committee.

To learn more about this international and flexible program, we invited the director of ArtCamp to Tokyo in 2014, and conducted symposiums at 3331 Arts Chiyoda, Joshibi University of Art and Design Suginami campus, and Youkobo Art Space. The progress reports by the participants also provided us with more insight into ArtCamp's history and transitions that have taken place through ArtCamp's history over the course of the last 10 years. In 2015, not only did we send student participators, but we were also able to send Japanese lecturers, forging new paths for cross-cultural artistic practices. Additionally, in the summer of 2015, we had the valuable opportunity to send an intern from our team to that year's program, to learn about the entire structure of ArtCamp's activities, from preparation, to implementation, to conclusion. As a result, a mutual decision was made to continue this program in 2016.

The current demand for Japanese institutions to embrace diversity pertains to art universities as well, and many have begun implementing methods other than the conventional structure of exchange programs with partnered schools. We believe that ArtCamp's program responds to these needs, and is a valuable opportunity for aspiring art students to not only experience art in a different environment, but also expand their worldview, and improve their communication skills in English. In order to encourage young artists to actively participate in these opportunities, there is a need to publicize programs such as ArtCamp even more widely. There is also a need for universities in Japan to diversify their courses, continuing education programs, and art departments, perhaps starting with the invitation of international artists to their classrooms. The cooperation between the field of arts education and A.I.R. programs can be a proponent of diversity, and we hope that the fruitful experience we have had from our committed involvement with ArtCamp can also contribute to this movement.



2. ArtCamp is where we speak the language of art

PhDr. Lenka Kodytkova, ArtCamp Executive Director
Ladislav Sutnar Faculty of Design and Art, University of West Bohemia

ArtCamp, the international summer school of art, is held annually at the Ladislav Sutnar Faculty of Design and Art of the University of West Bohemia. Over the twelve years of its existence ArtCamp has grown into the largest summer school of art in the Czech Republic and it has become a popular destination for summer studies for art students, artists and the general public. It offers a wide variety of courses and invites international artists every year. Participants of different ages, cultures, nationalities, interests and talents meet and work together in the studios of a unique and modern art building and also in the open air, exploring the city of Pilsen and its surroundings. ArtCamp 2016 welcomed over 380 participants in its 33 art and design courses which took place 11 - 29 July 2016.

Being an international project, ArtCamp aims to attract artists and students from abroad to give them new cultural and artistic experience, to offer a creative and inspiring destination for their summer studies and to create a platform for further international cooperation. The cooperation with the EU-Japan Fest Japan Committee and the Youkobo Art Space is one of the ongoing projects which help to enhance the international aspect of the summer school and to create a culturally diverse environment for the participants. ArtCamp 2016 welcomed four Japanese participants and one visiting artist thanks to this cooperation which started in 2013 (1 student in 2013, 10 students in 2014, 5 students and 1 visiting artist in 2015).

The group included students from three Japanese art universities and one arts management specialist, who also had an opportunity to research about ArtCamp and its organisation to assess the possibilities of establishing a similar programme in Akita, Japan. Experiencing the courses, taking part in the accompanying programme and meeting with ArtCamp organisers who shared their know-how gave him a complete experience from both sides which might lead to further possibilities of cooperation in the future and more contacts with Japanese art schools and organisations.

The four Japanese participants took part in three one-week art courses each and completed them all successfully. The courses included Art Therapy, Architecture, Ceramic Design, Bookbinding, Video Making, Digital Photography, New Media and Principles of Contemporary Dance. Their ArtCamp experience included participation in the eventful accompanying programme which gave them the possibility to meet with their new friends outside school and fully enjoy their stay in Pilsen. The programme included artist presentations, student movie nights, sightseeing (including tours of the famous Adolf Loos interiors), exhibition openings etc. Watching them fit into the groups of young artists, make new friends, develop their talent and enjoy the whole experience was very rewarding for us. The feedback from the participants has confirmed that taking part in such summer programme helps young artists to broaden their perspective, get new skills and inspiration, gain new friendships and cultural experience important for their future life and creative activities. Such experience might also influence their personal lives, views and future decisions about studying abroad or participating in an artist in residence programme. Moreover, the possibility to meet and work with Japanese guests is equally important and beneficial for Czech students.

The international atmosphere of the ArtCamp summer school is created not only by its participants but also by the visiting artists. ArtCamp 2016 welcomed artists from the USA, Canada, Poland, Slovakia and for the second time also from Japan. The Tokyo-based architect Kazuhiro Yajima taught a one-week course of architecture focused on the Japanese tea house tradition with a very positive feedback from the participants. They explored the differences and similarities between Japanese and European architecture, learned about the tea house tradition, architectonic principles and philosophy, visited the famous Adolf Loos interiors and learned how to make a traditional OKOSHI-E paper model to represent their own tea house design. Kazuhiro Yajima also presented his architectonic projects in the PechaKucha format during the ArtCamp 20x20 public event.

ArtCamp represents a key tool in the development of international relations of the Ladislav Sutnar Faculty of Design and Art. We hope that the contacts with Japanese universities and artists initiated thanks to their ArtCamp participation will develop and lead to further mutually beneficial cooperation, including student and teacher mobility, exhibition projects, artist in residence projects etc.

ArtCamp brings people together - even from such distant countries like the Czech Republic and Japan. Despite the distance and cultural differences we have many things in common. And we speak the same language - the language of art.

Pilsen, 2 August 2016

3. Outline of Activities

① Outline of ArtCamp 2016

- ArtCamp 2016, a summer course organized by the Faculty of Art and Design of UWB (University of West Bohemia) in Pilsen, Czech Republic, took place for a three-week period between July 11 and 29. Held for the twelfth time, this year's event included the dispatch of four ArtCamp participants found through the cooperation of Akita University of Art, Tokyo University of the Arts and Joshibi University of Art and Design, in addition to a Japanese instructor who joined the Camp as a course leader (course title: Architecture, Japanese Tea House in Pilsen). One of the Camp participants also undertook research into the organization of ArtCamp as an official researcher. ArtCamp 2016 involved the organization of 33 courses that ran for one-week periods, and welcomed 380 participants from the Czech Republic and overseas countries.
- Courses selected by the Japanese participants include: New Media, Art Therapy, Video Making, Architecture, Photography, Contemporary Dance, Book Binding, Ceramic Design
- Essays written by the 2016 participants are included in this booklet.

② Outline of ArtCamp to the present

ArtCamp framework + outline of AIR/artist exchanges with Czech Republic and Slovakia (transition over four years)

				2013	2014	2015	2016	Remarks
Art university	ArtCamp University of West Bohemia (Pilsen)	Disptach	Course participant	1 artist	7 students, 3 artists	5 students	2 students, 2 artists	Pilsen, Czech Republic: ECOC 2015, c Kosice, Slovakia: ECOC 2013, s A total of 8 schools cooperated with finding ArtCamp participants. These included BA, MA and Ph.D. students, and those pursuing careers as artists after graduation. The extent of financial support for participants from EU Japan Fest, Agency of Cultural Affairs, Japan, and other institutions varied each year.
			Course leader			1	1	
			Researcher		2	1	(1)	
		Invitation	Research		2	—	—	
AIR	Pilsen (c) /Kosice (s)	Dispatch		1 s	2s + (1c)	1c	1s	
		Hosted		1 s	1s	1c	1s/c	
Activity report sessions, forums, and other public events					3331, Joshibi Uni. of Art & Design, Youkobo	Saitama Triennale, Youkobo	Akita Uni. of Art, Youkobo	

③ Future developments

While becoming a valuable experience for participants to undertake a short period of stay and production within a summer course in a foreign country, support for this trial was expressed in feedback gathered from within universities through university instructors, giving value to participation in Art-Camp. Together with the proliferation of experiences of participation, we are certain that there are important themes inherent in the holding of an art camp, which offers possibilities for the globalization of universities, and a unique framework for public lectures within such institutions.

④ Comments from lecturers involved in selection of participating students

· Shoko Shimura (Professor, Akita University of Art)

I think it was a very meaningful program. A great range of courses was prepared, encouraging the participants' initiative and enthusiastic participation right from the selection stage. The content of respective courses were of a high level, giving fresh stimulus to the participants and hints for their creative practice. In addition, the experience of living and undertaking creative activities in an environment where their mother tongue couldn't be understood will prove invaluable for the participants when they work abroad in the future.

It is difficult for this university to establish a similar program at present. This is because the 40 members of the faculty are fulfilling teaching, research and administrative commitments of the university, while are at the same time involved in the planning and administration of a range of projects. Such a situation does not afford any time for the implementation of a program of this scale. However, I think it would be possible for the university to create a framework for an art camp (or a similar lecture program or school) that could be administered by the city council, prefectural government or non-profit organizations, whose courses could then be led by professors of this university. Currently, the international exchange committee of our university is in the process of implementing such a structure.

· Teiko Hinuma (Associate Professor, Joshibi University of Art and Design)

If potential sources of funding within the field of academic research, or those within grassroots international exchanges can be found, thus making a continuing mechanism of partial support for participants possible, then I think the avenues for students and young artists to gain similar experiences will expand. In addition, for this purpose, there is also a need to review and develop the means of presenting and publicizing the results of this program. Collaborations between overseas AIR and universities will become an important element in the internationalization of societies in the future.

In Japan, there a large number of art universities for such a small nation, and while each university operates with a sense of a looming crisis due to the declining birthrate, it should not be any single university that conducts such a program independently, and benefits from its achievements. Rather, it is of increasing importance that, while collaborating with other art institutions, the significance of art education is questioned, and discussion about the development of an environment in which talent can flourish and future careers are created can take place, thus connecting with social impacts.

· O JUN (Professor, Tokyo University of the Arts)

As I talked to students who returned to Japan, I knew that they had had a good experience. But it was nice to learn the details of the structure. Each participant has their own speciality for making art, but ArtCamp's system is good as it lets participants work in different places and with different people and reach out to areas other than the ones they are familiar with. It's been run for over 10 years now. It's easy to say that 10 years have passed but it wouldn't have lasted this long without the effort of organizers and passion of the young people who participate in the project. I look forward to seeing their development.



4. Essays from 2016 participants

“A class that went beyond the barrier of language”

Kanata Hiraishi (4th grade, Akita University of Art)

Thinking back to the feeling I had before going to Art Camp, I was very nervous. It was because of my concern about my English level since I was required to use such skills during the camp to communicate with other participants. I had a little difficulty communicating in English, but I could actually overcome this situation by thinking about different ways of communication. Interacting with people who come from backgrounds very different from my own was a valuable experience for me, and it gave color to my days in the camp.

There were many unique courses in ArtCamp that I had never seen at my university. I took three courses: Architecture in the first week, Bookbinding in the second week, and Principles of Contemporary Dance in the last week. A final presentation was held at the weekend in every class. Every presentation was so nice and unique. I strongly hope I could join every class. The classes that I took had various styles. In the first week, there were opportunities to discuss and present my own work. I learned how difficult it is to express what I want to say, and how helpful visual images are. Then in the second week, the Bookbinding course was more about concentrating on individual work rather than group discussion or presentation. Since the class content was so technical, I sometimes could not understand what the teacher said, but his explanation with many examples helped me to understand the contents of the class. In the final week, Principles of Contemporary Dance was a class in which we could learn about the use of the body and visual images as non-verbal communication tools. It was my first time to use this style of communication. The class gave me a great experience to learn about expressing myself without verbal communication. As a result, I realized that language is not the only way to communicate with other people.

The primary purpose of ArtCamp might be to create a work of art. But I thought international exchange with other participants through the artworks was the biggest accomplishment. I often struggled with the language barrier, but such difficulties motivated me to create more productive works. I will later participate in a teacher-training course, so I would like to use the valuable experiences I gained from ArtCamp. I intend to plan interesting lessons for children based on my experiences in ArtCamp.



“Beautiful memories in ArtCamp 2016”

Jingyi Wang (2nd grade MFA, Joshibi University of Art and Design)

It was an honor to be a part of ArtCamp 2016. The green grass in the park, the picnic, and everybody getting together to learn something new; this camp gave me so many beautiful memories. Studying abroad and all I can use is English! To be honest, this was a big challenge for me. I’m a Chinese student currently studying in Japan, so I shouldn’t worry about studying abroad because I’m already doing it. But I still couldn’t control my nerves, and I couldn’t stop worrying about whether I could do well or not.

I worried about the language, the communication, and if I could finish the course with positive results. Fortunately, I could. But I couldn’t acclimatize to the food and environment in the first week.

The first course I took was Japanese Architecture. My classmates came from different countries: One was from Belarus, another from Slovakia, one was from Japan, one was from the Czech Republic, and I from China. It was very interesting to communicate with people from different backgrounds. When the first course was finished, we all went to a bar and took shots!

The second course I took was Photography. We went outside to find something worthy of documenting. This course taught me how to use my eyes to find the emotional moments and use the camera to record it.

In the last week, I took Contemporary Dance as the final course of the camp. The teacher had extensive experience of teaching. The students came from various dance backgrounds: Somebody learned Argentinian Tango before, and somebody learned ballet, while others maybe had no idea about dance. But after a week, we learned what the principle of contemporary dance was, how to use our bodies to move, and the course taught me a new way of feeling about myself. The body is like a sculpture; we thought about the composition, the space, the light, the emotions and even the air we are breathing now. It felt like philosophy.

This course gave me a new way of seeing the world in which I live today. It made me feel that I could understand Giacometti’s work better than before. I have a new way to read body language in sculpture. Maybe many people can do it better than me, but this is so important for me in my studies. The last day we held a performance on the first ground of the school. Everyone was watching, and the atmosphere was charged with tension. My hands were sweating profusely, but at last we put on a performance better than any we had done during practice.

There are still a lot of stories during these three weeks. I really enjoyed ArtCamp 2016. It opened a new door for me, and gave me the courage to start a new journey of my life.

At last, I want to thank Youkobo Art Space, Marketa and Lenka of the University of West Bohemia. Love you all.
Bon Voyage!



“My work on cultural exchange”

Chisaki Mori (artist)

I gained a lot of experiences during ArtCamp. All of them would be quite difficult to get in Japan, which is why I had the chance to consider my work, my identity, and my opinions. The opportunity gave me much impetus for my future.

Each course offered a new experience to me. Since I tried new materials and I heard a lot of different opinions in ArtCamp. Therefore, I was really nervous in the beginning, but I met very warm people and teachers there. I didn't know anything about the ordinary lives of local residents before I went to Pilsen. But we talked about our respective cultures in each course, and it was a good chance to think about our various ways of living and senses of value.

We shared the results of respective courses at the end of each week. Each time, I talked with other course members about their work. It seemed that the work of many participants joining the Animation and Character Design courses was of particularly high quality.

I really hope long relationships can be formed from these encounters. The New Media and Art Therapy courses were especially fruitful for making new relationships. I discussed with classmates then we exhibited, or drew pictures together. We could work toward the same goal even though we had different native languages. I think it was a good point from the perspective of arts activities. We talked about both pictures and other subjects. Their opinions were fresh to me every time. This was because some were younger than me or had little experience of art, therefore some opinions offered different points of view from those experienced in my school life.

Secondly, I should describe about the city. I visited places that were important for my work. I have been using stuffed toys and clay in my work. The Czech Republic is a pioneer of puppetry, and there are a lot of museums related to the subject. I went to one of these museums in Pilsen called the Puppet Museum of Pilsen. They own a rare collection of puppets, and I was so excited to see the collection. The history of puppets originates from toys, and puppets are very far away from Japanese traditional toys. For this reason, I researched in museums after school. The experience will be helpful for my work.

As mentioned above, I appreciated this opportunity. Thank you to all the organizers and participants for your help and kindness. I will never forget my memories of ArtCamp.



“About the possibility of actualizing ArtCamp in Japan”

Takahiro Oguma (Gallery Monokatari, Gojome Town, Akita)

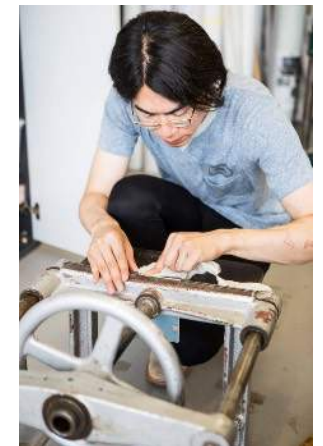
I attended an international art summer school named ArtCamp 2016, held since 2005 by the Faculty of Design and Art (FDA hereafter) at the University of West Bohemia in Czech Republic, in order to research the management system of ArtCamp with the view to holding such a participatory program in Japan.

Since the FDA positions ArtCamp as an important promotional tool for the university, participants to the courses not only include students but also potential applicants to the university or members of the general public, who can focus freely on making their own artwork regardless of whether they have experience or not.

Each course is held on a weekly basis, and the results for the participants of each course take the form of a short exhibition and a certificate at the end of the course. With the exception of basic courses such as Painting, the courses are reviewed by feedback.

In order to improve the ArtCamp program, the FDA office has maintained the same structure—art director, executive director, coordinator, teachers and students—from the beginning following the above concept.

Although it may be difficult to hold ArtCamp in Japan following the same model where the program is led by a university, I think that it could be possible through a public-private partnership, especially in the case of universities based in rural areas where such a public relations strategy is more necessary.



“My experience in Pilsen”

Kazuhiro Yajima (architect, course leader in ArtCamp 2016)

I had a wonderful time in Pilsen during my experience at ArtCamp as a teacher. I would like to express my sincere gratitude to the University of West Bohemia, Youkobo, and the EU-Japan Fest Japan Committee. Without their support, this opportunity would not have been possible. The success of my course is not by the fruits of my labor alone, but the result of the cooperation between the University of West Bohemia, Youkobo, and the EU-Japan Fest Japan Committee that has been built up over the past four years.

However, the preparation wasn't necessarily a smooth one. I had to focus on a unique point of view from Japanese architecture and cities, because there was a great anticipation from the university that I would include it in my course. But the difficulty in meeting these expectations was that the students would not be visiting actual Japanese architecture and cities. Would I be able to meet their expectations upon arriving in Pilsen with nothing more than the shirt on my back?

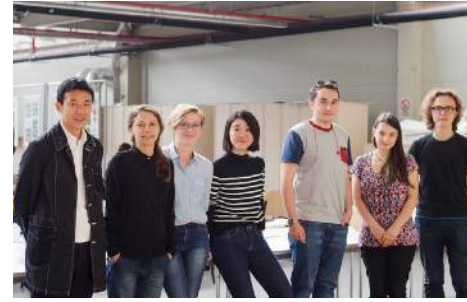
When thinking about these things, I got the idea of a Japanese tea house and OKOSHI-E. Japanese tea houses create a space for communication between the host and the guest. The OKOSHI-E is a paper model method specifically used to represent a Japanese tea house. Through making the OKOSHI-E, I expected that students will learn the essence of a Japanese tea house as a unique aspect of Japanese culture.

The most important thing for understanding architecture and cities is actually visiting them. We have to understand it through our body. So we visited the Brummel House and other interiors designed by Adolf Loos and the students made an OKOSHI-E model based on the Brummel House.

Next they worked on their own projects of tea houses designed for public spaces in Pilsen. Serving a bowl of tea and reaching out to the guests. In Japan, tea ceremonies are held to create a bond between the participants. So the essence of a Japanese tea house is creating communication space between the host and the guest. We tried to create such spaces with my students. The final presentation in my course was held by using OKOSHI-E paper models.

My students had never had experience with designing spaces, but they seemed to enjoy it. Their enthusiasm inspired me and made it an enjoyable experience. I am satisfied with their works.

I would like to introduce my student, Alina's work. Her approach was different from the other students. She focuses on the characteristic of paper itself by opening folded papers like a door, which created the space. She created the model on a scale according to doors that would measure 1 meter in width by 2 meters in height. It's a very simple idea but has the potential for several developments. Moreover, the paper model was beautiful.



5. ArtCamp Research Report

Researcher: Takahiro Oguma

Study Period and Place: 11 - 29 July, 2016, Ladislav Sutnar Faculty of Design and Art, University of West Bohemia, Pilsen, Czech Republic

Objective and Overview of Research:

Since 2005, the University of West Bohemia (UWB) has held “ArtCamp,” an annual international summer school of art. A unique aspect of this program is its accessibility not only to UWB students but also to high schoolers pursuing art school, and to individuals from the public interested in art and design. Participants can choose from a diverse selection of week-long courses, for a maximum of three weeks, and devote themselves to their creative projects. Since 2013, we have sent 16 art students, 1 instructor, and 1 intern from Japan to ArtCamp, and have accumulated thorough knowledge of the framework of the program. At this time, we have furthered the research to understand the administration structure, in anticipation of holding ArtCamp in Japan.

Research Analysis:

This research was implemented by one of the direct participants that we sent from Japan, who also interviewed the administration team, and conducted other research related activities. During the ArtCamp period, they participated in the following courses, observed other courses, and spoke in detail with Dr. Lenka Kodýtková (ArtCamp executive director), and Markéta Kohoutková (ArtCamp coordinator). Week 1: Ceramic design Week2: Book binding Week 3: Video making

1. Administration by course

Those who want to participate in ArtCamp select courses beforehand, based on the syllabi provided on the website. However, adjustments must be made when preferred courses are fully booked. It seemed that in order for instructors to be able to oversee and engage with all of the participants, the courses were structured at a ratio of 1 instructor to less than 10 participants. For example, in the book binding course that I took for the second week, between one instructor and one assistant, they oversaw 8 Czech speaking participants, 6 other language speaking participants, which included myself and domestic high schoolers.

These courses, which would be described as being seminar-like in format, were more or less organized according to the instructors as they saw fit within the scheduled time. There were courses in which materials and lessons were prepared for beginners, and then there were courses which required prior knowledge and skill for more experienced participants. There were cases where the pace of working was determined by the participant, and others where the instructor had pre-planned a working pace.

Additionally, there wasn't a set amount of work to make. Some courses allowed for multiple projects to be completed, while others took more time and resulted in one.

2. The results achieved by course

In a program where the level of interest differs between the participants, it becomes important how to define the achievements. In ArtCamp, the achievements are defined in three ways. First, as an opportunity for art students and young artists to interact with and receive instruction by local and international guest instructors, who are active artists and designers. Second, as a Certificate of Attendance, awarded upon completion of the course. ArtCamp is officially recognized as a continuing education program, and this certificate serves as proof of completion. Therefore, it makes it especially worthwhile for participants from the general public. Third, each course holds a final exhibition of the achievements on the final day of the course on the university campus. The work is exhibited for 2 hours in a designated space, and participants of other courses as well as the public, can come and see the work. There isn't a critique or a contest but rather it is an opportunity to see one's own achievements.

3. Administrative structures

During ArtCamp, some weeks have more than 10 courses in progress, meaning about 100 people, participants and related staff, are using campus facilities. We had imagined that there was a substantial administration office structure that operated this entire program, but according to Lenka, the administration is run by herself and Markéta, a few management staff, and students staff who are in charge on-site and of documentation. There are only about 2 general meetings that include the student staff over the duration of the program, and the rest of the time is managed by contact with the student staff as appropriate, resulting in minimal governance on the part of the administration office as a whole. As noted above, the management of each course is left mainly to the discretion of the respective instructors. However, Lenka notes that leaving it up to the instructors' discretions can be both good and bad, as differences in the objectives of the courses and the instructor's skill and ability can be directly reflected. Furthermore, Lenka and Markéta, as well as the Dean, who serves as the director of ArtCamp, have been the core members since it first began in 2005, and it can be said that the large framework is decided upon by these three, and generally operated by them. This consistent structure makes it smoother to implement improvements and changes for the following year based on the feedback they receive every year.

4. Balance of budget

The budget for ArtCamp is arranged within the university budget, since ArtCamp serves as a strategic marketing and promotional project for the Faculty of Design and Art at UWB, a fairly new faculty established about 10 years ago. About half of the operating budget is provided by the university, and the other half is covered by participation fees and municipal aid that the program is eligible for as an officially recognized continuing education program. Although using university facilities and equipment reduces the expenditures, the continuous partnerships with outside parties is indispensable.

5. Upon finishing the research

If the same international ArtCamp program were to be implemented in Japan, it is imperative that it also has the significance that the program has for UWB, as a marketing tool for the host organization. However, for the purpose of this research, we set aside that discourse and focused on the logistics of the program in regards to the administration. Lenka commented that if ArtCamp were to be implemented in a Japanese context, it would be necessary to decide on the level of commitment and size. The former questions the value of the program, by considering what kind of results and achievements are expected of the program respectively by the target audience: the students, artists, and public. The latter relates to the hosting entity and considers the scale to begin the program, whether it can be assumed by the private sector or by a university. When we look back, ArtCamp had humble beginnings, with 5 courses of 20 participants each, a scale that can be easily assumed by the private sector. By establishing an aim and considering the viable options, perhaps the current discourse surrounding the framework can be expanded.

*referred to the following documents in this report.

1. 'Artist in residence as opportunities and places for young artists
- The possibilities of Y-AIR in a trial between Japan and ECoC 2015 Pilsen', Youkobo Art Space, Tokyo 2014
2. 'Japanese Participation in Czech Republic's ArtCamp'
-Y-AIR case study Part 1, ArtCamp, International Summer School of Art, Pilsen, Czech Republic, Youkobo Art Space 2015