

inter}artes thematic network

Innovation Arts and Culture Symposium

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Report: Petya Koleva



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Socrates



Education and Culture



ALEKSANDER ZELWEROWICZ
STATE THEATRE
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Abstract

The long-awaited symposium tackled **innovation in Europe from the perspectives of the arts education and of the cultural sector experts**. Converging interests unite:

- **the arts and culture professionals,**
- **the arts education and cultural manager trainers,**
- **the arts/culture organisations**
- **and the policy-makers**

Prof Isao Hosoe's keynote speech opened the subject of innovation with a theoretical projection on the future of the arts and cultural sectors. He proposed a 'neomadic' model of culture, based on an economy whose distinctive qualities are *sharing and abduction*.¹

Organic innovations and sustainability will shape the professional field of the arts and cultural sectors. An impact projected forward to the future as well as flowing back to change the past, an outreach that spreads in all directions, will indicate the new awareness that designers and artists of the future bring to innovation.



Unlike the proposed future vision, innovation in higher arts education *currently proceeds in a jump-start fashion*. It is driven by general funding policies and embodied in individual projects. Rare are strategies to connect an educational institution with a global innovation



- of the educational approach
- of the learning environment
- of the artistic process
- of arts practice in the cultural field.

An example is the project initiated by St. Etienne School of Arts and Design that grew into a fully fledged platform for innovation.² Mr Marc Partouche presented the project of *Cite du Design*, in the light of *Economic analysis and Strategic Alliances*. The

¹ Abductive reasoning starts with gathering facts, data and intuition and infers most likely explanations. In contrast to deduction it does not seem to confirm premises. The PDF report of the keynotespeech is available from www.inter-artes.org/index1.php?p1=it&p2=0#it

² The visual documentation in the Innovation 2007 DVD produced by the Innovation Arts and Culture project presents new practices of cross-sector collaboration. The arts school – arts museum collaboration in creating a new professional skills learning environment for Fine Arts students is presented in the section - *Art in context*. The arts school – creative industry collaboration in Design is presented in section *Global Design*, with the *Nokia Only Planet project*. Case study reports prepared by the experts of the Tradition of the New



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infrastructure, building and facilities of this novel institution will showcase innovative design and technology, including bio-friendly materials and life-style. Above all they will serve to *structure an organic interaction between the educational process, the research work, initiatives* of St Etienne biennale of design and other projects developed under 'one roof'. The success prospect of this example may be in catching the momentum of **new ideas tested and perfected for implementation in a professional context.**

The presentation of Ms. Ana Zuvela Busnja, Culturelink and Ms. Vera Petrova, Association of Cultural Managers in Bulgaria on *Cultural policy* referred to the recent recommendation for EU action on the Lisbon agenda of Europe. There is identified need to 'integrate management and business skills in curricula' for the cultural sector.³

The "knowledge transfer" question

- Educational Training familiarises endusers with novel methods/technology results
- Familiarised users request frequent updating
- Requests create demands
- Demands create new markets
- New markets attract or create SMEs
- SMEs investment attract or create new research
- Research boosts economy growth
- Economy growth in CH safeguards preservation

Prof. Arch. Paolo Pieri-Nerli
Palazzo Spinelli per l'Arte e il Restauro EU-Socrates, Inter}artes Thematic Network: Innovation Arts&Culture Florence, February 2007 11

New knowledge and practice areas of the arts and cultural sectors of Europe are bound to develop through a joint strategy that supports **long-term collaboration in policy development and management training.**

In the *Transfer of Knowledge* session, Mr Paolo Pieri-Nerli gave a detailed presentation on the origin and development of arts conservation and restoration in the experience of Istituto

per l'Arte e il Restauro 'Palazzo Spinelli'. A natural alliance between the city and the arts institution serves the needs of both sectors. Recent programmes in training and innovation research profile it as a key partner for the local cultural sector and for the European networks of arts and cultural heritage research.



Mr Massimiliano Pinucci presented several examples on cross-sector collaboration with the local community where problems are solved by arts education innovation projects. Istituto Superiore per le industrie artistiche ISIA is another example of an arts education context harbouring innovation-based partnerships with creative industries and the cultural sector.

Strand of inter}artes Thematic Network 2005 – 2007 are available as PDF reports from the TN section of www.inter-artes.org.

³The Lisbon agenda of Europe recommendation for EU action by the Study prepared for the European Commission 'THE ECONOMY OF CULTURE IN EUROPE', by Directorate General for Education and Culture. October 2006



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Could we assume that a joint strategy is being discussed in systematic ways?⁴ Two working group sessions facilitated by Ms. Josyane Franc and Mr. Paolo Pieri-Nerli explored the objective of synergy between arts and culture. Possible **strategies to promote and sustain creativity and innovation practices** were discussed. The involved contributions of all participants have resulted in the following key considerations and proposals.

Innovation agenda

'Systematically, the Higher Arts Education sector, as in any case universities, is called upon to renew, or upgrade, interaction with social spheres, institutions and the entrepreneurial/economic world.'⁵ What are the plausible scenarios in which 'local and regional districts' can be supported by goals shared in a European Creativity Scoreboard? An innovation process transforms the industrial era of culture into a knowledge-based economy where the arts education and cultural sector share direct objectives.



- reevaluating European arts practice in terms of **skills and knowledge capacity**
- creating cultural products adequate to the needs of a globally aware/locally active **public space**
- raising **quality standards** in arts education and arts production
- cultivating **value and status** for the creative sector

These objectives demand visions, policies and transparent practices. Working on a *global problem at a local scale with a core team* has been the prime model for innovation projects in the context of higher arts education. The impact of new arts forms, practices or methods is local, while tendencies that shape the development of the Arts and Culture sectors in Europe are global.

Local needs - global demands

An internal policy on innovation is rarely present in arts education or cultural sector institutions. Most innovation projects take place in the advanced, research-based cycles of arts education focusing on professional practice problems. While they contain the kernels for innovative solutions in areas of research, the outreach and growth into

⁴ Jean Pierre Zocca, Innovation Arts and Culture Reader, 2007, 'Higher Arts education: and analysis and a definition of Innovation'. Among the main documents this author reviews are the *Study on the economy of culture in Europe* November 2006 and 'Study on the economy of culture in Europe' and A. Wiesand, M. Söndermann, *The "Creative Sector" – An Engine for Diversity, Growth and Jobs in Europe*, September 2005

⁵ Ibid, p 11.



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areas of new knowledge remains weak. **Consolidation** can be achieved in considering novelty in technique, concept, method or performance through:

- **economic and creative partnerships**
- **appropriate project development**
- **local public outreach**
- **transferability of knowledge via network exchange**
- **local-global capacity building**

Most institutions can not afford to invest in innovation-specific public relations or marketing skills. In order for isolated projects to develop into synchronized efforts the innovation potential should be integrated into developing **key competency areas** for arts and cultural management students. Such efforts envisage new methods of training, new approaches to learning and assessment. The creation of **flexible boundaries between sectors, institutions and funding channels** is a key to structure them.

Strategic alliance between the professional and education sectors of the arts are hardly a novelty. In practice, links with industry are common in so called 'research platforms' whose purpose includes innovation as an outcome and as an educational focus. The birth of many design institutions in Europe took place in the nineteenth century when they were called 'school of arts and industry'. In 2007 a new need for **long-term planning, involving a strategic innovation of skills, competencies and practices** is the goal of the arts education sector.

Innovation objectives

'It is assumed that [...] artistic practices, or practices that advance on new technologies tools will get increasing attentiveness by both educational systems, where teaching and training methodologies will have to embrace innovation as a persistent assay, and by cultural policies which should utilize new technologies as most efficient instruments for enabling democracy and access to cultural production/consumption cycle, concurrently promoting cultural diversity and intercultural communication.'⁶

The development potential of new professional practices in the creative and cultural industries involves **exercises in risk-taking**. Only the realised opportunities present new possibilities in the economic and/or artistic arena. Since such projects play in the public risk-management does not only seek to determine economic values. It also aims to foresee a cultural impact. Breaking points for innovation are thus best addressed in joined actions that strengthen the natural links between the arts/cultural practice and higher arts education. The cross-sectorial objectives of innovation include:

1. Innovation of skills through **early-stage knowledge transfer** between the cultural/creative industries practice and the learning environment

⁶ Ana Zuvella Busnja, 'Cultural policy analysis' Innovaiton Arts and Culture Reader 2007, p. 8



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2. **Hands-on projects** that explore the potential of new technology, particularly in inter-artistic forms and in exploiting new public communication channels
3. **Interdisciplinary training** in methods for research and creation
4. **Staff training** in methods for students and teachers' involvement
5. **Research of the business aspects and of the cultural potential** of arts innovation
6. **Networks, partnerships and team building** in areas of knowledge
7. **Informing new cultural and educational policies** in regards to innovation objectives of the educational and professional terrain.



Capacity-building in the above areas is a major necessity in both sectors. However, regulations of the cultural and of the educational institutions stress a funding-based competitiveness between them. Also 'arts education falls under the categories of educational policies whereas arts and cultural sectors are under direct authority of cultural

policy'.⁷ Recommendations are often transposed in bureaucratic procedures that jeopardise the evolution of organic partnerships. Yet, collaborations in innovation areas continue to prove fruitful for both arts education and the creativity domain. The cultural scene of European societies provides plenty of examples where fresh and original solutions to political or economic dilemmas come from arts education projects that trigger change in approaches.

Shifting practices and inter-cultural communication are factors for the reinvention of the European artistic field and creative industries. Growth in public demand and professional opportunities for such qualified professionals in Europe justifies the risks taken in innovation investment. Cultural policy expert Ms. Ana Zuvella-Busnja points out a tendency evidenced by more European countries where 'a provision for arts education is product of both cultural and educational decision-making'.⁸ The potential of sharing problems and knowledge areas validates the *attractiveness of advanced arts and cultural management training*.

Sustaining a creative force in Europe is a matter of strategy shaped by new visions and new funding schemes. An inclusive approach that invites the cultural sector and creative industries to co-invest time, money and above all human resources, proves to be the most effective method for arts education projects of innovation to flourish. Pilot projects of synergy turned into a sustainable local industry project indicate that such possibilities can be successful.⁹

⁷ Ibid, p. 12

⁸ Ibid. p. 6, ref. The Council of Europe/ERICarts "Compendium of Cultural Policies and Trends in Europe, 7th edition", 2006

⁹ The European Council (8-9 March 2007) – invites "the European Commission to submit an ambitious and comprehensive review of the Single Market [...] Particular attention should be given to stimulating the potential of SMEs, including in the cultural and creative sectors, in view of their role as drivers of growth, job creation and innovation."



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'Innovation can be understood as the implementation of active interaction with other subjects (social, cultural, institutional, and entrepreneurial) involving specific competencies in fields such as education, production, experimentation and research in order to generate measurable benefits both for your own system and for the overall "cultural and creative sector". This involves inter-disciplinary dynamics through cooperation networks with an evaluation plan based on the EU Creativity Scoreboard benchmarks in the medium-and long-term for the improvement of theme-based and "performance" systems on a local, regional, national and international scale.¹⁰



Synergy action points

'Although partnership is the most advantageous and anticipated affiliation on different governance levels; trans-national, national, regional and local, the key partnership for arts education is the inter-sectorial one on the levels on public policy – partnerships between education policy, cultural policy, economic and social policy'.¹¹ The IAC participants concluded that a *synergy between the two sectors* is of immediate necessity if the Innovation Objectives for a Europe driven by knowledge and creativity should be achieved. The interaction between stakeholders of the culture and arts education innovation processes in Europe demands action in the following points:

- European funding and action policies for **flexible cross-sector partnerships and initiatives**
- **European risk management** for innovation scenarios and career investments
- **Capacity building** through training, supervision and assessment
- **Promotion funds and channels** to magnify the impact of innovation solutions
- **Dissemination activities** for agents of cultural and the educational sectors to share ideas and experience
- **Basic education outreach phase** for arts and culture innovation
- **Knowledge transfer** via a European resource available to educational and professional sectors
- **Public accessibility** to new methods of learning and creativity to impact the thinking and work models of European citizens.

¹⁰ Jean-Pierre Zocca, Higher Arts education: and analysis and a definition of Innovation', Innovaiton Arts and Culture Reader 2007, p 11.

¹¹ Ana Zuvela Busnja, 'Cultural policy analysis' Innovaiton Arts and Culture Reader 2007, p. 7, ref. Wimmer 2006:2).



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Tradition of the New, strand of the inter}artes Socrates Thematic Network

The *Innovation Arts and Culture project* outcomes were developed with the working group experts of Tradition of the New. They conducted *case study research in main arts disciplines*:

- Ms. **Snejina Tankovska**, Project leader, National Academy of Theatre and Film Arts, Bulgaria
- Mr. **Orn Gudmundsson**, ELIA Dance network, Iceland
- Ms. **Laima Bakiene**, Lithuanian Academy of Music, Theatre and Film
- Mr. **Agusti Ros**, Institut del Teatre de la Diputació de Barcelona, Spain
- Ms. **Josyane Franc**, École Régionale des Beaux-Arts de Saint-Étienne, France
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Innovation 2007 DVD

Additionally the *video materials* for main arts discipline case studies of innovation were supported with the expertise of:

- Mr. **Tomi Knuutila**, Media Arts Faculty, University of Lapland
- Mr. **Yann Fabès**, Fine Art Department, École Régionale des Beaux-Arts de Saint-Etienne, France
- Ms. **Inesa Kurklietyte**, Film Department of the Lithuanian Music and Theatre Academy
- Mr. **Lubomir Halatchev**, Film Department of National Academy of Theatre and Film Arts, Bulgaria

Innovation Arts and Culture symposium hosts

On behalf of all participants the *Innovation Arts and Culture symposium*, we extend warm thanks for the kind assistance of Mr Emanuele Amodei and the 'Palazzo Spinelli' team who co-ordinated the event in Florence. Three institutions of arts education in Florence were actively involved in making this symposium a pleasurable moment for work and reflection.

- **Istituto per l'Arte e il Restauro 'Palazzo Spinelli'**,
- **Le Arti Orafe Jeweler School**
- **Istituto Superiore per le industrie artistiche ISIA.**

Innovation Arts and Culture symposium sponsors

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Innovation Arts and Culture symposium co-coordinator and materials

For a detailed overview of the Innovation Arts and Culture symposium and related products please refer to the **TN** section of **www.inter-artes.org**. With any other questions contact **Petya Koleva**, ELIA project management consultant, Intercultura Consult Ltd, Bulgaria, intercultura@abv.bg.

Innovation Arts and Culture symposium images

Courtesy of Yann Fabès, Alfonso Grisci and Petya Koleva



1 Opening Innovation Arts and Culture symposium, from left to right: Mr. Paolo Pieri-Nerli, Istituto per l'Arte e il Restauro 'Palazzo Spinelli', Florence, Italy, Florence; Florence Province MP delegate, Mr. Franco Sottani; Ms. Snejina Tankovska Dean of Stage Arts NATFA, Bulgaria, Project leader; Ms.

Carla Delfos, ELIA executive director; Petya Koleva, ELIA Project Management consultant for Innovation Arts and Culture Project, Intercultura Consult Ltd; Mr. Emanuele Amodei, Director of Istituto per l'Arte e il Restauro 'Palazzo Spinelli', Florence, Italy.

1. IAC symposium keynote speaker - Prof. Isao Hosoe www.isaohosodesign.com
2. Speaker - Economic analysis and strategic alliances - Ms Josyane Franc and Marc Partouche, Cite du Design, St Etienne
3. Slide from *Transfer of knowledge* presentation of Mr. Mr. Paolo Pieri-Nerli, Istituto per l'Arte e il Restauro 'Palazzo Spinelli', Florence, Italy
4. Speaker - Transfer of knowledge - Mr Massimiliano Pinucci, Tutor at Istituto Superiore per le industrie artistiche ISIA, Florence, Italy
5. Break out group – Strategic alliances - from left to right: Cultural policy analysis expert Ms. Ana Zuvela Busnja, Culturelink; Mr Lodewijk Reijs, European Cultural Foundation; Mr Jean Pierre Zocca, Arts Education expert, Veneto Institutes for the Cultural Heritage of Venice; Ms Josyane Franc, Director of International relations Ecole Régionale des Beaux-Arts de Saint-Étienne, France
6. Speaker - Transfer of knowledge - Mr. Paolo Pieri-Nerli, Istituto per l'Arte e il Restauro 'Palazzo Spinelli', Florence, Italy
7. Closing Innovation Arts and Culture symposium, from left to right: Mr. Emanuele Amodei, Director of Istituto per l'Arte e il Restauro 'Palazzo Spinelli', Florence, Italy and leader of the Florence arts schools hosts of IAC symposium in Florence; Petya Koleva, ELIA Project Management consultant for Innovation Arts and Culture Project, Intercultura Consult Ltd; Mr. Paolo Pieri-Nerli, Tutor at Istituto per l'Arte e il Restauro 'Palazzo Spinelli', Florence, Italy, Florence; Ms. Snejina Tankovska Dean of Stage Arts NATFA, Bulgaria, Project leader.



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