FINE ART

cultivating value and status for the creative sector
INNOVATION ARTS AND CULTURE

Online working difficult for time & space based art

DANCE

diversified knowledge and innovation partnerships for culture and arts production

DESIGN

OPERA

promotion and targeted marketing for alliances in the creative sector
Publication of the Innovation Arts and Culture project 2007

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The analysis and proposals in this publication result from a generous sharing
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of the publisher.
Innovation in the arts transforms traditions and communities. The post-industrial and multi-cultural Europe of the near future poses a relevance demand for the cultural sector. In anticipating and intercepting change higher arts education performs a leading role. It seeks to improve skills and competencies through knowledge development and transfer. This implies new learning methods, the advance of artistic skills and of professional expertise. Capacity-building should enhance the performance of higher arts education institutions and sustain flexible innovation partnerships with relevant disciplines and sectors. An integrated higher arts education approach is its prospective vision.

To adjust the process of arts learning and creation, the higher arts education and cultural sectors face a demanding exercise of revaluation driven by:

- European economic and cultural targets
- the drive for balance in policy and practice of innovation
- the search for new knowledge and collaboration strategies

Prof. Isao Hosoe introduced the future of the arts and culture within a ‘neomadic’ economy model. Its distinctive qualities are sharing and abduction. Organic innovations and sustainability will shape the professional field. Their impact will indicate the rise of a new awareness projected forward to the future and flowing back to change past perceptions, spreading in all directions. In contrast to this seamless 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 tendency. Innovation Arts and Culture 07 shares the perspective of culture and higher arts education experts in Europe on transformations of:

- educational approach
- education and cultural policy
- professional practice

The Sectors in Collaboration chapter places focus on the synergy of culture and arts education in relation to the growth of a creative sector in Europe. The future cultural industries in particular would unleash the creative potential of an active community. Experts reflect on the circumstances that define discipline pointers of higher arts education. Such were missing in the European Union report on ‘The Heightened Role of the Humanities in the 7th Framework Programme’. Its Theme 8 strategy states that the ‘humanities should not be exclusively related to the arts, literature and culture’. Yet, it also proposes their research ‘can provide content, critical and conceptual thinking and self-reflection in relation to political, social, and cultural change in general...’ (ERC_R, p. 4)

The Innovation Agenda chapter deals with...
communication as a reason for innovation policies to divide stakeholders’ interests in guiding the innovation process. The potential of knowledge to become operational is provoked by research stimuli. The Strategic Alliances chapter discusses the symbiosis of research and innovation in the area of arts and culture. An ‘EU creativity scoreboard’ towards measuring the ‘... dynamic knowledge-based economy’ growth has been proposed. Indicators should be developed ‘in analogy’ with tools measuring innovation in industry. (EEC_S, p. 10) This publication does not propose instruments to measure ‘creativity’ or tools assessing the indirect and largely unquantifiable impact of arts and culture innovation on the economy and community. The Sectors in Contact chapter provides insight in the process of innovation taking place in ‘traditional’ artistic disciplines such as visual arts, dance, theatre, opera, film and design. (EEC_S, p. 8) New ICT and media technology platforms as well as ‘new’ disciplines, such as Media Art, partake in the knowledge-domain of a changing higher arts education. New partnerships with industries and the cultural sector are being developed in research, creation and presentation. The contributors to Innovation Arts and Culture 07 stress the unique role of higher arts education in the essential production of values. It embellishes original ideas and quality in diverse forms of creativity. Learning in the arts allows Europeans to enjoy practicing, consuming and sharing an intangible quality of life. Active cultural practices produce a shared ‘system of positive values’. (EBQ, pp. 53, 65) The main tendencies in which higher arts education and cultural sector experts wish to see the development of innovation in a European context are:

- adequate professional skills development for the arts and culture
- diversified knowledge and innovation partnerships for culture and arts production
- promotion and targeted marketing for alliances in the creative sector
- integrated cultural industries performance at all educational levels
- inclusive policies of arts education for Europeans of diverse social groups

The publication at your disposal focuses on the innovation aspect of the cultural process.

We invite you to share this dialogue and believe your contribution will aid the development of priority areas on innovation. They would thus enter the public agenda and grow in the practice field.

Professor Snejina Tankovska,
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Dance and Media Arts

Tradition of the New working group

P. Pieri-Narli, P. Koleva, J.P. Zocca

Summer Media Studio
The Inter}artes Socrates Thematic Network coordinated by Aleksander Zelwerowicz State Theatre Academy, Warsaw, Poland brought together sixty-five Higher Arts Institutions from all EU countries. One of four working groups was formed of experts of higher arts education from Bulgaria, Greece, Finland, France, Iceland, Ireland, Lithuania, Turkey, Serbia and Spain. For three years they worked together under strand **Tradition of the New**. The **European League of Institutes of the Arts** provided facilitation, promotion and support for this international framework researching artistic traditions and innovation in arts education. Together with the **European Cultural Foundation** it was a co-sponsor of the flexible process of investigation of the Innovation Arts and Culture project whose outcome is this book.

Ms. Snejina Tankovska, Mr. Orn Gudmundsson, Ms. Laima Bakiene, Mr. Agusti Ros, Ms. Josyane Franc, Mr. Dejan Grba, Mr. Yann Fabes, Ms. Hanna Karkku, Mr. Brian Maguire, Ms. Vania Batchvarova and Mr. Platon Mavromoustakos worked with colleagues to explore the rich resources in European higher arts education. Fresh intuitions lead them to define innovation in training specialised skills and professional competencies of the arts. Thriving on new stimuli ‘innovation’ was found in education projects that offer an immediacy of learning and creativity in Fine Art, Design, Dance, Film, Opera and Theatre. Successful educational experiments demonstrated inter-sectoral and inter-disciplinary learning partnerships. In unique ways these platforms update professional practice contexts and offer a real creative challenge to the arts students. **Discipline case study reports** were produced and are available as PDF downloads from the inter-artes.org site. Initiatives leading to innovative models and methods of learning and teaching were captured in the **Innovation 2007 DVD** co-produced by inter}artes, ELIA and the ECF. In collaboration with the working group, Mr. Tomi Knuutila, Mr. Yann Fabes, Ms. Inesa Kurklietyte, Mr. Lubomir Halatchev and Mr. Dimitur Stoychev dedicated substantial time to the visual materials included in the DVD. It was launched at the **Innovation Arts and Culture symposium** carried forth in partnership with the cultural sector. Thirty-three experts dedicated attention to models of cross-sector collaboration and intercultural exchange addressing innovation. The analysis and proposals in this book result from their generous sharing of expertise. The contributors' list is provided at the end of this publication. Mr. Isao Hosoe, Mr. Paolo Pieri-Nerli, Mr. Marc Partouche, Mr. Massimiliano Pinucci, Ms. Ana Zuvela Busnja, Mr. Jean Pierre Zocca, Ms. Vera Petrova and Mr. Emanuele Amodei substantiated the dialogue with focused interventions and reports on three key themes: **Strategic alliances, Cultural policy and Knowledge Transfer.** Two working group sessions facilitated by Ms. Josyane Franc and Mr. Paolo Pieri-Nerli explored the objective of synergy between arts and culture. The excellent organisation of the symposium was due to a team in Florence lead by Mr. Emanuele Amodei from the Istituto per l’Arte e il Restauro ‘Palazzo Spinelli’ in collaboration with Le Arti Orafe Jewellery School and Instituto Superiore per le industrie artistiche ISIA.

The **Innovation Arts and Culture 07** publication offers key findings from the project reports. Concrete proposals are quoted that aim to strengthen the value of European cultural and artistic identity in a variety of traditions. Photographs have been provided by the project partners and the artists involved in project development. We wish to thank them all for enhancing the power of communication with the presence of the arts. All documents quoted are listed in the reference section.
Innovation agenda

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The institution where you come from affects the way you work

Dance and Media Arts

Work in Progress
Culture in Europe is defined by a novel consumer perspective. Europeans’ cultural choice is located in the axis of time and money and the arts are seen as products for consumption. (EBQ_S, p. 21) Modern IT and communication devices and direct public contact with the arts support cultural encounters. Active (e.g. exhibitions) or passive (e.g. listening to music as background noise) they provide access to pleasure. The European public continue to associate culture in general with a contact-based learning of values although its share of their time and financial investment is limited. (EBQ_S, p. 30)

Partners of the Innovation Arts and Culture project propose a definition for the innovation process in the cultural context. They point out the need for transparent alliances between educational institutions and the professional organisations, between education and cultural policies. ‘An overwhelming introduction of new arts forms and media along with the convergence of disciplines show that the sphere of art is being redefined along with the boundaries between art, artistic production, arts education and policies on art and culture.’

According to cultural policy research, however, even for experienced institutions the local, national or European funding policies often make it easier to collaborate with partners outside of Europe than within. j Investment in the knowledge areas and innovative practices of the arts in Europe would offer distinct competencies, skills and experience to safeguard cultural diversity. k Joint action would realise possibilities to strengthen participation in the arts and the creative base of a vibrant community. (EEC_S, p. 10) Collaboration can be utilised to formulate new theoretical, pedagogical and policy development tools. There is awareness of an imperfect communication flow between the policy developers, the arts education and the public.

**Appeal** and access to knowledge are perhaps the two most important assets of a successful cultural project. This is a reason for a major recommendation to be made independently by the Eurobarometer Cultural Survey respondents and by the Innovation Arts and Culture symposium participants. (IAC_R, p. 10) Culture and arts should be promoted through formal and informal means and be integrated from primary level education onwards. Arts learning should bridge the worlds of the professional and of the culture participant in closer contact. An example is bringing the cultural process itself in the schools. (EBQ_S, pp. 28 - 29) The new perspective advocates that time and money should be allocated to guarantee access to cultural experience in stages of growing participative confidence leading to a life-long learning.
model. This will change the ways of culture and creativity in European communities. Innovation that improves the quality of social and cultural inter-relations develops through phases of changed ideas, policies, structures, methods and practices.

Institutions of the educational and the cultural sectors are naturally drawn together when innovation is being considered. The sectoral belonging of their products is shaped by dynamics uniting the artists, the cultural tradition and the contexts of creation, promotion, consumption and remembrance. The European public consciousness today largely views culture in industrial terms: sponsors, producers and consumers. (EBQ_S, p. 22) These are some of the visible aspects of the cultural process, while there are also invisible relations that govern arts production and cultural management. In the cultural process of the globalised world symbols, images, interpretations and cultural competencies play a very important role. ‘Out of all public policies and systems, arts education and cultural policies can be distinguished as key resource that support and assist artistic production on their path from creation to presentation’. (CPA_IAC R, p. 10)

This publication encourages culture and higher arts education professionals to cross borders in thinking together. It presents collaborative alliances as an every day phenomenon where policy and collaboration models carry forth innovation. ‘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.’ Are there plausible scenarios in which ‘local and regional districts’ can be supported by goals shared in a ‘European Creativity Scoreboard’? ‘The effective and sustainable investment in culture must have its foundations in stating arts education as one of the principal resources for cultural development. Indeed, the surplus of problems in culture indicates the deficits in arts education’. (CPA_IAC R, p. 5) Risk-taking, management, production and marketing form a new interface of culture. In the operational field of innovation arts education and the cultural sector share the objectives of:

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

(IAC_R, p. 4)
Sectors in Contact

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Thracian Orphism

Open Window

2D Mutant Zombies

Summer Media Studio
Innovation involves acting upon the creative ideas to make a concrete difference in the domain where it occurs. Eight arts discipline case studies were carried forth by the Tradition of the New experts in Dance, Design, Fine Arts, Film, Theatre, Opera and interdisciplinary training. They sampled the innovation process taking place in European higher arts education institutions. New arts forms, practices and learning methods drive on current cultural and artistic shifts. The prime model for innovation projects appears to be working on a global problem on a local scale with a core team. The case studies outline emerging requirements for various academic degrees and profiles of artists. They presuppose the development of a structured strategy to sustain learning partnerships.

Art students will communicate with musea, cultural institutions and galleries on a running basis. Case studies of European arts institutions reflect on the new prospects for the arts disciplines. Reference points are introduced in the core of curricula. This takes place in dedicated student projects that develop professional competencies in the final years of study. Learning is lead by team supervision in which a research phase is distinguished. Artistic work moves at this stage from the knowledge development practice of the young artist to the cultural field of the arts practitioner. The artist/researcher is challenged to encompass a wide array of possibilities until a precise moment is reached that contains all initial concerns of learning from the context as well as an achieved artistic outcome.

Institutional support is crucial in arts practice training. The articulation of theory and artistic production as an educational method enables the tutors to lead students towards independent creation. The projects intensify educational references and inter-sectoral collaboration. They make networking possibilities of the arts education and cultural sectors visible.

An art in context learning initiative entitled Current Works/Works Pending began back in 1999. Students in the third year of the Art Option at the Sainte-Etienne School of Arts and Design simply helped hang some of Saint-Etienne Metropole Museum’s exhibitions. The Museum of Modern Art has one of the largest collections of modern and contemporary art in France. A quality relationship was launched that allowed a large number of students to enter the European discourse of professional artists via the fora organised by the museum. Arts shows tested the student’s own artistic and presentation skills. Since 2003 arts schools in the Rhone-Alpes area have enjoyed this stimulating exchange across the generations of artists. In 2007 the Museum offered to open its doors to
an experimental project entitled **Current works**. An art student exhibition entered the official calendar of the Museum. Saint-Etienne, Grenoble, Lyons, Annecy, Valence, Clermond-Ferrand, Besanson as well as the Geneva Higher Fine Arts School participated in this project. The unique and coherent pedagogical space developed in the last years can now be analysed for potential modifications. To take the research logic further, a postgraduate diploma will be launched at the Saint-Etienne School of Arts and Design that will build on the partnership with the Museum of Modern Art and enhance the innovation platform.

**Involving** the Municipality of Asklipieion in the organisation of an course on the study and Performance of Ancient Greek Drama has strengthened the link between the academic world and a local context of cultural practice. The intensive practice analysed in the case study stresses the opportunity for theatre researchers to re-establish a dialogue with performance genres, interpretations of cultural heritage and with theatre makers today. The international theatre festival “Epidavria” organised since 1955 is now part of a platform for international lectures, forums and discussions at the Municipal Cultural Centre’s Hall. The research course has demonstrated the importance of ancient Greek drama in forming a common European cultural identity. Due to this commitment from the local community and the arts education sector informal networks have grown. The Greek Drama course demonstrates a tendency that in ‘...[European] countries arts education is increasingly becoming a project of collaboration between various decision-making bodies and authorities as the responsibility gets shared between Ministries of Culture and Ministries of Education and Science. In Finland, France, Germany and Sweden this collaboration is expanded to regional and local levels, where municipalities, local and regional authorities are involved in arts education stipulation ...

**Research** strengthens the relevance of artistic competencies for public needs. Research-based fine art degrees stimulate projects in various social contexts. Local community groups, individual and institutional collaborations have demonstrated the pertinence of novel artistic intervention. An example is the **Open Window Project** presented in the Innovation DVD. The artist Denis Roche explained how the creative challenge originated from needs of cancer patients to find an aesthetic interface for their emotions and to communicate with the real world outside. Research of the medical environment was integrated in the artistic
solution. The creative project has had a positive impact on the patients’ recovery and on the public image of the medical establishment. The work of several artists was presented in Open Window interfaces. Research work and artistic production were a joint initiative of Trinity College Dublin, St. James Hospital and the National College of Art & Design in Ireland.

Innovation-driven networks with other institutions, academy of science, musea, galleries etc., develop into platforms for arts practices using ICT and new technologies. The 2D Mutant Zombies case study documents a postproduction phase of the media art workshop organized by the annual international summer school of the University of Arts in Belgrade. Each year it takes place in a different region of the country. In 2006 this art in context project was hosted by the city of Pirot. The arts creation process used digital morphing technique to produce hybrid portraits with ‘apparent’ distinctive personalities and character. Technology was used to map out the cultural construction of ‘identities’ based on the generation, design, interpretation and distribution of visual references. This intermediality was a purposeful merging of artistic techniques and poetics. The arts students held public lectures and organised an exhibition for the local public. They provoked the interest of young people and initiated a dialogue on public knowledge, cultural imagery and the artistic process.

European - international and inter-cultural - practices have been brought into the learning mode of higher arts education institutions. Flexible curricula offer students and professors the possibility to integrate knowledge transfer in Socrates Erasmus programmes. A project in the framework of an international intensive programme brought thirty-five students, ten teachers and seven institutions together. The purpose of the Music Study Festival in Lithuania was to enrich arts music education with a European practice-based learning environment. A chamber group was set up to bring together students from different countries and schools who study and work over an intensive period with a foreign professor. Ten chamber groups gave concerts in their own schools and in a newly formed ensemble in Lithuania. The European Opera case study documents the efficiency of this programme as an alternative platform in the training for opera singers. Normally performance skills for students focus on opera fragments which cover only part of needed dramaturgy skills. The chamber music repertoire performed gave them a chance to create minute musical forms. Work on small genres is useful for training psychological and physical movement, image and stage concentration and partner connection skills.
January: Turku

Seeing the theater space gives new ideas and offers possibilities

Design skills benchmarks
- Art competencies
- Industry competencies
- Business competencies
While being an innovative training module the international intensive programme also gave open doors performances. Intensive projects of this kind support the exchange of various artistic methods and raise the awareness of diverse European cultural artistic traditions.

**Sharing** artistic skills and developing new competencies belong to the innovation focus of arts education. Arts students are encouraged early enough in their learning process to start operating as professionals. Yet for a long period scenarios are phrased in the spirit of artistic competition. Business-oriented projects, where teams need to collaborate and communicate in mixed teams, clash with the inbuilt expectation of personal challenge. Competencies in sharing prospective professional art or design services demand an integrated learning context. The Design department of School of Arts and Design Saint-Etienne, France promotes a ‘global design’ package of education. Throughout the curriculum students tackle furniture design, industrial design, urban space, graphic design, exhibition scenography, etc. Teaching is developed around a project, using a wide range of resources, materials, techniques, traditional expertise and know-how. A “Dual Design” master for example runs jointly with the Saint-Etienne National Engineering School. Since 1998 the school has organised the Biennial International Design Festival under the aegis of the Town Council. This initiative has transformed views on how arts education can connect local and global contexts of creativity.

The **Only Planet** project funded by Nokia was an example of international arts student research as inspiration to an industrial company. It considered design as a factor of cultural influence. For the first time, a company suggested to design students to think about the production of a life system. Students could understand how a fast running company is engaged with the assessment of Design and the world. In the company style, students worked in teams, a rather unusual practice for arts education institutions. This method enabled them to learn to choose the best ideas as a group. The main pedagogical innovation was that the teams focused on completing a joint project. Students experienced the design project collaboration between universities and business. Such offer effective ways to get a fresh perspective over a changing environment. Learning outcomes shaped a new awareness of professional responsibility for the young designers.

http://onlyplanet.nokia.com

**New technology** competencies are not envisaged by a conscious educational policy integrating innovation in the arts in

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> See also Strategic Alliances
Europe. ‘Exceptions are Sweden, Norway, Greece, Hungary and the United Kingdom with specific support schemes for artistic work.’ (CPA_IACR, p. 9) The NORDPLUS programme funded a collaboration of Dance and Media Arts (DAMA) students developing an experimental performance. http://thedama.org The opportunity for artistic disciplines to meet and exchange methods in creating was a challenge on many levels. The DAMA project was an international collaboration of Turku Arts Academy (Finland), University of Lapland (Finland), Gotland University (Sweden) and Icelandic Ballet School. Fifteen students spent one month in each institution. They seized the inspirations for the Dreams performance from the different locations and from the experience of being abroad. This educational practice questioned the conventions of combining audiovisual media and movement to explore the creative potential of performing arts. Host teachers supported the learning of competencies with intensive courses and lectures. Each student brought his or her own artistic skill to the surreal performance with a non-linear narrative structure. The project facilitated the integration of technology in the participating institutions. Diversity in cultures, educational styles and the distant versus local work priorities made face-to-face interaction more effective than online contact. On the creative front, experimentation dealt with the difficulty (or impossibility) of turning dance - an art form that happens in real time and in real space into digital data that would be shared online. The learning aspect of this initiative has made the schools, the tutors and the students from the two disciplines aware of their own artistic language and methods. DAMA project’s success proved that a networking experience has a value in itself. The high artistic achievement of the performance was a desired aim. Success, however, was important in meeting the ambition to finalise a practice-based learning module with objectives stemming from different arts disciplines.

Understanding based on cultural experience persists in perception, behaviour, attitude and habit over long periods of time. The cultural heritage of Europe is rich in artistic tradition and creativity. The case study on Thracian Orphism presented a unique knowledge-platform investigating the legacy of a non-literary culture. Combining music training and cultural field research third-year acting students took part in a learning experiment. The cross-sectoral collaboration involved a museum, science experts, professional artists and visits at cultural heritage sites. This empowered the interdisciplinary and cultural context focus of the module. It integrated a series of workshops and stimulated intuitive discoveries. New
professional skills learned included: working with musical texts in an unfamiliar language; relating to the performance mode of an unknown practice; working with a scientific cultural researcher and with a professional music composer; learning about arts practice as cultural heritage. The basic foundation of performative space was investigated in search of arts-based community rituals that structure the dynamic relation between intellectual and emotive forms of knowledge. The globalisation process embracing Europe creates a need for new models to learn from European history, tradition, and from local and global cultural influences.

**Design** as an artistic discipline has experienced extreme change in the last decades becoming popularly associated with innovation itself. Design processes are found in communication, policy development and conceptual frameworks. While the European public do not perceive fashion and design as ‘essentially’ cultural, higher arts education identifies a new responsibility for professional quality in these fields. (EBQS_S, p. 25) The creative industries impact the social fabric, the local, regional and global economy and the patterns of cultural consumption. Established Design schools in Europe are shifting agenda in training artistic skills for the new professionals. The case study on **Global Design** provided examples of project based inter-sectoral work. They range from conceptual and aesthetic research on cultural lifestyles to specific project solutions for aging communities or the urban landscape. In order to provide an up-to-date perspective on the core skills that are unique and specific to design education in Europe, recent benchmarking research is used. A tripartite system of development of Design skills unites in this order of chronology:

- Art competencies
- Industry competencies
- Business competencies

In each of the above areas a new learning approach is developed. In addition to traditional teaching Finnish arts universities have defined an explicit task to impact regional and national development for social and business ends. A real-life project for example is **Woodpecker**, running as a Master of Arts industrial design platform. It includes five international students who work in mixed teams with a group of mentally disabled children and their parents. The project designs an apartment building in which the children can live semi-independently. Keywords describing this project are design for all, co-operation with non-typical clients, communication of design to non-professionals, reflection
on national policies and global design practices.

Strategic training based on sharing competencies in a thematic platform was the origin of the **Summer Media Studio**. It began in 1995 as an informal learning practice and was a way to build the Lithuanian higher education tradition in Film and Media arts. Gradually it got transformed into a pool for innovation offering exchange of pedagogical and professional know-how. Today it is a European creative talent engine in the field of cinematography. Original scripts and short films are developed in international crews. Representatives from different film, theatre, arts and music schools contribute with artistic competencies to the theme of the annual course. The case study analysed its innovative approach in delegating part of the concept development to students of the Film and TV department. They phrase demands and also undertake a substantial part of the organisation that results in academic credits in management practice. Ideas are elaborated further in partnership with a large number of European institutions teaching Film and Media. Practical workshops are provided by educators and professionals to support the tight schedule of a two-week production course. Teamwork and films are analysed and evaluated by an international committee. Shooting locations are almost always on the Baltic Sea coast of Lithuania. The local media industries were the first to recognise the need for higher arts training in the field. They have been instrumental in solving many technical issues such as setting up temporary editing rooms. The prizes awarded by the industries embellish the professional quality of new arts reaction and raise the cultural profile of the event across Europe. The summer studio opens a window of opportunity for young graduates and students to re-define European creativity. Its integrated learning practice offers an 'ideal world' continuum of experimental ideas, original forms and fresh products. Combined with intercultural exposure and public presentation the arts products enter the professional portfolios of film and media students.

**Pedagogy**, arts and industry innovation are accessible at different levels and in various forms in the educational space of European arts universities. Research and innovation examples are closely linked. Best practices in flexible partnerships demonstrate the need for a policy that will sustain precedents of knowledge transfer between sectors and partners. Improving the institutional ability and efficiency to respond to social and economic requirements for arts education becomes a task of European dimension. Remodelling the educational approach will offer the space necessary to manoeuvre the educational format and to achieve complex academic and artistic goals.
Sectors in Collaboration

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‘Towards Strong Creative Disiplines in Europe’, Estonia, 07

P. Pieri-Nerli - Knowledge transfer
Today Europeans describe a ‘personal’ production of culture in terms of ‘amateur’ artistic activities, manual activities, and informal knowledge transfer. (EBQ_S, p. 27) Research indicates that the cultural industries meet their public on the surface of cultural consumption not interaction. Thus the distribution of creativity potential in the public field is restricted. The popularity of culture participation is weak and so is its impact on the economy and on knowledge transfer. The Innovation Arts and Culture project contributors point at a communication deficit between policy and practice. Limited marketing and access to arts learning in particular correspond with the lack of creative confidence in Europeans. The potential shortage of relevance between cultural values for ‘creators’, ‘public’ and ‘learners’ results from inadequate management of the cultural process. Most arts education institutions can not afford to invest in risk-management, public relations with other sectors or in bulging up project management capacity. Tools for knowledge transfer in the cultural practice are not integrated in arts education because relevant policies are not intertwined. Common interests are therefore not pursued in dialogue.

Knowledge in culture is a compression of meaning and sense. Perhaps that is why culture and the arts education unite in the definition of creativity. Their products are unique and seek an immediacy of relevance. The cultural sector is viewed as industrial in the sense of marketing direct and spin-off products to a paying public. Besides that it has an extensive and long-lasting effect on the economy of cultural values that govern human attitudes. Indirect economic benefits include the creation of stimuli for the communal aspiration for a ‘quality life’ as a social project. Cultural knowledge can influence the potential of societies to share and be creative. The move for broader educational partnerships presented in Sectors in Contact could be the crucial pedagogical basis for the future of higher arts education. They would integrate elements of production, presentation and valorisation of artistic production. European action to ‘integrate management and business skills in curricula’ for the cultural sector will support this change. (EEC_S, p. 212) The cultural sector of Europe is expected to perform in a competitive globalised economy where innovation affects economic growth, cultural diversity and the creative industries. This means that the expertise of artists, theorists, scientists and the professional researchers become relevant to the arts education process.

Links with creative industries and cultural sector today exist in ‘research platforms’
with arts educational focus and project collaboration. The education system continues to support artistic excellence by introducing relevant methods to link the past, present and future of European creative traditions. A conscious move to generate new education partnerships is also not unprecedented. In the twentieth century many design institutions in Europe were born as ‘school of arts and industry’. The Product and Communcation Design arts school Istituto Superiore Industrie Artistiche (ISIA) in Florence is an example of continuity in this direction. It was founded in 1922 and got transformed into a course on industrial design in 1964. Since 1975 it operates as a higher arts institute under the policy of the Ministry of the Higher Education and Research. Examples of knowledge transfer from this and similar institutions in Europe presented in the Strategic Alliances chapter illustrate the effectiveness of higher arts education in developing creative clusters. In 2007 a need for long-term planning for innovation is the goal of the arts education and cultural sectors. A joint strategy is needed for the creation of flexible boundaries between institutions, between professional careers, between pedagogical and funding channels to ensure continuity of the innovation projects.

**Partnerships** that remain particularly successful are the intensive platforms of learning practice and exchange. The project-based student platforms lead to a highly experimental perspective on artistic thinking and production. Most innovation projects take place in the advanced, research-based cycles of arts education. Successful innovation efforts presuppose continuous collaboration. Integrated arts learning environments that bring together various scientific competencies, creative industry know-how and cultural objectives will ground collaboration in an economy based on ‘sharing and abduction’. Rooted inter-sectoral, inter-cultural, industrial and inter-disciplinary research collaborations were sampled in the Sectors in Contact chapter. Higher arts education is not explicitly singled out in the survey that proposes new inter-sectoral policy and financial instruments for creativity to be developed in Europe. Its role in ‘clustering the various competences in creativity platforms’ however is obvious.

(EEC_S, p. 12)

**A conscious strategy** to transform art schools from relatively closed institutions into nodes cultivating professional capacity relevant to a wider range of creative contexts is in view. The outreach of learning partnerships will define areas of new knowledge and production. Special funds are needed to secure coordination and management as well as the development

> See Summary
of pedagogical methods and review processes. Consolidation is envisaged through:

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

(IAC_R, p. 5)

An example of a strategy for innovation is present at Saint-Etienne School of Arts and Design. Its AZIMUTS design review publication is developed by the post-graduate course on Design and Research. In 1998 the school initiated a Design festival. During the International Design Biennial Saint-Etienne from all over the world share workshops. Through the years it became an important date of European and global Design agenda. At the Innovation Arts and Culture symposium a unique presentation was made on how this led to a multilateral project. Saint-Etienne Cite Du Design will house under one roof, research, education, professional exchange and innovation centres. The infrastructure investment is estimated at 40 million and the functionality of the complex at 7 million EUR.

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When speaking of innovation in the arts and culture the potential of strategic alliances lies in questioning the salience of national and sectoral policies. The focus in the practice field is not on innovation being culture-specific or being driven by new technology. Rather, the process of artistic creation and of cultural consumption is seen as altering social dynamics. A discursive involvement shaping the impact of the creative industries was outlined by thematic presentation at the Innovation Arts and Culture symposium. It took place in the city of Florence not only because of shared public perception that this is a site of European artistic and cultural heritage. Experts from the higher arts education institutions in this town demonstrated the strategies that continuously update its artistic image, cultural appeal and creative potential.

Knowledge transfer was discussed by a detailed presentation on the origin and development of arts conservation and restoration as research areas of Instituto per l’Arte e il Restauro ‘Palazzo Spinelli’. Mr. Paolo Pieri-Nerli outlined the natural alliance between the city and the school that serves the needs of both arts education and cultural heritage institutions. Relevant training programmes have profiled the school as a key partner in European know-how in arts and cultural heritage research. It provides novel artistic methods and technology applications that update users. New markets are defined by this potential and provoke small and medium enterprises to invest in research. This in turn boosts economic growth that helps to safeguard cultural heritage preservation. Palazzo Spinelli offers 2,500 sqm of restoration laboratories as well as expert teachers. Next to technological innovation an artistic knowledge transfer approach is developed via internships. An integrated learning environment introduces valorisation methods to the public context. Besides a Master in Restoration and Conservation of Arts and Cultural Heritage and a Master in the Cultural Heritage Management, this higher education institution also offers a Master in Culture and Arts Events Management and a Master in Theatre Events. www.spinelli.it

Stimuli for innovation of the cultural process are the changed economic and technology contexts. Consumption may be the new way Europeans describe culture and arts experience. Listening to music may be the example for a community using same communication technology to appropriate artistic messages. Concerts, festivals and fairs enjoy the popularity of social events. Even in cases when they are not profit-driven arts experiences generate economic and cultural potential. What would the lack
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of public appeal for performance arts and even visual arts or design disciplines signal? (EBQ_S) Perhaps they indicate that the cultural process is not geared to engage public awareness of these arts proliferating the creative industries. Arts learning and cultural management are the engines to enhance participatory confidence and to promote novel cultural practice.

An integrated approach in which higher arts education expands cultural competencies was discussed by Mr. Massimiliano Pinucci. The Instituto Superiore per le industrie artistiche (ISIA) offers an arts education context harbouring knowledge transfer in Communication and Product Design. Its policy for innovation has three outreach tools and its specific strength is that it operates in the cultural field. Conferences, exhibits, workshops and contests underpin the first mission for innovation of the discipline. Integrated practice of student projects is linked to cultural institutions (e.g. musea) where communication strategies, interface design and merchandising are developed. Finally marketing new areas and territories of design is achieved in synergy with the public sector. Such an example was the Fiabesque project in which the town, the professional artists and partners engineered a cultural process. The arts students and tutors of ISIA, the city council of Peccioli, professional artists and designers aimed to activate the cultural potential of the city. They worked with Fairy Tales with support from Peccioli for arts Foundation, the Cinema an Theatre Institute of the University of Pisa, the Meyer Children Hospital Fundation of Florence, editors, professional artists and designers, the Viareggio’s Carnival Foundation, the Province and Region of Tuscany, the National University and Research Ministry and the National Ministry of Culture. The project was funded from the Local Council of Peccioli, planned and realized by Imaginaria S.r.l. They transformed its public appeal for the locals and for the guests. The most successful cultural product from the perspective of the public were the Fiabesque workshops, mainly dedicated to children and young people. Artists, expert technicians worked all together with children on storytelling, visual arts, music, space conception. The Fiabesque workshops were born as a creative and expressive synthesis of the fairy tale project. A sort of didactic twinning based the Fairy Tale in multiple aspects: diversity, transmission of knowledge illusions and metaphors. For the arts students this learning in practice brought about experience in cartoon’s animation design, organization of exhibitions and conferences, working in collaboration with experts.

www.fiabesque.it

Strategic Alliances was the theme introduced by Mr. Marc Partouche who presented the project of St. Etienne Cite
du Design. www.citedudesign.com The future vision of St. Etienne School of Arts and Design has led to this fully-fledged platform for innovation. The facilities of this novel complex will showcase innovative design and technology. Its construction will use bio-friendly materials and sustainable life-styles. Above all, the transformed post-industrial site in the town centre will structure organic interactions. The educational process, the research work, projects and initiatives will ‘grow together’. Under the auspices of a Higher Education Design Consortium. The objective of the new structure is to support the visibility of Design in the region and to develop an international network for research in the field. The success prospect of Cite du Design will offer an example of the multiplication of impact where new ideas originating in higher arts education are tested in professional practice contexts and vice versa.

An innovation process transforms the industrial era of culture into a knowledge-based economy where the arts education and cultural sector share objectives. ‘.. 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.’ (CPA_IACR, p. 7) The Innovation Arts and Culture symposium 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. (IAC_R, p. 7) The stakeholders identified these action points:

- European funding and action policies for flexible cross-sector initiatives
- European risk management for innovation scenarios and career investments
- Capacity building through training, supervision and assessment of innovation projects
- Promotion funds and channels to magnify the impact of innovation solutions
- Dissemination activities for agents of cultural and the educational sectors
- Basic education outreach phase for arts and culture innovation
- Knowledge transfer via a European Resource for arts and culture innovation
- Public accessibility to new methods of learning and creativity

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We have sought to investigate the process of innovation that affects educational and cultural policies, artistic and cultural practices and knowledge transfer. Its impact is visible in societal and economic aspects. The expert contributors stressed policy support and structural funding needs to secure quality in the cultural industries. Professional know-how should develop the arts discipline pointers for research and test the relevance of innovation targets. Businesses, national and European bodies and organisations should channel attention to the synergy of culture and higher arts education. The European Union is not simply to offer a functional, ‘boring unity’, but to support values that enhance the confidence and creative potential of diverse cultural groups. (EB_S, p. 65)

Through a historical context the arts are still perceived to operate on a ‘limited’ terrain of specialised knowledge. Success in shifting knowledge and practice into new dimensions remains a risk management effort for the stakeholders of the cultural process. The Innovation Arts and Culture Symposium presented examples of knowledge transfer and strategic alliances. Discipline case studies overviewed examples of professional art education and cultural sector synergy. Roughly about the fourth year of a higher education degree students are ready to exploit the creative challenge and artistic possibilities of innovation projects. Informal innovation networks originate with the need to bring arts students and researchers close to professional fields. The practice-based learning format is close to the cultural context of the live arts. It is particularly suitable in the format of short, inter-national, intensive training programmes. Concrete and visible inter-sectoral projects of innovation in the arts go a step beyond collaboration in the direction of sustainable partnerships. They guarantee transparent communication between funders, participating teams, products and public.

The Innovation Arts and Culture publication attempted to showcase the links between European traditions in arts training and approaches that look ahead of the development of the arts education sector in Europe. Innovation was addressed in terms of improved communication and collaboration. European higher arts education faces the cultural needs of a post-industrial Europe and provides artistic competencies and access to intangible and tangible human exchange. An integrated mode of arts learning will develop possibilities for the diverse cultures in Europe to communicate and change using artistic creativity.
A number of relevant documents have been used in the development of this publication. To improve the readability of the book we have chosen to provide them together as a cluster in the references section. When a quote to the same text occurs more than once, the abbreviation in brackets is used. For example the Innovation Arts and Culture Symposium Report can be referred to in the text by (IAC_R, p. 7).

a Innovation Arts and Culture Symposium, 24 February 2007, Florence, Italy, IAC Reader, www.inter-artes.org. In the text referred to as (IAC_R)
c European Research Council, (ERC_R) http://erc.europa.eu/index.cfm?fuseaction=page.display&topicID=62#
d (ERC_R) http://cordis.europa.eu/citizens/publications.htm#reports
e ‘European Economy of Culture’ Study prepared for the European Commission (Directorate-General for Education and Culture), October 2006, EUROPEAN AFFAIRS, (EEC_S)
f ‘Re:search in and through the arts’ project publication of ELIA and UdK, www.elia-artschools.org
g ‘Eurobarometer qualitative study on the Europeans, culture and cultural values’, Optem, European Commission Directorate General Education and Culture 2006 (EBQ_S)
h Innovation Arts and Culture Symposium Report available from www.inter-artes.org
j Research by Interarts internet portal dedicated exclusively to cultural rights and development. www.culturalrights.org
k UNESCO Convention on the protection and the promotion of the diversity of cultural expressions ratified on 18.03.2007 by 45 countries.
l Jean Pierre Zocca, ‘Higher Arts education: an analysis and a definition of Innovation’. Innovation Arts and Culture Reader, 2007 (HAE_ADI)
m All case study reports are available as PDF reports from www.inter-artes.org
o Action to overcome this is expressed in Article 151.4 of the EC Treaty ‘to take into account the specificities of the sector notably internal market, competition and trade policies’.
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Photos provided by: Dejan Grba, Tomi Knuutila, Inesa Kurklyčyte, Yann Fabes, Massimiliano Pinucci, Josyane Franc, Denis Roche, Platon Masromoustakos, Alfonso Grisi, Petya Koleva, Paolo Pieri-Nerli, Jared Stein.
creating cultural products adequate to the needs of a globally aware/locally active public

revaluing European arts practice in terms of skills and knowledge capacity
ACTION POINTS

1. European funding and action policies for flexible cross-sector initiatives
2. European risk management for innovation scenarios and career investments
3. Capacity building through training, supervision and assessment of innovation projects
4. Promotion funds and channels to magnify the impact of innovation solutions
5. Dissemination activities for agents of cultural and educational sectors
6. Basic education outreach phase for arts and culture innovation
7. Knowledge transfer via a European resource for arts and culture innovation
8. Public accessibility to new methods of learning and creativity
The European Cultural Foundation, www.eurocult.org
Tradition of the New strand of inter arCtes Socrates Thematic Network
The European League of Institutes of the Arts, www.elia-artschools.org

www.inter-artes.org