

Creative Learning Environments: Arts | Science | Business



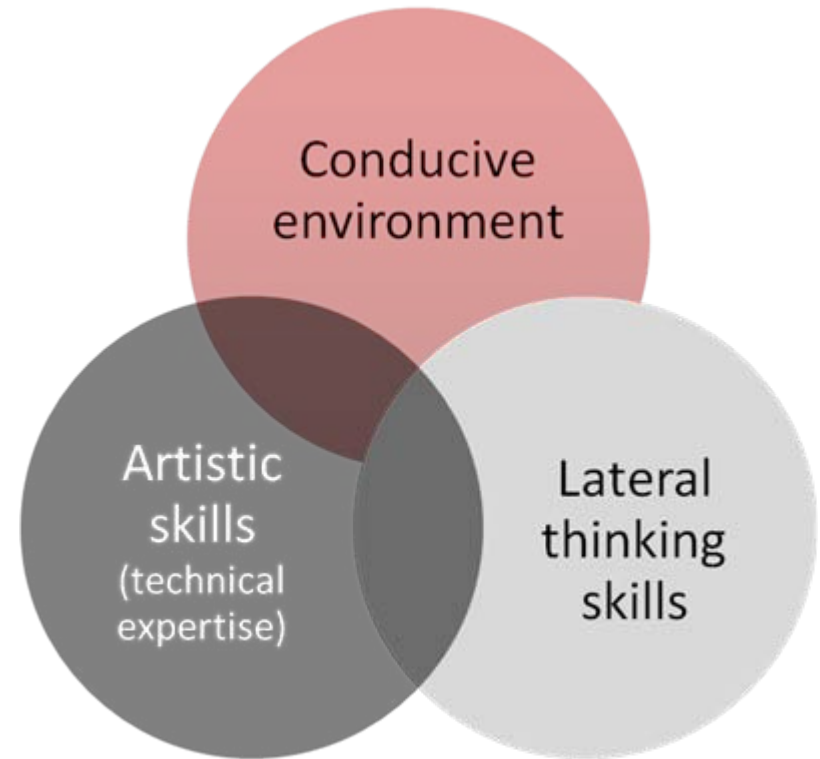
THEMATIC WORKSHOP CREATIVE EDUCATION: INCUBATING FUTURE TALENT

Reggio Emilia, Italy, May 06-07,
2010

Creative People - the “Right” Mix of Skills?

Culture-based Creativity (*EC, 2009*)

- > **Personal abilities:** capacity to think laterally, to be imaginative, to think “out of the box”
- > **Technical skills:** artistic skills and/or craftsmanship
- > **Conducive social environment:** that encourages creativity (through art education), promotes investment in art and culture or citizen’s cultural participation



[Creativity as different combinations of **ability** and **environment**: the importance of context, place, trajectories and social conventions]

Creative Learning Environments & Schemes

- > **Learning by Experimentation:** Blending roles between creators, producers and consumers [artists as co-creators of experiences]
- > **Learning by Connection:** Blurring boundaries between disciplines and players – arts, science and business [artists as brokers/intermediaries]
- > **Learning by Mobility:** Breaking barriers between cultures, linguistic and national borders [artists as mobile inter-cultural workers]



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Trends & Concepts

- > **User-centred and open innovation** as the key concept: active user involvement in the innovation process, comprising the interactive phases of R&D, production, testing and validation, commercialisation > people-centred innovation
- > Frontiers between creators, producers and consumers and between points of the value chain are blurred (digitalisation, participatory technologies, social networks): **users as “co-creators”** of innovative solutions
- > Developing **experiential learning capabilities**: learning through reflection on doing

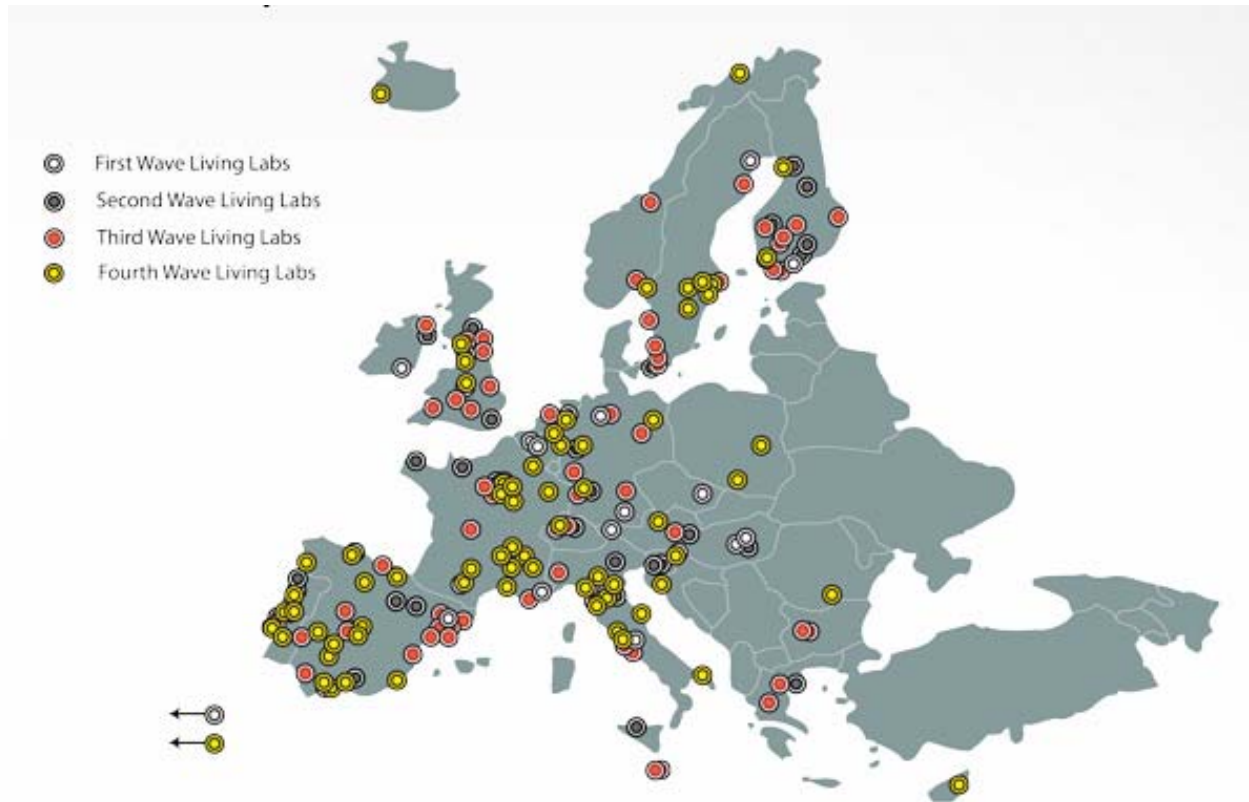
“The setting up of **meeting places** and ‘**laboratories**’ for user-centred and open innovation and experimentation should be promoted” *(EC, 2010)*

Creative learning environments: **Living Labs**

Living Labs as “creative communities in which firms, public authorities and citizens work together to create, prototype, validate and test new services, businesses, markets and technologies in real-life contexts, such as cities, city-regions, rural areas and collaborative virtual networks between public and private players”
(Niitamo et al., 2005)

Living Labs as “intelligent large-scale real-life environments [...] allow for the design of new stimuli from which people can create their own meaningful experiences, which raise new challenges and ask for new methods and forms of interaction patterns between users and environments, and between different groups of users” *(Mulder et al., 2006)*

Creative learning environments: **European Network of Living Labs**



Launched in 2006

2006 First wave: 19 LLs

2007 Second wave: 51 LLs

2009 Third wave: 128 LLbs

2010 Fourth wave: 212 LLs
(25 outside of Europe)

www.openlivinglabs.eu/

Main themes: energy; mobility; wellbeing; ICT and media; culture; urban creativity; etc

Creative learning environments: **Malmö New Media Living Lab (Sweden)**

“Malmö New Media Living Lab” as a **small scale living lab** where new media services and products were co-created with a particular focus on audience participation and user-generated content.

- > Visitors at the **INKONST Center** were engaged in developing, experimenting with and evaluating new media formats, services and products, together with researchers, students, artists and professional new media producers.
- > The project was ranging from short student assignment to longer activities involving several partners. The method for developing **new media experiences** was focused on engaging grassroots enthusiast, building upon their needs and trying out concepts developed in a real setting.



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Trends & Concepts

- > **Creative partnerships** and **transferability of creative skills** between players, disciplines and sectors
- > Need of more intense, systematic and wide-ranging collaboration between the arts, academic and scientific institutions, as well as public-private initiatives
- > Need of further interactions between different artistic and creative disciplines, sub-sectors, economic fields and points in the value chain
- > Interaction between **arts, technology** and **business** must be promoted
- > Creative people are often **brokers across disciplines** because of their ability to think laterally, and to express abstraction and symbolism

“**Intermediaries** or **brokers** between different sectors and disciplines should be encouraged”
(EC, 2010)

Creative learning environments: **Creative Partnerships**

Artists in Companies – **AIRIS (Sweden)**

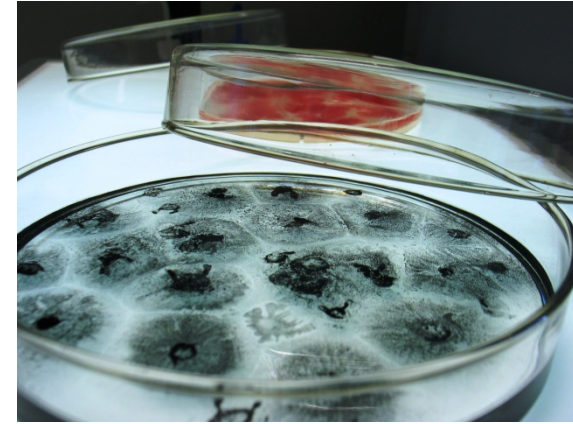


Specific schemes in which companies invite artists to spend some time among their employees, usually several months, observing and producing artistic works. The employees also observe the artist's process of creation. These projects are designed to enable the discovery of different ways of thinking and producing on both sides.

> **AIRIS** is a Swedish project based upon a programme in which artists join a company for a period of 10 months to work together in a cultural project. It was initiated by TILLT, an organisation set up by the region of West Sweden to promote and support collaboration between artists and working life.

Creative learning environments: **Creative Partnerships**

Artists in Science – **Network of Residences (Portugal)**



Specific schemes which intend to promote the fusion between traditionally separated disciplines from science, industry, society and art, fostering “artscience” collaborations. Artists collaborate with scientists to conceive, translate, and realise original ideas, by enabling experience and discovery.

- > **Network of Residences** is a Portuguese programme which supports the development of artistic activities within science and technology research centers. It involves the development of an artistic project in an host institution belonging to a network of scientific organisations that are intended to receive a maximum of ten artists between 4 and 9 months. It is promoted by the Ministry of Culture (DG Arts).

Trends & Concepts

- > Mobility of artists contributes to improving their **creative and artistic skills**, developing their research and exploration ambitions, opening up new market opportunities and enhancing their career possibilities
- > Circulation of people, ideas and works across linguistic and national borders is essential to promote **cultural diversity** and benefits European audiences
- > Facilitating artistic exchanges with third countries is also important to promote **intercultural dialogue** and cultural diversity > Inter-cultural skills

“Promoting the **mobility of artists** and cultural practitioners contributes significantly to their professional skills and artistic development” *(EC, 2010)*

Mobility Schemes (ERICarts, 2008)

- > Artists/writers residencies
- > Event participation grants (e.g. at international festivals)
- > Research grants or scholarships to live and work for a certain time abroad
- > 'Go and see', 'come and see' or short-term exploration grants for individuals
- > Scholarships for further/postgraduate training courses or similar forms of capacity building
- > Market development grants (e.g. scouting and other cultural export schemes)
- > Project or production grants, e.g. to support translations or participate in film co-productions
- > Support for trans-national networking of professionals
- > Touring incentives for groups, e.g. for music or dance ensembles

Creative learning environments: **Artists Residencies**

Artists Residencies as “residency programmes providing artists, writers and cultural professionals with accommodation, studios or ateliers, production facilities, etc., to enable them to undertake uninterrupted creative work, or work which involves some end product. Residency centres and institutions are owned and/or run by state authorities, quasi-governmental agencies, municipalities/cities, artists associations/other NGOs, academia, private non-profit or business companies and independent artist run studios”



www.resartis.org/

Creative learning environments: **Artists Residencies**

HIAP - Helsinki International Artist-in-Residence Programme

- > Residencies are offered for visual artists, curators, dancers, writers, etc.
- > Every year between 15-20 art professionals from around the world are offered a working period of 1-3 months.
- > Close collaboration with a network of art specialists and cultural organisations.



Objectives:

- To provide international arts professionals with an opportunity to undertake creative work, conduct research and carry out special art projects in Helsinki
- To present the creative work of international artists to audiences in Helsinki
- To offer, through collaborative exchange programmes, opportunities for artists based in Finland to work at residency centers abroad
- To foster international collaboration, exchange and dialogue in the arts

“The Europe 2020 strategy gives a very clear message: education, training and skills are going to be more and more crucial in shaping the future of our societies and our economies”.

European University-Business Forum, 4-5 May 2010

“Any policy for the creative sectors is a policy about people, creativity and entrepreneurship. So we need to promote innovative partnerships with a view to providing a strong stimulus for creativity in education”.

Informal Culture Ministerial Meeting Barcelona, 31 March 2010

**European Commissioner for Education,
Culture, Multilingualism and Youth,
Androulla Vassiliou**

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