

Creative Partnerships in an Industrial Perspective

Second Artesnet meeting, strand 1

7&8 February 2009, Florence



Photo: Max Pinucci

GSMS - 2008

Blurred boundaries and shifting responsibilities

In Gothenburg in 29 October we reflected on the first results of our inventory and analysis of creative partnerships in Higher Arts Education. We discussed the article: "Creative Partnerships as a process of knowledge creation and participation" which summarizes the outcomes of our study of creative partnerships from an intercultural perspective.

We also started up looking at partnerships from an industrial perspective; creative partnerships with an economical benefit. Some pretty examples were presented and discussed from Athens, Amsterdam and Helsinki (see website). Possible items for discussion of our meeting in Florence were raised, such as finding the right partners, the roles and responsibilities of all parties involved, the cross disciplinary nature of many projects, the far reaching educational impacts, and ethical questions.

Looking at this booklet we seem to go a step further. The examples presented show how the boundaries between education, research and enterprise get blurred, how the already interdisciplinary work in the art schools seem to bleed into other new areas of knowledge, and how the economical impact of creative partnerships cannot be looked at without looking at social, cultural and educational implications, for the school and its context. Roles and responsibilities of students, staff and partners are triggered in new ways and put into question.

I trust we will have a fruitful meeting which will function as a lively platform of exchange of expertise, leading to new insights for us all.

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Participants

Contact Person Strand 1	presence	template	Original Namen	email	hotel 5 juni	hotel 6 juni	hotel 7 juni	hotel 8 juni	hotel 9 juni	perspective
Ms. Emilia Telese	1	1	The Artists Information Company	emilia.telese@a-n.co.uk		1	1	1		artist - intermediary
Mrs Päivi Fredriksson	1	x	Evtæk Muotoiluinstituutti	paivi.fredriksson@evtek.fi		1	1	1		mergers - industrial - partners
Joost Heinsius	1	1	Kunstenaars & Co	jheinsius@kunstenaarsenco.nl	1	1	1			intermediary
Calvin Taylor - discussion leader	1	research paper will follow	Leeds University	c.f.taylor@leeds.ac.uk		1	1			economic - regional
Frank Abbott	1	1	Nottingham Trent University	frank.abbott@ntu.ac.uk	1	1	1	1	1	artist community - collaboration
Sean Larkin	1	1	IADT	sean.larkin@iadt.ie		1	1	1		digital media - eu funding - eu sharing
Derek McGarry	1	1	NCAD	mcgarryd@ncad.ie		1	1			laboratory - industrial level
Massimiliano Pinucci	1	1	ISTIA	maxpinucci@mbvision.it	x	x	x	x	x	events - partners
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HKU- Marjolijn Brussaard	1	1	HKU - Stichting Hogeschool voor de Kunsten Utrecht	marjolijn.brussaard@central.hku.nl		1	1			art and economy
Lars/Ute	1	x	ELIA	Lars.Ebert@elia-artschools.org		1				general update
Snejina Tankovska	1	x	Chair steering group Artesnet	st@art.acad.bg	1	1	1			update with lars
HKU - Eric Holtman	1	1	HKU - Stichting Hogeschool voor de Kunsten Utrecht	eric.holtman@kmt.hku.nl	1	1	1			project centre - economically viability
	14			email	4	13	12	4	1	

Agenda

06-Feb evening	what	where
	arrival partners	
07-Feb		
	Pick up at hotel - 10 minute walk to location	
09.00	Arrival at ISTIA and coffee	ISIA- Via degli Alfani, 58
09.30	Introduction Thera Jonker	
10.00	Keynote Inspiration - Calvin Taylor	
10.30	Q&A- moderator Thera Jonker	
10.45	Coffee	
11.00 -13.00	Presentations Eric Holtman and Derek McGarry followed by working group	
13.00	Lunch	
14.00 -17.00	Working group and presentation	
20.00	Diner at Za Za	Piazza del Mercato Centrale, 26
08-Feb		

Travel and hotel

To all partners: please keep your boarding passes! You need them for claiming your flight costs back

For thos who arrive at Florence Airport

PASSENGERS > FROM/TO THE AIRPORT > BUS

Bus

City lines

Ataf-Sita: "Vola in bus" service

DEPARTURES FROM AUTOSTAZIONE SITA	05:30	07:30	09:30	11:30	13:30	15:30	17:30	19:30
	06:00	08:00	10:00	12:00	14:00	16:00	18:00	20:00
	06:30	08:30	10:30	12:30	14:30	16:30	18:30	21:00
	07:00	09:00	11:00	13:00	15:00	17:00	19:00	22:00
								23:00
DEPARTURES FROM AEROPORTO A. VESPUCCI	06:00	08:00	10:00	12:00	14:00	16:00	18:00	20:00
	06:30	08:30	10:30	12:30	14:30	16:30	18:30	20:30
	07:00	09:00	11:00	13:00	15:00	17:00	19:00	21:30
	07:30	09:30	11:30	13:30	15:30	17:30	19:30	22:30
								23:30

Information Ataf: Ph. 800/424500 - <http://www.ataf.net/>

Informazioni Sita: Tel. 800/373760 - www.sita-on-line.it

Mon./Fri 08.00-19.00 - Sat./Sun. 08.00-13.00



For those who arrive at Pisa Airport



PRINT CLOSE

> Florence Pisa

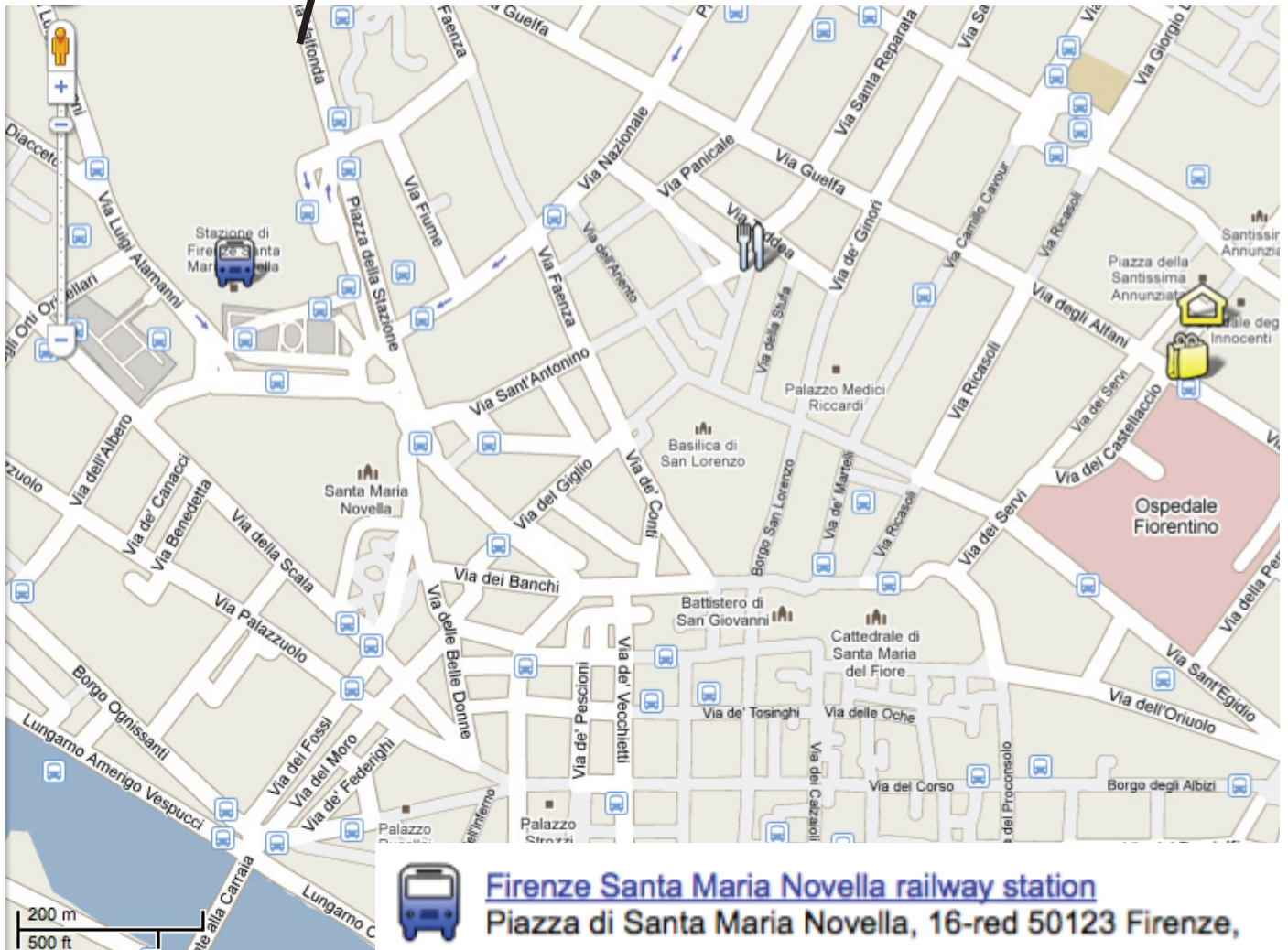
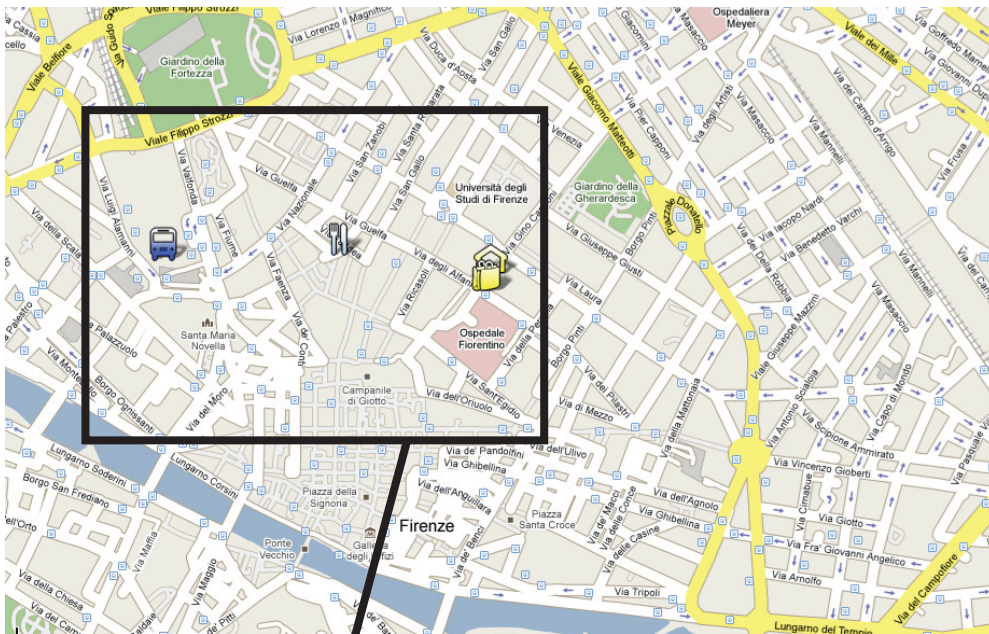
Coach Departures from Pisa Airport		
Departures from Pisa Airport	Stop at S.M. Novella Station*	Arrival at Florence Airport*
00.20	1.20	-
8.40	9.50	-
9.50	11.00	-
10.30	11.40	12.00
12.00	13.10	13.30
12.45	13.55	14.15
15.10	16.20	16.40
16.10	17.20	17.40
17.40	18.50	-
19.15	20.25	20.45
20.45	21.45	-
21.15	22.15	-
23.15**	00.15	00.25

* Estimated arrival
** Schedule subject to variations

Coach Departures from Florence Airport		
Departures from Florence Airport	Stop at S.M. Novella Station*	Arrival at Pisa Airport*
-	3.35	4.35
5.30	5.50	7.00
6.45	7.00	8.10
8.10	8.30	9.40
-	9.50	11.00
-	11.30	12.40
12.10	12.30	13.40
14.15	14.30	15.40
15.40	16.00	17.10
17.25	17.45	18.55
18.25	18.45	19.55
-	19.10	20.20
-	-	-

* Estimated arrival

Arrival at train station santa maria novella
See also google map on the next page



[Firenze Santa Maria Novella railway station](#)
 Piazza di Santa Maria Novella, 16-red 50123 Firenze,



[HOTEL Le Due Fontane](#)
 P.zza SS. Annunziata, 14 50122 Firenze Telefono +39



[ISIA - Meeting place](#)
 ISIA - meeting place Via degli Alfani, 58 50121



[DINER 7th feb- Trattoria Za' Za' Di Bondi Stefano & C.](#)
 Piazza del Mercato Centrale, 26 50123 Firenze,

a-n artist information company

1. Institution, department, course and level involved

Through advocacy and information and from the perspective of artists, a-n's mission is to stimulate and support contemporary visual arts practice and affirm the value of artists in society.

We are widely acknowledged as the leading UK agency for supporting the practice of visual and applied artists'. Our publications and programmes are designed to meet the professional needs of artists and the visual arts sector, identifying changing trends and new needs.

a-n enabled the development in 2006 of AIR – Artists' Interaction & Representation, a new practitioner-led body charged with developing research, campaigns and programmes that enhance artists' professional status and recognition.

a-n has championed the NAN – Networking Artists' Networks initiative since 2000, with its programme of bursaries, events and research offering a focus for networking and feedback promoting the value of artists' initiatives.

Through a partnership with JISC (Joint Information Systems Committee – linking learning resources to University libraries), the NAN initiative is part of a searchable body of research available to UK colleges that subscribe to a-n: Aberystwyth University, Bangor University, Bishop Grosseteste University College, Bradford College, Buckinghamshire Chilterns University College, Burton College, Calderdale College, Cambridge Regional College, City College Brighton & Hove, City College Manchester, City Of Bristol College, Cleveland College of Art & Design, Coleg Menai Coleg Sir Gar, Coventry University, De Montfort University, Dewsbury College, Duncan of Jordanstone College, Dundee College, East Norfolk Sixth Form College, Edinburgh College of Art, Edinburgh's Telford College, Glasgow School of Art, Herefordshire College of Art & Design, Glasgow School of Art, Kingston University, Liverpool Hope University, London Metropolitan University, Manchester Metropolitan University, Moulton College, Napier University, Newcastle College, Newcastle-under-Lyme College, Northumbria University,

Norwich School Of Art & Design, Oxford Brookes University, Ravensbourne College of Design & Communication, Rotherham College of Arts & Technology, St. Mary's College, South East Essex College of Arts & Technology, South Kent College, Southern Regional College, Staffordshire University, Stockport College Of Further & Higher Education, Sutton Coldfield College, The Arts Institute At Bournemouth, The Oldham College, University College Falmouth, University College for the Creative Arts, University College London, University of Bedfordshire, University of Brighton, University of Central Lancashire, University of Cumbria, University of Derby, University of East London, University of Hertfordshire, University of Huddersfield, University of Northampton, University of Portsmouth, University of Sunderland, University of Teesside, University of the Arts London, University of The West of England, University of Westminster, University of Wolverhampton, West Thames College, Yeovil College.

In addition, a-n staff provides professional development talks at the above and other colleges. This is in some cases part of individual colleges' professional practice modules, and in other cases is in addition to them.

2. In creative partnership with

a-n The Artists' Information Company, plus NAN (Networking Artists' Networks)

3. Title of the project

NAN – Networking Artists' Networks

4. Summary of the project in 3 lines

NAN facilitates exchange, dialogue and collaboration amongst visual artists, whatever their practice and location. Through its programme of bursaries, events and research it offers a focus for networking and feedback promoting the value of artists' initiatives.

5. Mutual benefit

The NAN initiative supports and fosters artists' dialogue at grassroots level, and helps new graduates as well as mid-career and established artists, in creating wider awareness of the context in which

their practice can or does operate. NAN does this through funding exchange and collaboration projects amongst artists and artists' groups and networks in the UK and abroad, and offers a landscape of artist-led initiatives in the UK and abroad.

Since 2002 we have undertaken research and consultations to identify how best to support artists' initiatives across the UK. Our Networking the networks research study revealed that 78% of UK artists recognised the professional value of networking and saw it as a vital aspect of progressing their careers.

6. Typical and differentiating for this creative partnerships

A typical NAN – funded project supports artists and artists' networks to travel, initiate and foster exchange during the research and development stages of projects involving collaboration amongst artists. Its mentoring programme funds artists to have a mentor and is designed to support artist-to-artist or curatorial critique and professional development at strategic points in artists' careers, providing opportunities to take stock, and feed the development of future work

NAN research projects have provided since 2004 a body of knowledge around how artists' initiatives operate and how they influence the wider context, such as urban regeneration and the social value of art with the wider public. It has also looked at how artists group together and collaborate and how this impacts on their career, from new graduate to established artists.

7. The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because...

NAN Coordinator Emilia Telese has conducted a large amount of talks in UK universities' Fine Art courses about the NAN approach and research findings about networking as good practice in artists' professional development and career. Universities involved so far include, among others:

University of the Arts London (with talks at Central St Martins, Chelsea School of Art)
Royal College of Art
University of Brighton

Byam Shaw College London
Mid-Cheshire College
Farnham College of Art and Design
Sheffield Hallam University
Glasgow School of Art
Chichester College

As well as more than 25 other artists' professional development events since 2004.

These talks received very positive feedback from students who deemed them very useful for their awareness of their future profession as artists.

9. The project has substantial consequences for competencies of students and staff, namely...

Students have a better awareness of how networking with fellow artists is a crucial part of ongoing professional and artistic activity on graduation.

10. The project challenges existing assessment criteria in the course, because...

The initiative highlights to students and staff the range of opportunities available to develop for artists beyond making and selling work.

11. The project involves a departure from existing teaching methodologies, because...

The NAN project favours and promotes pro-activity amongst artists in their profession, rather than a passive approach which some art colleges imply is necessary for artists. During a series of four NAN events called Roadshow throughout 2007 in London, West Midlands, Yorkshire and Wales, the NAN initiative explored the art market in the UK and an artist-led, rather than curator-led approach to being part of the art world. Information and research gathered at these events has informed the above mentioned talks at UK colleges, challenging teaching methodologies that lead students to assume that they need to adopt a passive approach, instead instigating them to do the opposite

12. The project alters the way that I might structure future projects of a similar type, namely...

NAN has challenged and altered future models of work for artist led initiatives with its findings about

artists' initiatives. The NAN Artists' advisory group, formed of ten to fifteen artists from around the UK, steers the development of all programmes and projects, assesses and awards NAN bursaries, and reviews future plans and directions. This has led to a dynamic change in models of practice for research and events and has provided a model for a peer-reviewed method of distributing funds for artists.

13. The project generates income, namely from...

A-n The Artists Information Company provides funding for the NAN initiative through its subscribers, making NAN a peer-funded initiative.

Additional funding for specific projects:

Arts Council England Revenue Support to a-n The Artists Information Company.

Esmee Fairbairn Foundation,

ERDF - European Regional Development Fund (through CSDI - Cultural Sector Development Initiative)

14. Proposed items for discussion...

The intercultural/social impact of artists' initiatives and their role in social, rural and urban regeneration, with research findings from the NAN initiative

HKU - KMT

1. Institution, department, course and level involved

Utrecht School of the Arts

Xchange, Centre for New Media

2. In creative partnership with

THQ publishers

3. Title of the project

de Blob

4. Summary of the project in 3 lines

de Blob is a Nintendo Wii game. "de Blob", originally commissioned by the Information Centre for Utrecht's railway station area, was constructed by eight students of Game Design and Development at the Utrecht School of the Arts (HKU) and one student of Informatics at the University of Utrecht. THQ (Toy Head Quarters) bought 'de Blob' student project, and the last year two THQ affiliated game

studios worked hard on 'de Blob' city buildings and characters to launch it on iPhone and Wii.

5. Mutual benefit

Due to the relation with THQ the School gets immediately feedback from the industry. For example about the level of staff and students. Through this cooperation the School always has entrance to the state of the art game technology, even secret information.

The relationship is continued in the form of two student projects a year with THQ.

6. Typical and differentiating for this creative partnerships

Typical is the long term character of the relationship between the Utrecht School of the Arts (Netherlands) and THQ (United States of America) and its international dimension.

7. The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because

THQ has to do large investments in time and money to cooperate with our students. There is no guarantee that the efforts of the company will be paid back. THQ has to learn to deal with a non-commercial institute and the habits of students and staff in relation to a very commercial world leading company.

9. The project has not substantial consequences for competencies of students and staff because

this project was part of our already existing "Project Education". The Utrecht School of the Arts introduced a didactical model entirely based on organizing projects with the creative industry and all kind of cultural organisations. The School is working on 150 projects a year and has built a large track record in working on assignments from external partners. Staffmembers are trained to teach and work with the specific didactical model.

10. The project challenges existing assessment criteria in the course.

Not really, because the HKU designed the model for the BA3, BA4 and the MA pathway. After having experimented for a couple of years the School already designed some new criteria for all assessments/projects.

11. The project involves a departure from existing teaching methodologies, because

the so called Project Education implies the redesign of the didactical model, the redesign of the content of the curriculum and the way of working with staff and students. It also implies the design of a whole new infrastructure in the School in order to be able to organize such an amount of project a year.

12. The project alters the way that I might structure future projects of a similar type, because...

The school learned a lot of doing business with large commercial companies. We had to learn a lot (and very fast) about international worldwide contracts, issues in the area of intellectual property and negotiating about the value of the product

13. The project generates income, namely

from THQ.

14. Proposed items for discussion...

Issues relating to intellectual property
Issues relating to government restrictions relating to funding from external partners

Information:

www.thq.com (<http://www.thq.com/games/game-info.php?id=1290>)

<http://blob.hku.nl>

www.hku.nl

HKU- Arts and Economics

1. Institution, department, course and level involved

Utrecht School of the Arts
Faculty of Art & Economics
BA course in Event Management

2. In creative partnership with

Fortis Bank
Department of Recruitment

3. Title of the project

Concept and realisation of trade fair stand at the Nobilus Carriere Exposition 2006

4. Summary of the project in 3 lines

Third year students BA Event Management created a concept for a new trade fair stand to recruit new employees for Fortis at the Nobilus Carriere Exposition in 2006. After the approval for the concept, the students got a budget to organise the realisation of the concept by several suppliers. The students guarded the quality and ultimately won the 2nd price of "Best Stand" at the trade show.

5. Mutual benefit

§ Students gained knowledge, experience and a portfolio which ensured them to employment after they finished their studies in June 2008.

§ Fortis gained an exclusive and creative fair trade stand.

§ The Faculty of Arts and Economics was paid by Fortis, and could therefore make sure there was extra professional coaching for the students.

6. Typical and differentiating for this creative partnership

It is completely in line with the learning goals of the Event Management course at the Faculty. Also, the students gain network relations and a high quality portfolio build up, which helps them gaining confidence in job-hunting after finishing their studies. Further, the external assigners such as Fortis Bank get acquainted with the knowledge and quality of the students and young-professionals-to-be of our Faculty, which helps to rise the value of the Faculty's diplomas. And thirdly, the Faculty brings new views and creativity to the business sector, what helps to open them up for more in the future.

7. The project has substantial consequences for the policy and activities of the industrial partner-organisation, because

the year after they asked a new team of students for a new assignment.

8. The project has substantial consequences for competencies of students and staff, namely

all are back on their toes to deliver high quality and listen to what the professional field wishes and needs. Also the students and staff are forced to use business language instead of informal ways of communication, which prepares the students to their

work-life after school. Furthermore, this project motivates to deliver quality and deliver on time (within a set deadline). More than a case-study ever could motivate a student.

9. The project challenges existing assessment criteria in the course, because

all the skills and knowledge the students Event Management should possess when they receive their diploma, will be needed in conducting this type of project:

- professional communication and attitude
- teamwork
- work with an assigner, briefing, deadline, budget
- using project management in a real-time context
- creating, designing, development of a concept and “selling” it to the client
- organising a concept and guarding the quality

10. The project involves a departure from existing teaching methodologies.

The last years the Utrecht School of the Arts we have a strong practice in project based education in relation to industry.

A recent development is that the Utrecht School of the Arts got two mayor grants. One to start the Centre of Entrepreneurship in the Creative Industry (COCI) and the other to create creative partnerships with smaller and middle size business. Throughout the School all students will be working in project based environments to learn entrepreneurial skills, knowledge and attitude. Main goal is that each and every student that graduates has a suitcase full of competences not only to create but also to make a living out of it.

To work with industry within these environments and with these 2 mayor projects deepens the productivity and benefits for all parties (industry, School and students).

11. The project alters the way that I might structure future projects of a similar type, namely

to ensure that benefits to the students and the industry are monitored even better than before. We are not really ‘cashing’ from the good results we have, we are not exceeding in showing and sharing what we are good in. On the other hand we made some mayor changes in the last few years. The

projects deriving from our creative partnerships are systematically set up, coached and assessed. Therefore we can use measurable quality standards and are able to coach the students on a high level.

13. The project generates income, namely

from the Fortis Bank who paid for the project and students got a broad budget to work with. The financial spin off of the project for the Bank is not measurable for us. Students did benefit in a spin off because this project gave them job opportunities after completing this project.

14. Proposed items for discussion:

How can we create new knowledge and practices in creative partnerships in the future?

(IADT) School of Creative Arts and Film

Institution, department, course and level involved

Institute of Art Design and Technology (IADT), School of Creative Arts and Film in Schools(FIS)Community Project. Title of Project:

2. In creative partnership with

European Commission for Education, Training, Culture and Youth, IADT, British Computer Society(BCS), and Apple Regional Training Centre

3. Title of the project;

Euro Creator

4. Summary of the project in 3 lines

Euro Creator is an initiative to encourage students throughout Europe to create at least one piece of media. The site developed at IADT offers students and educators a pan European platform to share their work.

5. Mutual Benefit

- For young people the site is a “Show and Tell” platform throughout Europe, where they can safely share their media created in a classroom environment. Participants will receive certificate from the

Commissioner Jan Figal when they upload a piece of media.

Euro Creator will offer video exemplars for teachers who have never before participated in media related activities.

For Academic staff - innovative pedagogic approaches involving creative arts and technology.

For EU Commission - a gateway project towards the achievement of targeted objectives as part of European Year of Creativity 2009.

For BCS - a pan European platform for development opportunities.

For IADT- opportunity for research, development and innovation involving collaborative partnerships across Europe.

6. Typical and differentiating for this creative partnerships.

Pan European dimension - The project when fully operational will be hosted in all EU Commission networks, and Apple Regional Training Centres with a dedicated website hosted and managed by IADT Dublin.

7. The project has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because..

the project has the potential to promote creativity and innovation in digital content, and stimulate education and research interests of staff and promote debate and development on creative partnerships in University /Higher Education, Primary/K12, Secondary School/High School and the wider community based initiatives.

8. The project challenges existing assessment criteria in the course, because...

the diversity of student and staff experiences , new and emerging target audiences for digital media and technology across Europe, new partnership and collaborative arrangements in HE, and certification via digital learning networks. The project has brought together a team of professional digital media experts throughout Europe (from all 27 European Countries) to offer support and positive feedback to the participants when they upload their media.

9. The project involves a departure from existing

teaching methodologies, because ..

a significant part of the expertise resides outside the traditional university teaching and learning environments. This project taps into EU networks and creative partnerships between individuals and groups.

10. The project alters the way that we might structure future projects of a similar type, namely,

as the project develops with more students/partners there is a need to create more infrastructural relationships which sustain student and commercial partnership engagement.

11. The project generates income for IADT on cost neutral basis.

The pilot is supported by the European Union Commissioner for Education ,Training ,Culture and Youth and the related technology is supported by Apple Regional Training Centres and IADT

12. Proposed items for discussion...

How do we integrate into our educational programmes creative partnership arrangements that enhance research and innovation opportunities at the convergence of the arts, technology and enterprise?

Sean Larkin, Head of School of Creative Arts, IADT.

Ciaran Mc Cormack, Creative Manager FIS Project Manager, IADT.

ISIA Higher Institute for Artistic Industries – Industrial and Communication design of Florence

1. Institution, department, course and level involved

ISIA (Higher Institute for Artistic Industries – Industrial and Communication design) of Florence

2. In creative partnership with

Piaggio & C.

Piaggio Foundation

And a growing network of small/medium sized companies in the field of technology

3. Title of the project

Crea@tivity

4. Summary of the project in 3 lines

Creativity is an event focused on the transfer of knowledge and mobility in the design field. A three days workshop side by side (face to face) with professionals, surrounded by conferences. In the heart of the biggest two-wheel Italian industry

5. Mutual benefit

Sharing costs, locations and opportunities, the partnership, using the international awareness of Piaggio (and particularly the well known Vespa brand), Creativity was able to involve a wide range of other partners, both in the industrial and in the educational field, mixing the communication instruments of Piaggio and the reputation of ISIA. The partnership involved also the Italian Ministry of Education, University and Research, which has recognized the importance of the event. The location also, the Piaggio (Vespa) Museum, situated in the factory, allowed the students to live together with the companies manager, international guests and European schools.

6. Typical and differentiating for this creative partnerships

Central to this agreement was industry coming to our space (Piaggio Museum) bringing a real world dimension to the teaching and learning environment. This opportunity has developed without financial cost to our school and has not incurred a compromising of the curriculum.

7. The project has/has not substantial consequences for the policy and activities of the cultural/ industrial partner-organisation, because

in a situation like this it is important that there is full of student involvement and that the educational benefits are not just limited to a small organising group. The organising of such an event is currently being put forward as the professional practice content for the third year students on the course.

8. The project has/has not substantial consequences for the policy and activities of the cultural/ industrial partner-organisation, because...

the companies involved in the project can stay in contact with other companies and discuss about work and project for three days.

9. The project has/has not substantial consequences for competencies of students and staff, namely

Creativity can become a reference for the encounter between the Industrial world made of professionals, experts, Universities, and companies and another reality made of young people who want to improve their work and develop their professionalism.

10. The project challenges existing assessment criteria in the course, because...

- Host the cutting edge of technology in the mobility field
- It allows a direct contact with companies
- inter-disciplinary
- collaborative approach
- possibility of sharing, working out the ideas, staying closely to the companies and designer.
- It allows students to create their network.

11. The project involves a departure from existing teaching methodologies, because...

during creativity there are many meetings between students, teachers, designers and companies. There are many workshops for two days in the product, communication, fashion and mobility areas. There are many exhibitions too, made of students and professionals.

12. The project alters the way that I might structure future projects of a similar type, namely...

Creativity proposes meeting, workshop, laboratory, exhibitions in the name of creativity and culture. Many points of view mixed together. Presentations of technologies and new products to institute, students, teachers and professionals to expand the networks. During the meetings can be born new specialistic courses for the students. New companies and new Institutes can get involved

with others to create new ideas and new themes to speak about.

Many scholarships can be born in collaboration with the guests companies, in particular with Piaggio & C.

13. The project generates income, namely from...

The project was supported by ISIA Firenze (public institute), Piaggio Foundation (private cultural foundation), many private companies and Comune di Pontedera.

- The equipments, bought for the event, become estate for the partnership and become dowry for the Institute.
- The fundings allow the project the print and the distribution of communication materials across specialized publishing.
- Other fundings projects, across Regione Toscana, Ministero Università e Ricerca and Comunità Europea, will allow the begin of permanent activities that go on in two years.

14. Proposed items for discussion...

- Meeting between companies and students
- Workshop like exchange and sharing.
- International contact: European students meet European companies.
- Mobility like formation concept and like industriale product.

Massimiliano Pinucci

Docente di “Strategie della comunicazione”

ISIA

Firenze

Italy

Kunstenaars&CO

1. Institution, department, course and level involved

Kunstenaars&CO, training Artists in Society, post-graduate

2. In creative partnership with

ECN: Research Center for sustainable energy (600 FTE)

3. Title of the project

The art of integration

4. Summary of the project in 3 lines

3 artists working on the integration of 2 departments within ECN which will be merged. The artists will be working with the employees within the two departments to help them make the transition. The contents of the artist intervention has yet to be decided.

5. Mutual benefit

ECN has the advantage that the emotions and feelings of the employees will be dealt with explicitly and that thus the transition phase will go better. The artists gain experience in working inside a company, in dealing with organisational politics, in designing artistic interventions within a company.

6. Typical and differentiating for this creative partnerships

The artists work within the company on a organisational question. The quality of the result is determined by the satisfaction of the organisation, not on artistic grounds. The way they use their artistic and process competencies determine the result of their interventions. The works of art are almost a by-product.

7. The project has/has not substantial consequences for the policy and activities of the cultural/ industrial partner-organisation, because...

The project is typical for the training Artists in Society, as such projects are an integral part of the course. The results for the ECN are not there yet, the project is just starting.

9. The project has/has not substantial consequences for competencies of students and staff, namely...

The consequences for the student/artists are substantial. They have to rethink their artistic competencies, they learn new skills in dealing with organisational questions, in managing the process of working with people, they learn new ways of looking at the place of artists in society and at the role of companies.

10. The project challenges existing assessment criteria in the course, because...

These kinds of projects challenge the way curricula assess the student, since the success of the project is determined by an outside organisation who commissioned the project.

11. The project involves a departure from existing teaching methodologies, because...

These are real live projects in which all aspects of working outside the art sector come together. Project management, process management, dealing with commissioners combined with artistic results.

14. Proposed items for discussion...

- Learning goals versus result orientation within this kind of real live projects.
- Professional perspective within art education: arts versus other sectors as offering working opportunities
- Embedding real live projects within curricula: how can students learn from all aspects (content, management, etc.)

Limerick Institute of Technology

Mike Fox School of Art & Design

1. Institution, department, course and level involved

Limerick Institute of Technology, School of Art & Design Fine Art Sculpture and Combined Media Undergraduate Level.

2. In creative partnership with: ...

Shannon Airport Authority.

3. Title of the project: ...

“Arrivals” Temporary Art Installation

4. Summary of the project :

By identifying a series of appropriate locations throughout the environment of Shannon Airport, this collaborative project aimed to bring contemporary art to a non traditional audience in a non traditional setting.

5. Mutual benefit, because ...

This project was of great benefit to our students because it was the students themselves who took on the responsibility of organising the Institute’s share of the collaboration. (This was of course overseen by the staff on the programme) The students organised the exhibits, negotiated with the Airport Authority, produced the catalogue, DVD and other promotional material and arranged all the sponsorship for the event. The environment of the Airport’s Terminal Building also provided a very challenging non traditional space for the installations.

The benefit to our industrial partner is well outlined by the Director of Shannon Airport Authority in the catalogue “ Arrivals” 06 represents a collaboration between the business and education sectors in which the increasing autonomy of the airport and its importance to the economic and cultural life of this region is highlighted.” He also points out how a collaboration of this nature serves to both showcase the contemporary practice of the students and also promote the airport and the region in a positive way.

6. Typical for creative partnerships in this art discipline is ...

Typically exhibitions of this nature are held in less challenging spaces where less dialogue between the partners is required and where no forum for all the partners to meet and actively discuss and agree the parameters of the project is put in place.

7. The project has has substantial consequences for content and organisation of the course programmes, because ...

In a situation like this it is important that there is full student involvement and that the educational benefits are not just limited to a small organising group. The organising of such an event is currently being put forward as the professional practice content for the third year students on the course. If this proposal is adopted then it will become enshrined in our course document.

8. The project has has substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because

This introduces the partner to a wide range of contemporary art practices and explains the whole

creative process to them. It allows them to be part of all the decision processes but also makes them aware that the creative process is the domain of the artistic participants. It also made the partner, in this case The Airport Authority aware of the value of artistic installations in the context of contemporary architecture, particularly in a transient environment such as the airport building.

9. The project has substantial consequences for competencies of students and staff, namely

It involves having a knowledge of proposal formats, health and safety issues, contracts, copyright issues and creating databases of local resources such as material suppliers, consultants and contractors.

10. The project challenges existing assessment criteria in the course, because ...

This type of project is not always guaranteed and therefore it is difficult to write it into the programme for each year. However it can be structured to form part of the student's studio practice or it can form the basis for the students professional practice element.

10. The project involves a departure from existing teaching methodologies, because ...

This is a practical example of external collaborations which involves a certain acceptance of the views of partners even if they are at times at times deemed uninformed by the staff on the course. This type of project also places many extra demands on staff as it moves outside the normal institute environment.

PS

In support of this submission I have posted hard copies of catalogues and DVDs which contain more detailed information and statements relevant to the project.

National College of Art and Design, Dublin, Ireland

1. Institution, department, course and level involved

National College of Art and Design

Faculty of Design

- Ceramics, Glass and Metals
- Industrial Design
- Fashion and textiles
- Visual Communication
- Potential to go cross-faculty including Fine Art

2. In creative partnership with

Roland Ireland

3. Title of the project

Roland Digital Research Laboratory at the National College of Art and Design

4. Summary of the project in 3 lines

The creation of a high-end two and three dimensional digital laboratory at an industrial level that is housed within the college and accessible to staff and students on a wide range of art and design courses.

5. Mutual benefit

- Increases the level of student ambition
- Creates dynamic link with industry
- Facilitates collaborative spaces for inter-departmental research partnerships
- Enables further links to other industrial partners
- Shifts pedagogical approaches in innovative ways
- Establishing a level of professional output that has real world currency
- Pushing the boundaries of the technology
- Enables the positioning of traditional disciplines within new contexts bringing about paradigm shifts in the thinking surrounding the specialisms and teaching of the specialisms ie: new teaching methodologies

6. Typical and differentiating for this creative partnerships

- Central to this agreement was industry coming to our college bringing a real world dimension to the teaching and learning environment.
- This opportunity has developed without financial cost to the college and has not incurred a

compromising of the curriculum.

- In practice this has enabled the establishment of a proactive knowledge transfer facility with real benefits to both partners.

7. The project has/has not substantial consequences for the policy and activities of the cultural/ industrial partner-organisation, because...

- The project has had potential beneficial consequences for Roland Ireland (the industrial partner) in that they have a city centre state of the art training facility available to them on an agreed limited timetable. (two days per month)
- As important are the benefits that they have gained from free access and dialogue with contemporary designers and design educators.
- The lateral thinking involved in this process has the potential for them to rethink the implications and applications of their products and processes.

8. The project has/has not substantial consequences for the policy and activities of the cultural/ industrial partner-organisation, because...

- It has not had substantial consequences for the National College of Art and Design.
- Their has been initial excitement surrounding the project that has brought about a rethinking regarding student projects but because there are resource issues the college is yet to establish an appropriate servicing policy.

9. The project has/has not substantial consequences for competencies of students and staff, namely...

The project has had substantial consequences for competencies of students and staff in that it has developed extended and reframed existing specialist skills and modes of creative thinking

10. The project challenges existing assessment criteria in the course, because...

- The applied research is operates in the real world.
- It is functioning at the cutting edge of technology
- It is inter-disciplinary
- It is collaborative

- All of the above in some way challenge existing assessment criteria and establish new criteria eg: social and team based skills.

11. The project involves a departure from existing teaching methodologies, because...

- Because although we are still in the “academy” the “factory” has taken up space inside the “academy”.
- This enables new relationships between teaching staff from different disciplines meeting in this new teaching space which has no prior ownership.
- It is a “playpen”.

12. The project alters the way that I might structure future projects of a similar type, namely...

- It enables us to produce prototype and products at such a high level that they have real world status.
- We can now strategically plan to involve other industrial partners, eg: the motor industry, in a way that before we could not do so.
- We now have the opportunity to readdress the development of the curriculum in light of our new capabilities and level of professional outputs.

13. The project generates income, namely from...

- The equipment now housed in the college is worth in excess of €75.000 which is well beyond our normal allocation.
- We also have the opportunity to extend the range of new technology at no additional cost to the college.
- We anticipate that having this facility will make us attractive to new industrial partners who in turn will bring in additional supplementary equipment and expertise.

14. Proposed items for discussion...

- The pros and cons of inviting industry into the academy
- The required negotiation with colleagues including problems and new conversations that have occurred since its establishment
- The creation of another education space and speculate what might be developed in the near future. Eg: new courses and educational partnerships

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Nottingham Trent University School of Art and Design

1. Institution, department, course and level involved

Nottingham Trent University School of Art and Design
Creative Collaborations Masters (full-time & part-time)

2. In creative partnership with

Broadway Media Centre, Nottingham & the New Art Exchange Nottingham and a range of artist led galleries and studio spaces.

3. Title of the project

Creative Collaborations

4. Summary of the project in 3 lines

A Full-time and Part-time master's programme in the School of Art and Design specifically devised to address the needs of creative practitioners in understanding how to work in the new conditions of the creative economy.

5. Mutual benefit

The School (and wider University) becomes open to the changes in creative practice brought about by the impact of new technologies in the industries which receive their graduates. The University is better able to face the disruptive challenge of reconstituting their core subjects through this encounter.

6. Typical and differentiating for this creative partnerships.

This is now a sustainable and developing permanent master's programme arising from a pilot project of 3 years.

7. The project has had substantial consequences for the policy and activities of the cultural/industrial partner-organisation, because...

a number of other complementary partnerships have, of necessity, clustered around this initial project as the implications of its scope and requirements for sustainability start to emerge. This has led to the development of links with infrastructure projects and partnership initiatives supporting creative industry development in the city and wider. (WIMAX Forest, Gamecity, Radiator Festival, Living Laboratory, Nottingham Media Academy)

9. The project has had substantial consequences for competencies of students and staff, namely

the requirement to re-examine the structural definition and categorisation of subjects, an increased theorisation of the area of cross-disciplinary practice and an expansion of the subject based definition of academic research to include its relationship to professional practice.

10. The project challenges existing assessment criteria in the course, because

the very diversity of student experience, media and project process requires a negotiated form of assessment via a tutorially mediated learning agreement and requires debate about ownership of the assessment procedures.

11. The project involves a departure from existing teaching methodologies, because

a significant part of the expertise which informs the content of the student projects resides with the institutions and practitioners outside the University - and the emphasise of teaching revolves around how the students manage and critique that experience rather than how they absorb a canon of validated and accepted academic lore.

12. The project alters the way that I might structure future projects of a similar type, namely, as the course develops with more students there is

a need to create more infrastructural relationships which enable student engagement. This becomes not an „additional“ part of the process of running the course but is actually a core element of the course and means that the courses` identity is embedded in the schools own relationship to the creative industry institutions, companies and practitioners it engages with.

13.

The project generates income, albeit indirectly, from, at present, public agencies which assist in the infrastructural development around the course. The original pilot was supported by the European Social Fund and related technology was supported by the Creative Industries New Technology Initiative Network. There is, at the moment, support from community stakeholders on a WiMAX infrastructure in a part of the city - to which projects are being attached. There is also potential engagement with a Living Lab through European Funding The course is also part of Nottingham Media Academy which partly came together in relation to the pilot project and looks to regional and national training agencies to offer potential development and bursary funding for students.

14. Proposed items for discussion...

How do we prescribe and describe this area of work –which lies between teaching, business engagement and research – in such a way that it commands the allegiance of academics by retaining its integrity within the core teaching area of the college whilst being able to harness the potentially disruptive change which is taking place in industry outside?

Frank Abbott

Programme Leader Fine Art / Creative

Collaborations MA

Skype Franknottingham

Forms for reimbursement and staff hour tracking

Arrangements artesnet working group members

We are delighted that you have agreed to take part in one or more of the three **artesnet** strand working groups.

As you know the *The National Academy of Theatre and Film Arts*, NATFA, Sofia received support for the Erasmus network **artesnet** until 30 September 2010. We are obliged to report according to the specific European Commission as well as to keep a close watch on the budget, which allows the organisation of two meetings a year per strand during the project period.

Travel, hotel, expenses

artesnet will reimburse part of the travel costs for these meetings. We would be very happy if your institution will contribute, especially in the form of hotel costs. This will be part of the matching funding each partner institution has to contribute. It is very easy: you can make costs on the project, but you have to match it with a contribution. Mostly your own staff time input while participating in meetings will cover the biggest part.

- Trips have to be booked at the lowest possible price, making use of low cost carriers or APEX. We will reimburse the costs afterwards on the basis of a request for reimbursement using a standardised form with the original tickets/boarding-passes attached. The form is given to you at the meeting and you can fill it in on the spot.
- Please check with the ELIA office for flights exceeding 350 Euro.
- We expect your institution to pay for your hotel during meetings.
Artesnet will pay for your travel.
- The first dinner during the meeting will be arranged and paid by **artesnet** up to a maximum of 35 EURO per meal.
- Lunches are normally taken care of by the hosting institution or paid by **artesnet**.
- We kindly ask you to take care of any additional costs (e.g. additional meals) during your stay. That applies especially to local transportation which can not be reimbursed by **artesnet** and has to be covered by your institution.

Staff hour form to fill in on the spot

In order to be able to report on staff hours invested in **artesnet** we have to ask you to fill a staff hour investment/expenses form, listing the number of hours you invested in preparing, meeting and follow-up. The form is given to you at the meeting and you can fill it in on the spot.

Snejina Tankovska, NATFA
Lars Ebert, ELIA

Don't forget your boarding passes

Please return these forms to

Ute Kohlmann

ELIA-European League of Institutes of the Arts

Keizersgracht 105

1015 CH Amsterdam

The Netherlands

T: +31 (0) 877 879 367 (direct)

T: +31 (0) 877 875 244 (general office)

F: +31 (0) 877 875 344

artesnet.europe

Staff hour & investment /expenses form

In order to report expenses for the activities of 'inter}artes' to the European Commission and prove that international partner costs have been made by your institution, we kindly ask you to fill out this form and return it to the ELIA office as soon as possible.

*(Any financial details are to be listed in Euro's and the amounts should be rounded off.)

Name of the person _____
Partner number _____
Function within project _____
Project activity meeting other
Specify: _____

Staff hour investment

Preparation _____ hours
Meeting _____ hours
Follow up _____ hours

"Herewith the undersigned declares that the working hours invested in the above mentioned activity equal: _____ hours."

Expenses covered by the partner institution (not reimbursed by project)

Travel details - origin: _____ destination: _____
mention please, the city and country code -
insert the dates in dd-mm-yy format from date: _____ to date: _____ duration in days: _____
means of travel: _____ price: _____

Accommodation Expenses arrival date: _____ departure date: _____
nr. of nights: _____ price per night: _____ final amount: _____

Name, date, signature:

**Please list only those travel costs paid by your institution.
If costs are being reimbursed by inter}artes then a separate form applies.*

Approval ELIA:
ELIA Projectcode:
/Ledger nr

(note that cost for local transport, meals outside of meetings and any travel fees except for APEX and low cost airlines may not be reimbursed)

Bank data

Bank account number: _____

Name of the bank: _____

Address of the bank: _____

IBAN code: _____

SWIFT/BIC code: _____

Account holder

Name	Address	Postal code	City	Country
Phone	Fax	E-mail		

Institution

Name	Address	Postal code	City	Country
Phone	Fax	E-mail		

Reimbursement Please make sure to attach original receipts in order to be reimbursed.

Reason (meeting etc.)	Place	Date

Item	Amount in original currency	Exchange rate	Amount in €

Total amount

Please Note: **For transfers outside of the Netherlands you must provide sufficient bank information!** The European banks have made new agreements which do this they now insist on having the following information:
 We need to know the Account number, Your address, your bank's address, the national bankcode and the even make it impossible to effect a transfer to you.

Date

Signature



**Creative
Partnerships**

Artesnet Europe - Creative Partnership has been made possible by:



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