

CULTURAL IDENTITY DAYS



NETWORK IDENTITÀ
CULTURALI
2007/2009

con il Patrocinio
della Presidenza del
Consiglio dei Ministri



IL FILO DI ARIANNA:
ARTE COME IDENTITÀ
CULTURALE



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EUROPEAN YEAR OF CREATIVITY AND INNOVATION 2009

Introduction

It is necessary that Europe strengthens its skill of creation and innovation for both social and economic reasons. The European Council has stated on more occasions the importance of innovation so that Europe can give a valid response to the challenges and prospects of globalisation. In December 2006 for example it noted that "Europe needs a strategic approach aimed at creating an environment favourable to innovation where knowledge is turned into innovative products and services".

The modern economy, by focusing on the added value obtained thanks to a more adequate use of knowledge and a rapid innovation, requires the strengthening of basic creative skills of the entire population. In particular skills are necessary because they allow to those who have them to adjust to change recognising in it an opportunity and to be open to new ideas that stimulate innovation and active participation to a culturally diversified society based on knowledge.

*Innovative skills are linked to creativity as personal attribute based on cultural and interpersonal values. In order to exploit the entire potential it is necessary to make it universally accessible. In March 2007, the European Council, by presenting the concept of "knowledge triangle" including education, research and innovation, reconfirmed **the role of education and training since they are important factors to strengthen creativity, improve innovation and competitiveness performances.***

The proclamation of a European year is an effective means to reply to these challenges aimed at raising awareness to the public opinion, disseminating information on good practices, stimulating research, creativity and innovation and favour the debate at the political level and change. By intervening at Community, national, regional and local levels and by favouring at the same time the participation of the parties involved, it is possible that some synergies are created between information and awareness activities and that this can contribute to focusing the political debate on a specific theme.

The objective for 2009 consists of promoting creativity and the innovation capacity such as key skills for everybody. Such objective is in harmony with the Commission communication "A wide innovation strategy for EU" which says that **"innovation must be founded on a solid education system that promotes talent and creativity from the very young age"**.

The learning permanent programme represents an important tool to support this initiative. Other policies and programmes in related sectors such as enterprise, information society, research, cohesion or rural development will contribute to the realisation of the European Year.

Context

Creativity is a human dowry which is expressed in many fields and contexts, for example in arts, design and craftsmanship, in scientific discoveries and entrepreneurship, also at a social level.

The faceted character of creativity implies that the knowledge in a wide range of technological and non-technological sectors can be at the basis of creativity and innovation. **Innovation is the successful realisation of new ideas; creativity is the *sine qua non* condition of innovation.** New products, services and processes or new strategies and organisations presuppose new ideas and associations among these. Having skills such as the creative thought or the proactive capacity to solve problems is therefore a prerequisite in the socioeconomic and artistic field.

The creative and innovative environments, arts on one side and technology and enterprise on the other are often distanced. The European Year will greatly contribute to connecting these two worlds, thus showing through concrete examples the importance to make equal the concepts of creativity and innovation also in

different contexts such as school, university, public and private organisations.

The fundamental qualities, pillars of creative and innovative skills, are the innovation and spirit of initiative. The foundations of such qualities are acquired in the first stages of personal development.

Creativity occupies an important part of study programmes of the first years of schools which however dramatically decreases with the development of the educational itinerary. Succeeding in keeping alive children's and young people's interests towards creativity represents one of the main challenges for educational systems. Possible solutions are for example a major focus on creative disciplines, the development of new learning methods and the incentive to different extracurricular activities.

The growing pressure in favour of the development of creative, innovative and critical skills presupposes the inadequacy of traditional teaching methods based on frontal teaching. They are replaced by models more consistent with the needs of the learner and based on the active participation of the latter in the process of reflection and interpretation. Learning is a common process in a dynamic of change of social practices and habits in the field of creativity. An organisational culture supporting creativity is the indispensable premise of learning and innovation success.

In order to work in harmony with the Decision of the European Parliament and the Council of the European Union which has proclaimed 2009 the European Year of Creativity and Innovation, the Association I.C.S. International Communication Society promotes for school year 2008/2009 the contest:

CREATIVITY AND INNOVATION FOR EUROPE THROUGH ART AND NEW COMMUNICATION TECHNOLOGIES

which widens the methods and experiences of the project **"Ariadne's Thread: art as cultural identity"** to other countries. This is in harmony with the general objectives of the European Year 2009:

1. The general objective of the European Year of creativity and innovation is to support the efforts of Member States to promote creativity through permanent learning since it is the engine of innovation and key factor of the development of personal, professional, entrepreneurial and social skills as well as of the well-being of all individuals in the society.

2. The specific objective of the European Year of creativity and innovation is to highlight, among other things, the following factors which can contribute to stimulating creativity and innovation capacity:

a) create an environment favourable to innovation, flexibility and adaptability in a changing world as well as to a creative management of diversity; it is necessary to take into account all the innovations forms including innovation at a social and societal level;

b) stimulate the aesthetic awareness, the emotional development, the lateral thought and intuition and favour creativity in all children from the early age also in preschool activities;

c) raise awareness to the importance of creativity, innovation and entrepreneurial spirit for both personal development and economic growth and occupation; favour an entrepreneurial mentality in particular among young people;

d) promote in the field of maths, sciences and technologies the teaching of basic and advanced skills favourable to technological innovation;

e) promote the opening to change, creativity and problem resolution since they are skills favourable to innovation and applicable to the most diverse professional and social contexts;

f) further open the access to various forms of creative expression, thus eliminating the inequalities in the access to them, along the entire school itinerary in particular during the educational years for young people so as to remove the obstacles to their personal development;

g) raise awareness of the public to the importance of creativity, knowledge and flexibility for a prosperous and satisfying existence in an age marked by rapid technological progress and by a sustained global integration; give people the means to improve their career prospects in all sectors where creativity and innovation skills play an important role;

h) strengthen the links between arts, businesses, schools and universities;

i) develop creativity and innovation skills through non-formal and informal activities aimed to young people

j) encourage those who are not present in the job market to develop their creative potential for

their self-realisation and those who are looking for a job to improve their attraction on the job market;

k) promote design as a creative activity which significantly contributes to innovation as well as the skills of management of innovation and planning including basic notions in the field of protection of intellectual ownership;

l) highlight the opening of cultural diversity because it is a means to stimulate intercultural communication and reciprocal enrichment in the artistic field;

m) develop creativity and skills of innovation in private and public organisations through training and encourage these organisations to use at their best individuals' creative skills whether they are workers, customers or users.

Proposal

Starting from the concept of art as best example of creativity: a picture, an image, an architecture "is like a Lego brick which taken alone is only an useless parallelepiped with banal features but capable of changing into something extraordinary if assembled in an intelligent way with others like that, where the sum of individually banal elements becomes an innovative whole": in the case of the project "Ariadne's thread" we can assemble to the image the "who is", to put it in the historical period, in the geography of places, in pictorial techniques..." In this scenario learning and teaching the assembling rules of colourful bricks that is technically mastering a means of creative production is a necessary condition but not the only one in order to create and become a creative person. To have the right ideas, something to say and realise but not to master the instruments suitable to communicate it is less serious a pity than having an instrument and living the creative phase as a pretext to use it. **Because it is much easier to learn a software than learning a new means of approaching the existing one.**

Furthermore innovation means redesigning. An ever changing world where the way is multiple: architecture, fashion, design, graphics, visual arts, the so-called *design thinking* is rather closer to the Renaissance experience of link between arts, spirit and technology whose Leonardo's inventions remain the most important example. Also the sense of innovation has to be reconsidered in this dimension.

The Renaissance has built its extraordinary uniqueness on the capacity to play its own intelligence shared on different levels and with excellent protagonists (the Renaissance masters) committed in creation. The Network and the new project communities can today play a role similar to that of the Renaissance shop, creating the conditions of confrontation and sharing not only at a national level but also at a European one which in the past existed in the experience of handicraft or art stores: for this reason for example we speak of Renaissance 2.0 considering the great Internet contribution to this type of projects. The forecast is that this can happen in rapid times.

Exemplifying creativity and innovation by starting from art and cultural heritage is a means to communicate at a European level the common European cultural roots.

Participation:

Students from Middle Schools (10-14 years old), High Schools (14-18 years old) and Universities (19-24 years old) are invited to participate **in collaboration with similar school institutions of one or more Countries belonging to the European Union.**

Works can be made through new communication technologies (CD-Roms, Internet, Video) as well as in paper (in this case a short summary in PowerPoint is needed).

The product should be accompanied by a short summary of one page in digital or paper and by a short bibliography and sitography.

No more than two works are accepted for each school.

Here are the following sections to be chosen:

1- General section:

the research can be carried out through an "excursus" on a specific theme (for example architecture of houses and/or of the cities, theatre, means of transport, communication, fashion etc:) or highlighting the original phenomena or on a certain historical period (Roman period, Middle Ages, Renaissance, etc).

2- Sacred Art Section:

Research on cultural heritage of the Sacred Art: art for the space of liturgical celebration, art with Christian religious subject, Christian religion inspired art, in relation to time and space and to literature.

3- Local History Section:

the research can be carried out either as an excursus on a certain theme or as highlighting the original phenomena of the local reality or as study on a certain period of one's own local history.

4 - Communications :

Send your entry by **30th November 2008**

Send works by **15th May 2009**

The events for the Days of Cultural Identity 2009 will take place from October to November.

Upon receiving the entry form attached, a participation form to be sent together with the work will be dispatched.

5 - Selection:

A qualified jury belonging to different sectors of the Italian culture and new technologies will select the best works in local and national events which as said before will belong to the project previously presented. In any case all the works will be put in a specific Internet site dedicated to the "Ariadne's Thread" which can be a sort of handbook for research and educational updating activities with the possibility of being a real project "in progress" open to dialectics between schools and institutions, a synergy place aimed at giving voice to the "liveliest" forces present in schools at contributing to their autonomous expression.

6 - Information:

The Ministry of Education, Universities and Collaborating Bodies will disseminate the contest in their websites as well as the Association I.C.S. International Communication Society in its website www.icsociety.net. For any further updating information we invite to use the e-mail: icsociety@tin.it. It and the answers together with the questions will be in a proper space in the I.C.S. site and of those sites which intend to collaborate (a list will be provided). There will be also a space for any suggestions and communications of both the participating schools and of those Bodies interested in the project.

7 - Prize-giving :

The best works will receive prizes consisting of travels in "cultural identities" in European countries, multimedia products and will be included in a publication on the Italian identity which is being organised.

** Coordinating Body*

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ENTRY FORM

**CREATIVITY AND INNOVATION FOR EUROPE
THROUGH ART AND NEW COMMUNICATION TECHNOLOGIES**

SPACE RESERVED TO I.C.S.

DATE OF RECEIVING

...../.....

CODE /.....

ENTRY DATA

Name of the participating school

Address

PO Box / town

Telephone and Fax

e-mail

Name and data of the Schools from other European countries collaborating in the work

Indicate a contact person

1. ☐ MIDDLE SCHOOL / ELEMENTARY SCHOOL
2. ☐ HIGH SCHOOLS
3. ☐ UNIVERSITY
4. ☐ OTHER (*SPECIFY*)

Add any other information

Please send to Associazione I.C.S. by fax or e-mail

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