FENICE
INTERDISCIPLINARY EDUCATION

Unit 1:

Management and Entrepreneurship in CCIs

Theme 1.2.

Creativity, Innovations and Cultural content. Accountability and Ethical Behavior.

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1 THEME Overview

The lecture *Creativity, Innovation and Cultural Content. Accountability and Ethical Behavior* focuses on the several aspects crucial to the implementation of an art project. These include creativity, innovation, project design, providing an adequate team of collaborators and team members' accountability and ethical behavior. After setting a clear definition of what the project is about, the differences between the creative process and innovative action are tackled. We then discuss the issues regarding the team creation which depends on the nature of the project, and the key elements of good communication within the team as well as with the external participants of the event. The audience is also seen as a participant; therefore, some ethical forms of behavior normally expected in the team should also be transferred to the elements of the artistic event that is being organized. However, it should not contain "communication noise" with the visitors, or, this should not be the case with the messages intentionally set by the artist, i.e. by the work of art.

2 THEME Reader

Contemporary trends in organizing artistic/ cultural events testify to the constant changes that are taking place in the field of CCI and to the need to adapt to the new cultural needs of society and its social groups. The prejudices about classical music as music for the "elite", for example, have been overcome, just like the discourse about the "elite audience" in galleries etc. There are more and more events that are open to the audience and the participation of wider social groups. This implies close cooperation of until recently rarely networked teams in the implementation of various CCI projects.

Projects are implemented in various fields of science and art in order to obtain new results that encourage the development and progress of the field in which they are implemented. Projects in the field of art are changing culture and society, and today, in addition to causing "disinterested liking" (E. Kant), they almost as a rule have an engaging role in society - they draw attention to current social problems and its possible solutions. In relation to whether the project is related to one field of art (visual, dramatic or music), we can determine the degree of its autochthony or interdisciplinary aspect. The more interdisciplinary the project, the more specific the team of **creative** collaborators who will implement their ideas and show their potential for **innovation**!

In the organization of certain artistic events today, one notices the originality of the content, space and collaborators, that is, there is a trend of stepping out of the "classical framework". This intervention could be called "shaking up of the tradition", to paraphrase Walter Benjamin from his famous essay A Work of Art in the Age of Mechanical Reproduction (Benjamin 1974).

It seems, however, that it does not go in the direction of "liquidation of the work of art" (Benjamin 1974: 125), but rather in the direction of finding a compromise between artists, organizers and audiences in the era of different media which are becoming serious competition to traditional cultural contents such as exhibitions, opera performances, museums etc. The trend to organize events that go beyond the narrow expertise of one field of art and interests has completely taken over CCIs, providing a testing ground for seamless networking of different teams in which cooperation of several sectors is necessary - from classical music, dance, fine and dramatic arts, video art, VR space etc.

A Dutch art theorist, Hans van Maanen emphasizes the tripartite nature of the function of art, relying on Kant (Emanuel Kant) and Gadamer (Hans Georg Gadamer) - intrinsic, semi-intrinsic and extrinsic properties. The first emphasizes "disinterested aesthetic contemplation" in which "the joy of a beautiful play of form" is reflected; the second one already implies a personal interest in certain work or artist charisma; and finally, the extrinsic property, which highlights the environment in the process of receiving a work of art, i.e. to the sociological dimension of the visits to a particular art event where those who like the same or similar things meet and where a certain degree of similarity of taste exists. This division is also very important within CCI, because it can help find the possible ways to organize an art event.

The well-known terms we now use in CCI are **creativity** and **innovation**. However, although they might seem similar, they have a completely different meaning, i.e. in a sense, they complement each other. While creativity involves inventing, imagining, ideas, brainstorming and a kind of ingenuity; innovation has a measurable value, it is a product produced on the basis of a creative idea, representing a novelty and an obvious improvement.

"Creativity can be understood as being a multidimensional construct, involving cognitive variables, personality characteristics, family, educational aspects, and both social and cultural elements. These dimensions interact with each other according to individual thinking and creative styles and are therefore expressed and found in many different ways (Sternberg, 2010; Wechsler, 2008). Therefore, the creative phenomenon has been studied under the most different approaches, sometimes emphasizing the person, or the process or products, the environment, or even the interaction between two or more of these variables, thus implying that creativity has multiple ways to be identified (Alencar & Fleith, 2008; Nakano & Wechsler, 2012).

"Innovation has been valued as a necessary individual characteristic in the globalized world. Taken as a concept of multidisciplinary interest, research on this phenomenon has been developed in several areas of knowledge including administration, education, economics, psychology and sociology, among others. As a concept, innovation has been defined as the development of the product or practice of new and useful ideas to benefit individuals, teams, organizations or a broader range of society (Bledow, Frese, Anderson, Erez, & Farr 2009). Then, there is the need to clarify that innovation is not just a matter of coming up with a new idea but also requires a valuable product. In this case, "product" is not limited to a tangible

object but can also be a seen as a process to increase production and reduce costs in a way not yet tested in that specific context." (Cropley, Kaufman, & Cropley, 2011).

"The term 'innovation' is always linked to the insertion, implementation or development of an idea, product or service for the purpose of utility in society. Given its amplitude, different types of innovation were defined by the Organization for Economic Cooperation and Development (OECD, 2016) as the following: a) product innovation is the application of an idea or service that has undergone substantial development, the feasibility of which may be related to its functionality or other techniques that make new uses for that idea or service possible; b) process innovation, referring to the development of new methods to achieve a given production; c) organizational innovation, or new types of organization or means of administering organizations; and d) marketing innovation, whereby new methods are used to obtain the development of products and their associated packaging, forms of cost and promotional publicity." (Cropley, Kaufman, & Cropley, 2011).

What kind of project do I want - what kind of team do I need?

In relation to what kind of project we want, we will gather a group of associates-experts whose professions sometimes have nothing visibly in common, but they need each other to accomplish a certain idea. For example, the organization of the opera Aida in the open public space at the Petrovaradin Fortress in Novi Sad, has networked the management of the opera house, the Institute for the Protection of Cultural Monuments of Vojvodina, the equestrian club from Novi Sad, animators-jugglers from the private sector etc. The management of the opera house was in charge of the production of the opera, while experts from the Institute had the task to look after the location and potential "dangers" lurking in the site (fencing the abyss in the fortress, paths adapted to visitors of different ages and mobility), managing possible disruption of the locality (fire hazards, stepping on the specifically protected plants etc.).The associates from the equestrian club took care of the horses that also participated in the opera production during the opera performance, and the special effects that could possibly disturb the animals (fireworks at the end of the second act of the opera). Normally, these professions hardly cooperate together, however, certain CCI have the need to unite them. It is equally demanding to organize an ordinary piano recital in the open public space; to exhibit a sculpture in a "sensitive" place in the city; or to organize performances by artists who provoke the society (or certain part of the society) with their works.

Judging by the conducted studies, gathering of different experts who were previously unknown to each other is highly beneficial to the project and results in innovations more often in case of permanent team members. This does not mean that permanent teams should be avoided, but that they should be refreshed with new experts who will bring new ideas and change in the work atmosphere. We live in a time of spectacle and it requires multidisciplinary teams and people who may have never cooperated before. Improvisations during the organization of events are inevitable, but the team must carefully prepare for cooperation.

Exercises for gaining trust within the team. At www.passthesound.com there are a number of warm-up exercises that are used not only for the purpose of warming up before a concert, but also for the purpose of gaining trust among team members. Doing some of those exercises at the beginning of the cooperation - during the first team meetings can take a little time, but provide a great benefit for the team.

Communication in the team requires certain rules of conduct that should be set right at the beginning, so that later there is no "communication noise". It is best to deal with a certain dynamics of information exchange, terms of "briefing", ways of sending messages, response time etc. on the very first day. It is also important to define the hierarchy in the team in order to avoid misunderstandings and to respect the ethical principles of communication. For more detailed please information consult: https://www.researchgate.net/publication/274066736_Team_Communication.

What projects are popular today? Usually short, effective, unusual, contextual – thematic, with the aim to attract as many different audiences as possible; interdisciplinary, engaging, i.e. those ones which carry a certain message that can provoke some burning issues in society. Therefore, the design and implementation of the project must be aligned with the awareness that it will potentially have "consequences" for society, that it will cause certain reactions (long-term or short-term) – just like a stone falling into water and causing the propagation of waves. When Brainard Carey talks about the implementation of projects, especially within the visual arts, he points out that the usual way in which projects have been implemented so far should, in fact, be avoided. New times and new economies are asking for new ways of operation within CCI.

"What this new economy needs are innovators. Don't look for gallery approval, hoping to be taken care of like a pampered pup; those days are long gone. The artists who are really making money, like Damien Hirst, are finding ways to bypass the gallery system. Even graffiti artists like Banksy are finding ways to bring their work to market without a gallery, without a middleman… As an artist, you stand on the edge of a new frontier. The world is waiting for your ideas. Companies everywhere are looking for creative ideas, and people all over the globe want to be inspired by something new; they want an example that they can follow and do by themselves. As an artist, it is your job to generate new and creative ideas. Galleries can still be useful, but they are a small part of the game now." (Carey 2011:10,11)

When Carey talks about values in galleries, art events, concerts, exhibitions, etc., he emphasizes not only the value of the work of art (which according to him is unfortunately not crucial), but also the importance of the story "surrounding the work".

"… A big part of what is going on is how art is talked about, presented, and, more importantly, written about. Similar to the marketing of other products in our lives, art, at most levels, has a story with it of some kind to help sell it. Exceptions to this are the very lowest ranges of work, such as the paintings for sale in IKEA and Wal-Mart that are mass-produced and printed on canvas, or some artwork that sells for under $100 on the streets of cities, in stores, and in galleries. Having said that, the market for the lowest-priced work is large, and you could make

a career out of that as well. There are many factors that increase the value of art… " (Carey 2011:28)

Christopher Small goes to extremes when talking about performing a work in the field of music, believing that all those who participate in the organization of the performance are a part of the "artistic world" that specifically "takes place" at the concert. He introduces a new term - "musicking" by which he gives importance not only to the composer who wrote the work, but also to the performer/ performers who perform the work, including all those who are a part of the concert organization (Small 1998). This respected musicologist believes that without an organizational team that contributes to the implementation of a project, the work would never be recognized as "a work of art". Therefore, merits should go to those who are a part of CCI - in charge of where, how and when something will be performed. In this regard, it is obvious that more and more attention is paid to the CCI stakeholders, so that, eventually, we could talk about "arting" by analogy with Small's idea, as an adequate term that refers to everything that is needed to organize an exhibition, a performance, a theatrical play and so on. This again implies that creativity inevitably intertwines with innovation, and that they cannot survive without each other. The responsibility to declare a work of art as valuable therefore lies on those who will help displaying it. However, the responsibility also lies within certain political spheres that Bourdain calls "fields of power" which in many cases contribute to the success of a particular art project.

When it comes to CCI teams, communication with the audience is perhaps the most crucial aspect of organizing an art event. Even in the case of an undoubtedly large artistic and renowned work, and a well-organized team; if we disregard the type of the audience, its preferences, interests, age, gender, and other sensitive aspects of the audience as "the living matter", in constant shape; mistakes and omissions that affect the reception of the work of art will be possible.

What is wrong with this picture?

For more information on "new audiences" see a text: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/viewer.html?pdfurl=https%3A%2F%2Fresearch.library.fordham.edu%2Fcgi%2Fviewcontent.cgi%3Farticle%3D1002%26context%3Dmcgannon_working_papers&clen=250803

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