



A Stitch in Time

Issues in the Arts and Innovation Sectors

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Arts and Cultural Policy : Research and Innovation Policy

- Since 1994 (Creative Nation) have Australia's policies in arts and culture been aligned with policies in research and innovation?
- Have we in place the innovation policies to harvest the creative capacities of the arts so as to generate new products, services and processes for the purposes of national benefit?
- What can we in the Arts can take from this history to help us meet the challenges and opportunities presented by the recently announced Review of the National Innovation Agenda.
- How to stitch together the arts fabric and the innovation fabric of Australia?

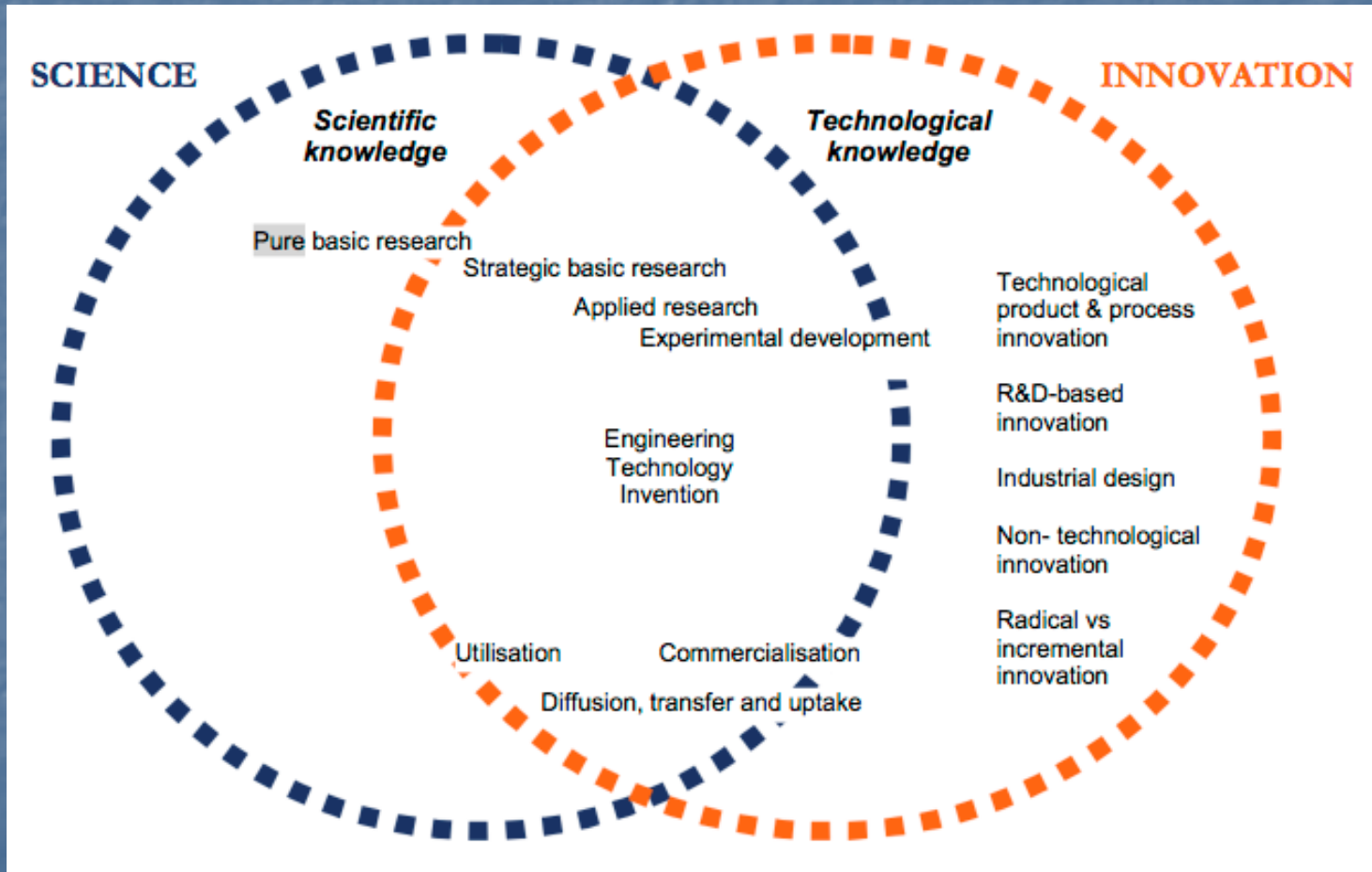
This review: What's in and what's out?

- Not included state and local planning
- Identify recurring and relevant themes for this moment
- This review is an analysis of the Arts – one sub-sector of the Creative Industries

- The review shows that the HASS sector has remained on the margins of the innovation and agenda for the past 14 years – potential is under acknowledged.
- The focus is on innovation in Science, Technology, Engineering and Medicine.

Research in the Humanities and Social Sciences for example, can enhance the organisational, management, legal and marketing knowledge that is crucial to successful innovation

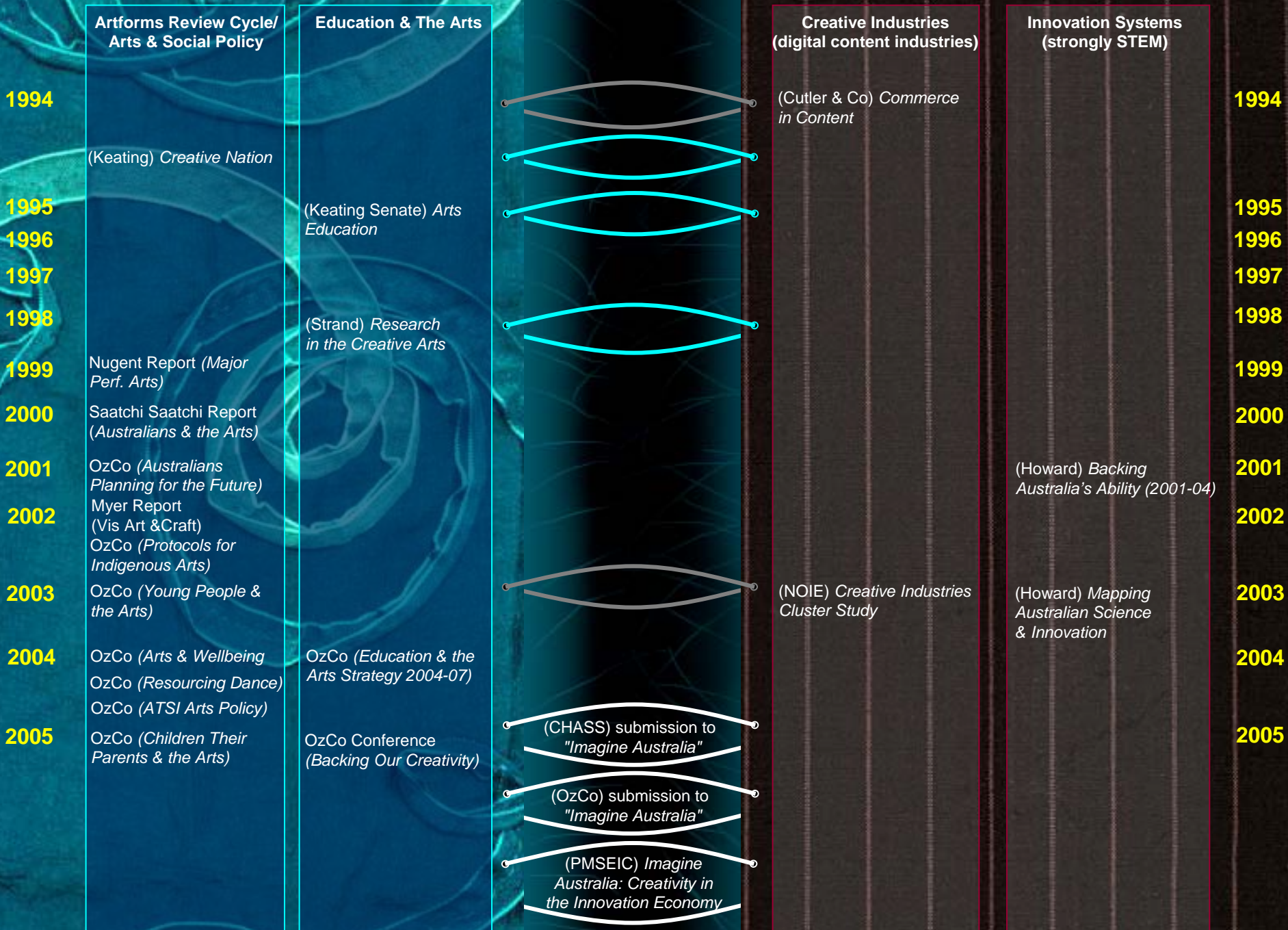
Backing Australia's Ability: An innovation action plan for the future (2001): p15



Mapping Australian science and innovation (2003): p35

ARTS & CULTURAL POLICY

RESEARCH & INNOVATION POLICY



1994

Artforms Review Cycle/
Arts & Social Policy

Education & The Arts

Creative Industries
(digital content industries)

Innovation Systems
(strongly STEM)

1994

(Keating) *Creative Nation*

(Cutler & Co) *Commerce
in Content*

1995

(Keating Senate) *Arts
Education*

1995

1996

1996

1997

1997

1998

(Strand) *Research
in the Creative Arts*

1998

1999

Nugent Report (*Major
Perf. Arts*)

1999

2000

Saatchi Saatchi Report
(*Australians & the Arts*)

2000

2001

OzCo (*Australians
Planning for the Future*)

(Howard) *Backing
Australia's Ability (2001-04)*

2001

2002

Myer Report
(*Vis Art & Craft*)
OzCo (*Protocols for
Indigenous Arts*)

2002

2003

OzCo (*Young People &
the Arts*)

(NOIE) *Creative Industries
Cluster Study*

(Howard) *Mapping
Australian Science
& Innovation*

2003

2004

OzCo (*Arts & Wellbeing*)
OzCo (*Resourcing Dance*)
OzCo (*ATSI Arts Policy*)

OzCo (*Education & the
Arts Strategy 2004-07*)

2004

2005

OzCo (*Children Their
Parents & the Arts*)

OzCo Conference
(*Backing Our Creativity*)

(CHASS) submission to
"Imagine Australia"

2005

(OzCo) submission to
"Imagine Australia"

(PMSEIC) *Imagine
Australia: Creativity in
the Innovation Economy*

ARTS & CULTURAL POLICY

RESEARCH & INNOVATION POLICY

Artforms Review Cycle/ Arts & Social Policy

Education & The Arts

Creative Industries (digital content industries)

Innovation Systems (strongly STEM)

2006

(OzCo) Arts in a
Multicultural Society

(OzCo) Community
Partnerships Scoping
Study

(OzCo) New Media
Scoping Study

2006

(OzCo) *Creative Innovation
Strategy*

(OzCo) submission to "*Public
Support for Science &
Innovation*"

(CHASS) submission to
"*Public Support for Science
& Innovation*"

(CHASS) response to
"*Public Support for Science
& Innovation*"

(Productivity Commission)
*Public Support for Science
& Innovation*

(DEST) *The
Recommended RQF*

2007

(OzCo) *Educating for the
Creative Workforce*

2007

(CMC) *National
Education & The Arts
Statement*

2008

(Cultural Minister's Council)
*Building a Creative
Innovation Economy*

(DIIST) *Review of National
Innovation System*

2008

The trouble with this situation is ...

- ...it does not include modern drivers of economic growth in particular those from the cultural and creative sectors and how these sectors can contribute to building a cohesive value chain for innovation
- ...it fails to recognise that emergent, cross disciplinary and cross-sectoral fields of knowledge are increasingly needing to be brought to bear to solve our significant and complex research questions
- ...it fails to recognise the distinctive character of arts research and how that may contribute to more traditional notions of research and development

Policy Principles:

The past 15 years have shown us that an innovation policy congenial to the arts in innovation will address the following:

- We need contemporary models of the innovation process which move a way from innovation as simple, linear and sequential processes to ones which recognise innovation as more complex and non-linear with integrated and collaborative development teams (from 1st & 2nd generation to 4th & 5th generation models of innovation)
- That innovation policy must embrace all relevant portfolio departments and be a whole of government enterprise
- Policy needs to build a creative culture – a creative ecosystem which understands and embraces the fact that creative artist construct knowledge for innovation in ways different from the creative efforts of science and technology.
- Innovation policy does require a shift in thinking about creativity including the arts - typically seen as individual and subjective. For creativity to become economically productive and contribute to social good it has to be combined with scientific, technical, legal, business and other professional knowledge.

Education, research training and research methodologies:

The past 15 years have shown us that an innovation policy congenial to the arts will include the following:

- Positioning the arts so as to build the 'creative curriculum' across all disciplines in schools.
- For a 'creative education' we need to feature aesthetic making, analysis and interpretation, non-cognate skills, risk-taking and curiosity engendered by arts experiences in schools
- We need to research and refine practice-led research methodologies in such a way that we can build it into a robust research and development paradigm for innovation - a long standing call to recognize creative work as research.
- We need training and incentive schemes to commercialise creative arts and practice-led research.
- Training in entrepreneurship and creative enterprise for artists who wish to bring their skills to the innovation agenda.

Strategies

The past 15 years have shown us that an innovation policy congenial to the arts is likely to be achieved by:

- Joining the innovation system within creative clusters involving partnerships between government, industry and knowledge organisations. These clusters generate an environment that supports creativity and can enable key practical and productive relationships across 'the arts' (HASS) and the STEM disciplines.
- An Innovation Fund to fund competitive programs and support collaborative HASS & SET innovation
- Government support for industry funded research and development incentives such as R&D tax concessions
- Providing mentoring opportunities especially in creative leadership and entrepreneurship
- Actively including libraries, archives, galleries, museums, arts organisations, the ABC
- Creating 'immersion' training activities
- Enabling international best practice opportunities – eg fellowships

The task for this session

Can we create a list of strategies to increase the likelihood that artists & creative practitioners will become significant players in the new National Innovation System?