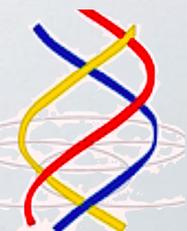


ARS GRATIA ARTIS



# OVERVIEW

1. Concepts of our study
2. Ashland and its cultural cluster
3. Panel discussion



# PART I: CONCEPTS

# WHY IN THE PAST, ARTS DID NOT GET THE ATTENTION THEY DESERVED

- Policy making lacks opportunity
  - science-based innovation systems
  - struggle to adapt policies to the knowledge-driven economy [Etzkowitz & Leydesdorff 1995]
  - Yet: Knowledge is not only created by science but also by humanities and the arts in particular. STEM is not equal to innovation and is not the only area in which innovation originates



# A COUNTERPART TO STEM

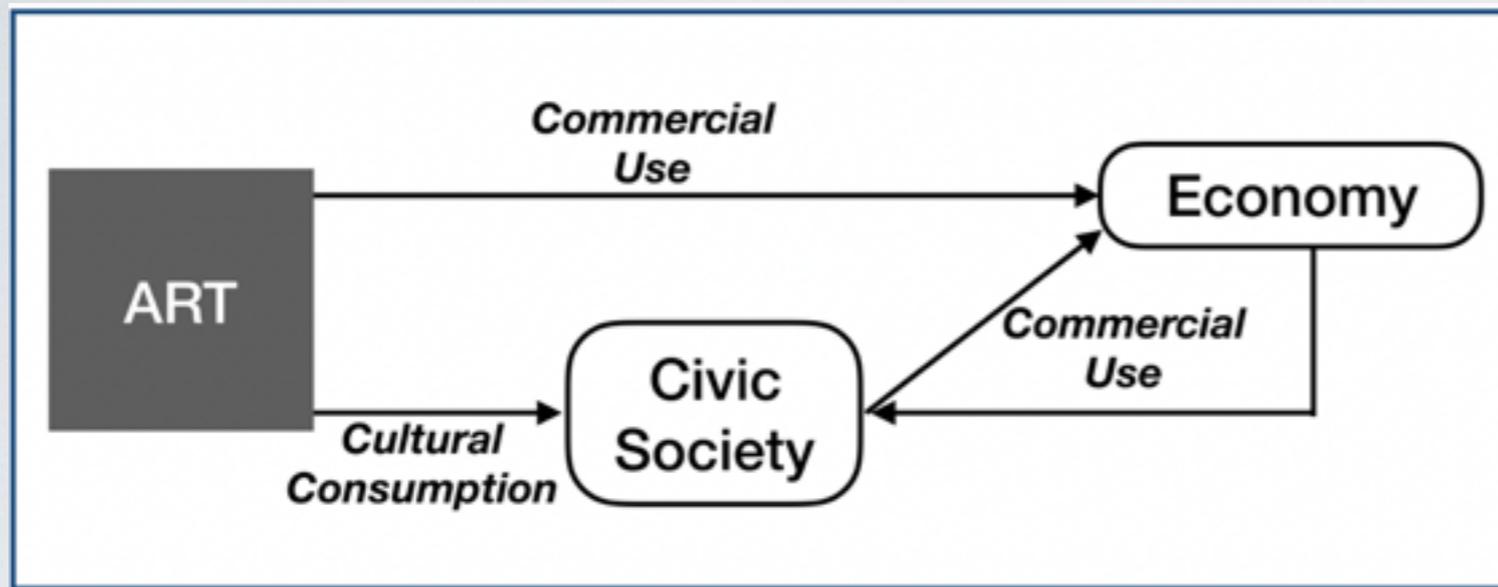
- STEAM [Sousa & Pilecki 2013] is not enough!

STEM	PAVAM-D
Science	Performing Arts
Technology	Visual Arts
Engineering	Music
Mathematics	Design

- PAVAM-D as a counterpart to STEM as the arts possess different dynamics and properties
- Design as the closest link to STEM



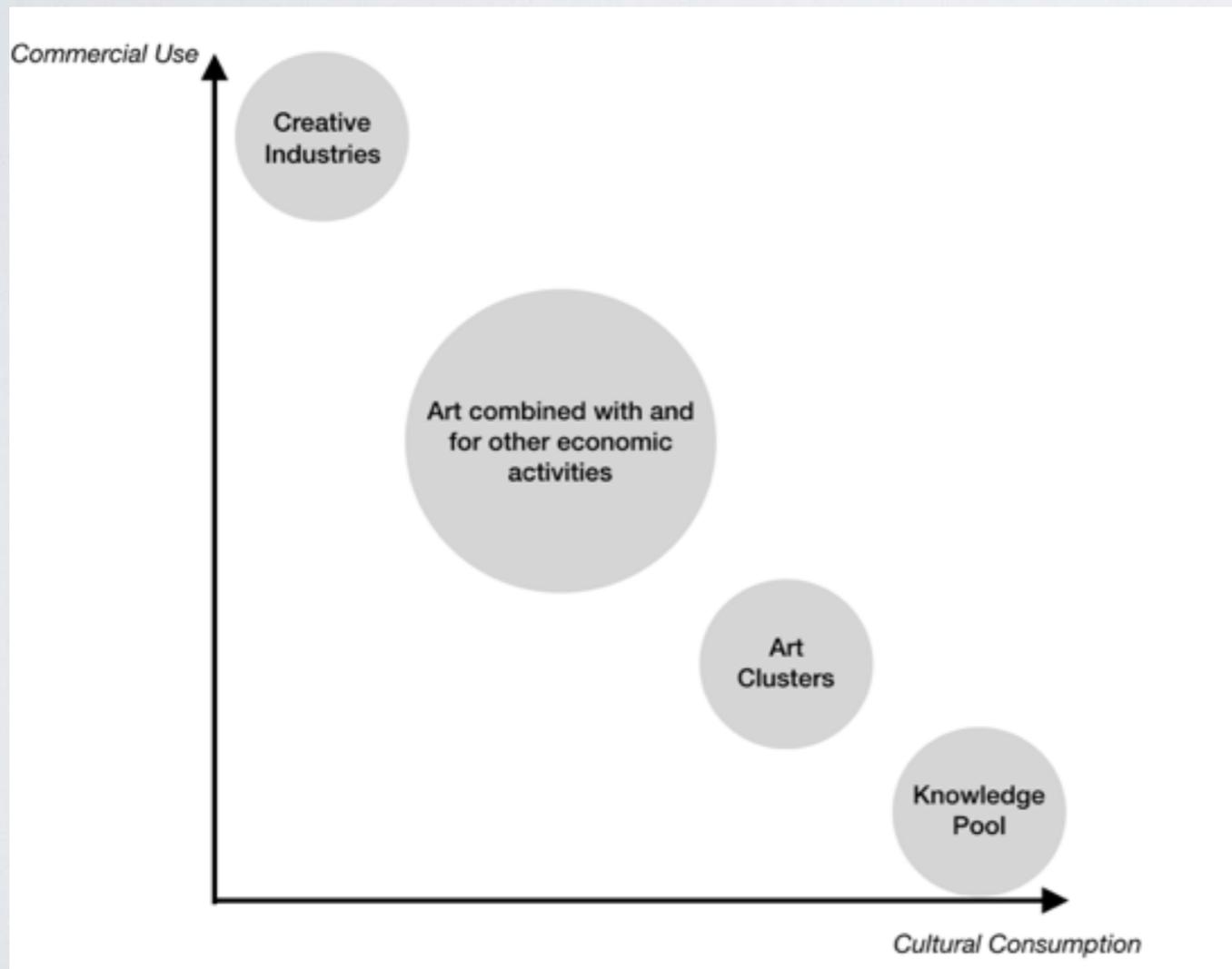
# ARTS ECONOMIC VALUE



- The value we assign to arts is connected to our culture [Abbing 2002, Throsby & Zednik 2014]
- Arts educate societies
- Cultural and commercial value are not irreconcilable



# A MAPPING TOOL



- Art-related activities can be mapped between commercial and cultural consumption
- overlaps possible
- Map location can differ depending on argumentation



# PART II: ASHLAND AND ITS CULTURAL CLUSTER

# ASHLAND

- founded 1935, rooting back to 1890s
- 2014: 400,000+ ticket sale, 125,000 visitors, \$261 mill.

## **Success factors:**

- government support of a bottom-up initiative —> funding for expansion efforts
- PAVAM-D infrastructure was built
- Historic roots: local artistic cluster
- Entrepreneurial leadership
- quality of arts
- Use of resources: time and capital
- university, government and industry working hand-in-hand

[Engle et al. 1995, Hale 2016]

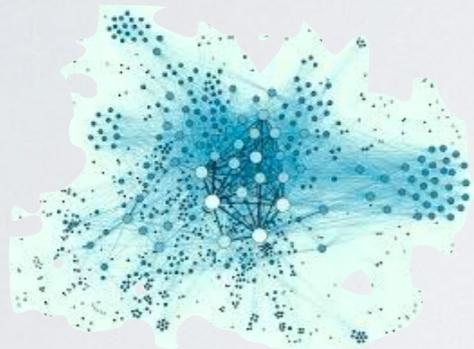


# ASHLAND

## Economic Impact:



Employment



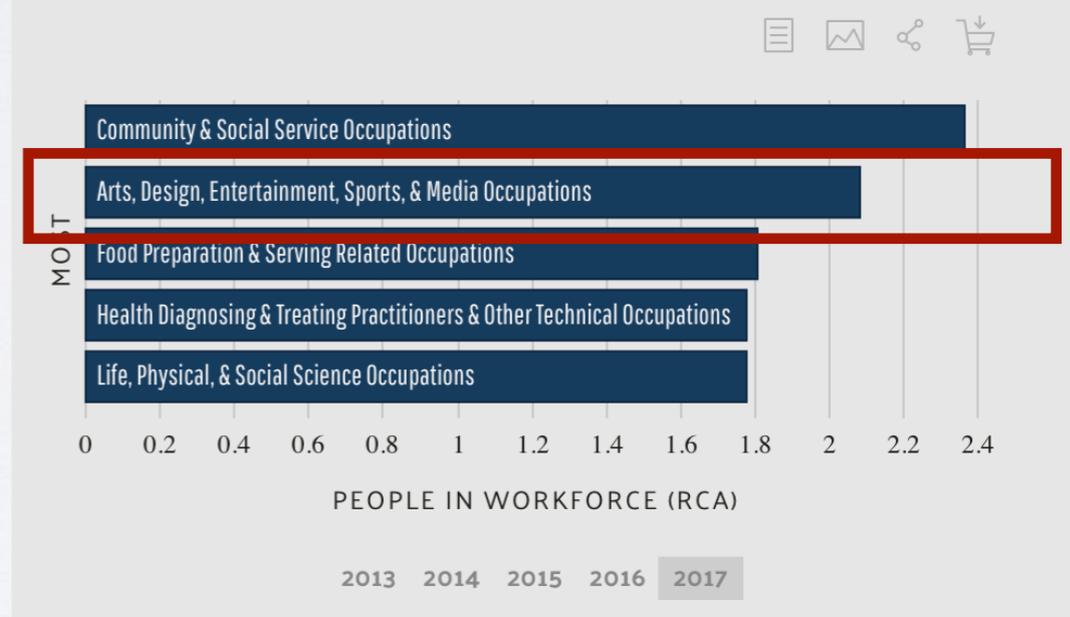
Spillovers



Commercialization of the cultural value

### Most Specialized

Compared to other places, Ashland, OR has an unusually high number of residents working as Community & Social Service Occupations (2.36 times higher than expected), Arts, Design, Entertainment, Sports, & Media Occupations (2.08 times), and Food Preparation & Serving Related Occupations (1.81 times).



Picture: <https://datausa.io/profile/geo/ashland-or/#economy>



# POLICIES FOR TRIPLE HELIX ACTORS

Government	Universities	Industry
Stimulate/facilitate interdisciplinary & transdisciplinary education	cross-departmental collaboration & idea generation	extend STEM partnerships to arts and design schools: stimulate innovation culture
facilitation of university- industry collaboration in arts and design disciplines	knowledge exchange strategies —> ensure two-way knowledge flow	use art schools' expertise in curation/ critical thinking to reignite business culture and a decision-making process.
promotion/support for PAVAM-D education/ research	develop/add creative & design modules within STEM degrees: increase critical thinking capabilities	
support of cross disciplinary clusters and innovation ecosystems	support development of technology & science modules within art degrees: facilitate interdisciplinary projects & possibilities.	
Development of IPR frameworks		
encourage HEI partnerships to leverage public investment		



# LITERATURE

The following is the list of literature to which is directly referred in the presentation. For further information on our background research please contact: us.: [leila.maria.kehl@zoho.eu](mailto:leila.maria.kehl@zoho.eu) & [henry.etzkowitz@triplehelix.net](mailto:henry.etzkowitz@triplehelix.net)

Abbing, H. (2002), 'Why Are Artists Poor?'. 'The exceptional economy of the arts.', Amsterdam University Press, Amsterdam.

Engle, R., Londré, F. H. & Watermeier, D. J. (1995), Shakespeare Companies and Festivals: An International Guide, Greenwood Publishing Group.

Etzkowitz, H., & Leydesdorff, L. (1995). The Triple Helix--University-industry-government relations: A laboratory for knowledge based economic development.

Hale, J. (2016), 'Why the Oregon Shakespeare Festival is a really big deal'. URL: [https://www.oregonlive.com/performance/index.ssf/2016/03/why\\_the\\_oregon\\_shakespeare\\_fes.html](https://www.oregonlive.com/performance/index.ssf/2016/03/why_the_oregon_shakespeare_fes.html), Accessed: 06/02/2018.

Sousa, David A., and Tom Pilecki. From STEM to STEAM: Using brain-compatible strategies to integrate the arts. Corwin Press, 2013.

Throsby, David, and Anita Zednik. "The economic and cultural value of paintings: Some empirical evidence." Handbook of the Economics of Art and Culture. Vol. 2. Elsevier, 2014. 81-99.

INSTEAD OF OUR  
CONCLUSION: LET'S DISCUSS