



The Cultural Knowledge Ecology

A discussion paper on partnerships between HEIs and cultural organisations

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1 Purpose

Commissioned by Arts Council England, this is an interim paper and part of a broader project looking at partnerships between Higher Education Institutes (HEIs) and arts organisations which have three main objectives:

- to identify models of HEI and arts partnerships for the purpose of knowledge sharing
- to raise awareness of, and advocate for, the benefits of such partnerships
- to actively encourage and nurture new and existing partnerships going forward

The project draws upon discussions with a grouping of visual arts professionals currently engaged in partnership work, largely, but not exclusively, based in the North of England.

This paper explores the cultural knowledge ecology suggesting that this is the best lens through which HEI policy can be influenced and we can maximise the impact of partnerships between HEIs and cultural organisations on the Arts Council's strategic goals. References are made to related research and initiatives but it should be noted that the scope and timescale for this work did not enable a thorough literature review.

The paper is intended for internal Arts Council circulation to achieve the following:

- Clarify why, at this time, priority should be given to supporting HEI partnerships with cultural organisations.
- Identify emerging policy issues and opportunities which require Arts Council direction and/or support
- Inform as to lessons learnt from current partnerships
- Recommend next steps

2 Recommendations

The Arts Council is invited to consider this paper, particularly the summary which provides an overview contextualising the four recommendations outlined as follows:

- The Arts Council provides greater clarity on policy and strategic objectives that are shared with HEI leadership bodies - the Research Councils UK (RCUK) and Universities UK (UUK) - to both increase the profile of joint

delivery and enable greater prioritisation of partnership development on the ground

- The Arts Council develops working relationships with key specialist HEI cultural policy research units, looking at how policy and evaluation research partnerships can better inform and support the sector in meeting ACE strategic goals
- The Arts Council actively prioritises support to HEIs for the development of bespoke HEI/cultural organisation partnership agreements and/or delivery, where these agreements provide credible routes to increasing impact on Arts Council goals, particularly the resilience of cultural organisations
- The Arts Council organises a knowledge sharing event bringing together HEI development teams, cultural department heads and leaders of cultural organisations to look at EU funding opportunities

3 Summary

3.1 Why look at HEI/Cultural Organisation partnerships now?

Local and national government have long acknowledged HEIs as key economic and cultural drivers. In 2010/11 HEIs in the UK had an income of 27,433,962 (£K) – up 2.8% on the previous year. 2011 figures state there are 164 publically funded universities across the UK, educating over 2.5 million students and employing almost 400,000 staff (HESA figures¹).

HEIs are the main educators of cultural sector professionals, employ many of the UK's leading artists, lead creative innovation and cultural research programmes and are increasingly significant as deliverers of cultural experiences to the public.

These factors, underpinned by the current economic climate, confirm the importance of developing HEIs' potential to meet the Arts Council's strategic goals.

There are strong contextual reasons for looking at HEIs, and, more broadly, understanding the cultural knowledge ecology at this moment in time, including:

- the down-grading of the arts throughout the education system: higher education policy focus on STEM subjects (Science, Technology,

¹ See <http://www.hesa.ac.uk/>

Engineering, Maths); the EBacc scare and the fact that the EBacc league tables still remain in place

- the threat to practice based courses from: the introduction of tuition fees; course funding privileging entry of academically able students (the tariff point system); the general squeeze on HEI funding and how this affects practice based courses because they are expensive in terms of space, teaching and technical facilities and support
- opportunities for new or stronger partnerships underpinned by HEIs' adoption of public engagement strategies; development of innovation programmes; emphasis on work-ready graduates
- the cultural shift implied within the HEI Research Excellence Framework which places emphasis on the impact of research beyond the academic sphere, providing added impetus for investment meeting the needs of cultural organisations
- the launch of a major AHRC funded two year 'Cultural Value Project' which aims to clarify how we value culture

3.2 Policy Context – see Appendix 1

While independently, both HEI and cultural strategies nationally, promote partnership working in general, they are not perceived as 'championing' specific programmes that facilitate partnerships between HEIs and cultural organisations – the exception perhaps being the AHRC Collaborative Doctoral Awards. It could be argued that this lack of policy directives has resulted in, at a macro level, patchy strategic leadership around partnerships and that sustainable joint delivery is far from fully understood or realised.

A key recommendation of this paper is that Arts Council provides greater clarity on policy and strategic objectives that are shared with HEI leadership bodies, such as the Research Councils UK (RCUK) and Universities UK (UUK), to both increase the profile of joint working and enable greater prioritisation of partnership development on the ground.

The paper asks why there appear to be so few university research units that have built expertise, services and research outputs that consistently inform local and national cultural policy and investment. The Arts Council, like many agencies and most of the cultural sector, largely employs consultancy firms to carry out research and evaluation. It could be argued that there are two negative consequences of this: that the considerable RCUK investment in research and research expertise is neither widely utilised by the sector or as strategically impactful as it could be; and,

that university funded research (often modest internal budgets) developed in partnership with cultural organisations is shaped without the engagement of local policy makers - which is reflected in the research.

Recent changes in the way research is assessed as 'impactful' and new requirements on public access, suggests now is a significant moment to influence research units. Two 'snapshot' examples are discussed:

- a small research unit (ICC, Liverpool) that has achieved locally significant research with national and international impact and could be championed to extend its work providing credible evaluation models / policy research / sector services
- a partnership between a research unit and a small arts organisation which provides a strong example of strategic arts-led research with national import (Castlefield Gallery and MIRIAD at Manchester Metropolitan University)

With reference to a model from a parallel sector - the Work Foundation, Lancaster University - which has built an influential and impactful model, the paper recommends that at regional and national level the Arts Council develops working relationships with key specialist HEI cultural policy research units, looking at how policy and evaluation research partnerships can better inform and support the sector in meeting the Arts Council's strategic goals.

3.3 Bespoke Partnerships – see Appendix 2

Project participants championed 'bespoke' partnerships, built upon the distinct strengths of both partners. Existing models suggest there are a wide range of benefits meeting Arts Council goals, achieving greater public value from existing investment, as well as leveraging other resources with examples of significant HEI investment.

Early within this project an AHRC funded 2 year national network 'Beyond the Campus: Connecting Knowledge and Creative Practice Communities across Higher Education and the Creative Economy'² was launched, with a primary aim of collecting case studies on joint working. It was agreed that this more extensive project would be the appropriate vehicle for case studies and the template for the design of these is enclosed in Appendix 3.

² <http://www.creative-campus.org.uk>

Appendix 2 explores bespoke partnerships between HEIs and cultural organisations in more detail, outlining key findings drawn from research and discussions with project partners and utilising ‘snapshots’ of their activities to illustrate specific themes, as summarised below.

Leadership

Oakley and Selwood³ suggest that in looking at partnerships we consider leadership as an emergent property of a group. Our discussions backed this idea, recognising that individuals at differing levels within each organisation take on a leadership in different contexts and stages in the evolution of the partnership and that distributed leadership is a means of bringing about and sustaining transformational change.

The leadership section includes a ‘snapshot’ of the interplay of leadership across FACT/LJMU and the wider ecology, suggesting that such models can enable engagement with both partner delivery priorities and shared approaches to wider civic, art form or non-art agendas.

The Arts Council has a clear role in encouraging HEI leaders on cultural organisations’ Boards, and cultural leaders on HEI advisory groups or Boards, whilst also including HEI leaders in broader cultural sector strategy or development groups.

However, a recurring theme of our discussions suggested that leadership at the top - CEO or Vice Chancellor level – significantly aided the sustainability, investment in and prioritisation of partnership work.

It was recognised that the Arts Council can facilitate greater buy-in at VC level and champion HEI cultural leaders. Two Vice Chancellors were singled out as cultural Leaders, Professor Nigel Weatherill, Liverpool John Moores University, and Professor Andrew Wathey, Northumbria University - the latter’s contribution reflected in Northumbria receiving the Times Higher Education Award for Excellence and Innovation in the Arts (November 2012).

³*Conversations and Collaborations: The Leadership of Collaborative Projects between Higher Education and the Arts and Cultural Sector*, Oakley and Selwood, 2010.

Discussions recognised that leaders need to work with marketing and PR teams to champion the benefits of partnerships and Appendix 4 draws together the Working Group's suggestions on key messages for key stakeholders.

Artistic Excellence

Artistic excellence is an over-arching objective for most practice-based partnerships. Nesta's report *Culture of Innovation*⁴ suggests 'innovation in art form development' as one of 4 innovation dimensions for arts organisations.

HEIs have a distinct offer in the range and standing of the practitioners/academics they can bring to specific subject areas. Internationally significant excellence and innovation can be supported by arts departments acting as 'gateways' to the broader academic knowledge base. Nottingham Contemporary's Public Programme is highlighted as a strong model of facilitating on-going cross-disciplinary input, enabling excellence and innovation.

Participants outlined two models where excellence is facilitated through appointments. Baltic /Northumbria University (BXNU) made a joint professorial appointment - the internationally acclaimed artist Christine Borland. LJMU have developed a model of 'distributed' posts, basing senior academics in three Liverpool arts organisations.

Universities facilitate innovation through creative economy programmes - such as the AHRC 16 million investment in four UK Hubs to develop knowledge exchange between the arts and humanities and the creative economy⁵. It is worth noting that all universities facilitate innovation in non-arts agendas - examples include health and wellbeing, city planning, social and education. Cultural organisations do engage with work led by non-arts departments, historically through individual relationships, but increasingly through HEI staff with specific responsibility for brokering partnerships.

Arts Council can play a strong role in embedding excellence and innovation, particularly supporting partnership agreements that strengthen arts departments'

⁴ *Culture of Innovation*, Hasan Bakhshi and David Throsby, NESTA 2010

⁵ See <http://www.ahrc.ac.uk/What-We-Do/Extend-engagement/Knowledge-Exchange-and-Partnerships/Pages/KE-Hubs-for-the-Creative-Economy.aspx>

role as gateways to the broad staff resource within universities, and/or facilitate the impact of HEI staff based within cultural organisations.

Learning and Talent development

Intelligent partnerships between HEIs and arts organisations are perhaps the most useful place to develop the formal and informal pathways for learning, seeing the process as a continuum from engagement programmes for children and young people to adults, and from school to professional artist and arts workforce.

Children and Young People

Project participants recognised that HEI pedagogical knowledge and cultural institutions' expertise in learning through artists' practice, programme/ collections is a different, but a complementary offer. Past investment in initiatives such as Artist Teacher programmes has enabled sustained success in bringing these practices together - a strong example being the Baltic/Northumbria University partnership delivering the Fine Arts and Education M.A. It was acknowledged that many cities/sub-regions did not have like programmes.

A key focus of discussion was shared concern at the significant reduction in entries to GCSE arts subjects following the Department of Education's introduction of the EBacc. Although the government has since withdrawn the overarching plans for the EBacc, the EBacc and A-level league tables are still in place. These put significant pressure on schools to focus on just five 'pillars' of study: maths, English, sciences, languages (including Ancient Greek and Latin) and humanities (defined as just history and geography).

This concern around statutory education heightened the importance of the partnership between Yorkshire Sculpture Park – host to the National Arts Education Archive - and the University of Huddersfield which is developing the resource, facilitating longitudinal research into the value of art and design education.

Many HEIs arts departments have 'pathway' programmes but more could be done on the ground to link these to programmes delivered by cultural institutions, and to the work of the Bridge organisations and the National Skills Academy's work on apprenticeships. Manchester Metropolitan University's outreach programme is highlighted, which includes activities designed to meet Artsmark criteria.

Tertiary Education and Talent Development

As educators, HEIs train the majority of cultural sector professionals. Over recent years the cultural sector and HEIs have both contributed to understanding skill needs, particularly through Creative and Cultural Skills' Creative Blueprint work⁶, which encourages stronger HEI/sector in educating for, and in, the workplace. The Whitechapel Art Gallery and London Metropolitan University (LMU) collaboration on a fit-for-purpose curator MA is given as an example of a programme that came about because 480 applicants to a Whitechapel curatorial post had theoretical, rather than the necessary, vocational skills.

Student work placements and volunteering in cultural organisations are by no means new, but it is worth noting that according to recent figures over half of HEIs are adopting the new 'Higher Education Achievement Report'⁷ (HEAR) as a supplement to the degree certificate. The HEAR provides employers with a more rounded sense of student achievement, including information on employability skills, work placements and volunteering. To be included programmes need to be accredited by the HEI.

Support for artists following graduation is increasingly a focus for HEIs, as is the development of the artist/academic's own practice. Castlefield Gallery's work with Manchester School of Art provides an example of practical initiatives aimed at developing emerging to mid career artists, including extending international connections.

Work-based Learning

HEIs have an extensive range of relevant practice-based academics from non-arts specialist courses that can meet the work-based learning needs of staff in cultural organisations. An example is given in mima's education team's work with Teesside University's MSC Occupational Therapy student placements which has significantly enhanced their offer to a wide range of audiences with differing needs.

The potential here does not appear to be commonly exploited, possibly because HEIs - as businesses in their own right - can have prohibitive consultant income targets against staff time, however new 'partnership' staff posts based in arts faculties may provide affordable options.

⁶ See <http://ccskills.org.uk/creative-blueprint>

⁷ See <http://www.hefce.ac.uk/whatwedo/it/enh/highereducationachievementreport/>

Public Engagement

A number of universities now have public engagement strategies which affirm the 'university as a civic resource' and increase public awareness of the value of research⁸. Alignment between the 'civic' role of universities and place-making has a long history as an aspiration shared by cultural organisations and HEIs, linking to local economic agendas for cultural tourism, and broader local authority agendas such as wellbeing and social / people based regeneration.

Universities host a wide range of public facing cultural events as well as managing cultural facilities - theatres, performance spaces and contemporary galleries, and universities manage over 30 museums / collections, with The Fitzwilliam and Manchester Museums' revenue funded by their host to the tune of £1,420,000 and £1,350,000 per annum respectively (2011/12 figures). These facilities and events offer opportunities for a range of joint public engagement initiatives.

Many more departments are keen to partner cultural organisations as sites for their public engagement work, adding value to the offer and tapping into key audiences – particularly reaching international audiences or specific communities. Appendix 2 provides the example of Liverpool John Moores University's relationship with Liverpool Biennial, which for 2012 included considerable LJMU investment to host significant strands of the programme.

Organisational Resilience

Resilience implies that 'change' is a characteristic of the 'norm'. Throughout this paper discussion has focused on the cultural knowledge ecology recognising that artistic excellence and quality of delivery relies heavily on knowledge assets – from leadership to pedagogy, talent development, developing programme or collections, understanding and developing audiences, evaluation and business development. It could be argued that maximising knowledge assets is the USP of strong HEI/cultural organisation partnerships, from which other elements of business strategy can grow - sharing risk and resources, opening up new ways of doing things, developing new products, markets and income streams.

⁸ See <https://www.publicengagement.ac.uk/>

This section starts by looking at challenges for participants in this project - which as previously stated come from the visual arts organisations and visual arts practice-based departments within HEIs – highlighting the paucity of new successful business models in visual arts organisations, and the increasing pressures on practice-based visual arts departments. The characteristics of partnerships are discussed including motivations broadly identified as: maximising current and developing new resources; adding value; furthering shared aspirations; meeting individual corporate performance targets or objectives; profile raising; realising new opportunities. And key differences in organisational culture are outlined. The range of partnership activity (outputs) undertaken by participants is extensive, extending into most areas of delivery for both partners.

Partnership models include a wide range of governance mechanisms, though there is a consensus that formal agreements, such as Memoranda of Understanding (MOUs), are useful tools through which to clarify shared aspirations, what each partner has brought to the table and what was expected of each partner. A contributor concludes that institutionally ratified MOUs may be too restrictive for early stage partnerships and not fleet enough for small arts organisations.

Insufficient staff resource was highlighted as a major challenge in developing and managing partnerships, and models that embed dedicated staff, and can draw upon HEI partnership managers were acknowledged as more resilient. The Baltic / Northumbria University model, which is more established is discussed in this context, and contrasted with the ‘paper’ light Liverpool John Moores embedded posts – a model in its infancy.

Developing new income streams is an aspiration for most partnerships and there was considerable interest in the new EU funds. Only one participant was engaging in the current EU programme, FACT, and their project ARtSENSE is discussed.

The paper gives consideration to evaluating partnerships. Participants were clear what success looked like, identifying desired outcomes as: greater resilience; stronger programmes; work ready graduates; more student applications; higher profile appointments; more valuable assets; learning organisations; place making; extending audiences; greater national and international profile.

There were mechanisms in place to evaluate some out-puts, however for the most part participants had not considered how they would evaluate the success of the

partnership. On reflection, for many, it was suggested the most useful evaluation would provide evidence that ensures resilience for the partnership itself, becoming in part an advocacy tool. The notes from the Working Group's exercise outlining key messages to key stakeholders, is enclosed as Appendix 4. It is recommended that partnership evaluation starts by looking at desired outcomes and what evidence is valued by key stakeholders in each.

Appendix 1 Policy Context:

Research and policy development

DCMS's 2003 research strategy acknowledged the potential for working in partnership with the primary government-funded higher education funding councils that support cultural research in England, the Arts and Humanities Research Council (AHRC), and the Economic and Social Research Council (ESRC), in order to extend the department's capacity to develop 'evidence-based' policy. The drive to create an evidence base against publicly funded cultural activity has gained momentum over the last decade, but the need for credible independent evidence has not resulted in a proliferation of partnerships between the cultural sector and HEIs.

HEIs are in the business of articulating ideas and experience to enable greater understanding, of presenting and growing evidence-based knowledge, and, of fostering innovation. As such HEI research has underpinned the work of policy review bodies and as a consequence, greatly influenced government economic policy at a national and local level.

The trajectory of one of the most influential policy review bodies, The Work Foundation instigated by Will Hutton, is worth a mention here because after years of operating as a stand-alone business it moved into Lancaster University and now offers, arguably, an even more impactful range of outputs and services aimed at policy makers, businesses, public and third sector organisations. Organisations, like the Work Foundation, are able to draw upon their significant network of business and academic leaders in the field to grow their knowledge capital to benefit the broader ecology.

A question arises, how do those developing policy for the arts work strategically with HEIs to establish more equivalent organisations to The Work Foundation, ones that grow bodies of research and provocations that are relevant to our sector? In doing so could we have greater influence on broader policy agendas, including economic policy?

‘So we recognise in the university and in arts organisations that our success is intimately tied to the success of the city, and that we all effectively play for the city, delivering high quality art experience and education that also contributes to the cities’ broader aims and agendas.’ Juan Cruz on Liverpool

The snap shot text box below provides a crude outline of how a HEI research unit, contributed to the place of culture within Liverpool’s economic strategy.

Snap shot. Institute of Cultural Capital – impacts research.

On a local level, as drivers of the knowledge economy, HEI relationships with local authorities, LEPs and businesses hold considerable strategy sway. Liverpool’s economic strategy - like those of many councils across the North – contains a ‘Knowledge Economy Strategy’. As the leader of Liverpool City’s economic development states, "The city's knowledge economy is worth more than £1 billion a year and the impact of the work carried out reaches every corner of the globe." (Max Steinbery, Liverpool Vision Chief Exec. 2011). Liverpool’s universities sit at the heart of economic strategy, informing priorities as well as contributing to outputs. Liverpool’s knowledge economy strategy has six development priorities, two of which are relevant to our sector: Culture; Creative and Digital.

HEI expertise in the culture, creative and digital priority areas is provided by arts and humanities staff and underpinned by research units. Liverpool has a small specialist cultural research unit called the Institute for Cultural Capital (ICC), its output includes influential independent evaluation of Liverpool’s Capital of Culture year, which brings together evidence of cultural, social and economic impact. (IMPACTs 08). ICC’s work on this has changed the European Commission’s guidelines for successful cities, influenced UK Government in establishing the UK Cities of Culture Programme, is one of two impact projects cited on impact by the AHRC delivery plan (2011-15 pg 16) and is recognised as greatly influencing Liverpool City Council in their continued investment in the arts (Cities of Culture network paper). ICC is currently building research knowledge on areas such as the value of UNESCO’s World Heritage status for Liverpool. As a body of research ICC’s work plays a pivotal role in edging-up the place of arts and culture across strategies within the city. The ICC also hosts the regional Cultural Observatory.

Resourcing: ICC is core funded jointly by Liverpool University and Liverpool John Moores University.

The Arts Council has recently commissioned the Institute of Cultural Capital to evaluate the Cultural Olympiad programme, which arguably would have been a

more impactful piece of research had ICC been involved from the planning stages. It should be noted that the Arts Council, like arts organisations and many local authorities, commission a lot of evaluation research retrospectively, and from a small pool of consultancy firms. While not suggesting university research units should automatically be the 'go to' research provider, we should ask why is there not a more strategic approach to partnership with organisations such as ICC? At area level, the Arts Council has never had a better opportunity to facilitate partnerships that build robust impact evaluation capacity for the benefit of city-wide regional or area arts ecologies.

In a Working Group discussion, a participant suggested there were different understandings of 'what constituted research' and on several occasions the value to arts organisations of commissioning 'credible' independent research was raised. So the question arises, would a closer working relationship between the arts and HEI policy research units provide a more cohesive and 'useful' research offer, with greater input from, and focus on, the work of arts organisations.

At a national level, initiatives to extend the reach of research include a range of knowledge transfer networks and online portals. Led by HEIs or industry bodies - such as the Learning and Skills Council - these feature input from arts organisations, although it should be acknowledged that uploading and sharing research and thinking across a range of platforms is not a cultural norm for arts organisations.

The new AHRC Cultural Value Project aims to identify and engage researchers with a wide range of methodological approaches to, and specialist interests in, culture. It is an unprecedented opportunity to clarify who, at this moment in time, is leading research into specific knowledge areas and to make this information available to arts organisations, enabling them to better commission research, or make research connections – this knowledge gap is a real issue for smaller organisations, where capacity limits their ability to seek out the most relevant research partners.

The Research Councils have produced new guidelines on how HEI research will be assessed and as a consequence funded through public investment - the Research Excellence Framework (REF). Usefully these guidelines clarify what is meant by impact in terms of 'reach', for example:

'...an impact located within one region of the UK might be judged as 'outstanding' (graded as four star). Equally, an impact with international reach might be judged as 'outstanding', 'very considerable' or 'considerable'.

This clarity on geographically based research as potentially achieving an outstanding rating does open more doors for local partnerships to shape research that will inform local or city-based strategies. Collaborative expertise and research developed at this local level, like the Impacts 08 work, makes sense in developing an evidence base that works with local investors like local authorities, arts and health commissioners, business corporate social responsibility programmes, to name a few.

Ground-up Research Informing Strategy

Institutionally, high level HEI strategies dovetail well with those of many arts organisations, especially in workforce development, civic leadership, international profile, and exploring 21st century problems to support wellbeing, social and cultural aims. For the arts the impetus for strengthening interconnections starts with an understanding of HEIs and what arts organisations offer as sites of research, public engagement and knowledge sharing.

HEIs are currently firming-up their approach to, and initial submission for the new Research Excellence Framework (REF). For the first time guidance includes an assessment of how the environment for research enables impact – at a basic level this is about recognising the need for a more strategic approach to developing impact. The REF defines impact as ‘an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia’.

Impact includes, but is not limited to, an effect on, change or benefit to:

- the activity, attitude, awareness, behaviour, capacity, opportunity, performance, policy, practice, process or understanding
- of an audience, beneficiary, community, constituency, organisation or individuals
- in any geographic location whether locally, regionally, nationally or internationally

Impact is not the only assessment criteria, however it could be argued that the impact agenda is shifting research from a ‘supply’ focus (ie: knowledge grown and exchanged primarily within academia) towards a ‘demand’ focus, and that this alignment shift has already taken place within arts funding – ie: it is more about funding what works for audiences or participants.

There are three criteria that will inform the assessment of a research unit's submission to the REF in terms of impact, summarised as;

- Quality of research - outputs have 'originality, significance and rigour'
- The direct effect of research - 'reach' and 'significance' combined
- Research environment's 'vitality' and 'sustainability' – as a research unit, as a contribution to the wider research base

Research units and faculties are currently shaping a submission which will outline their approach to creating a research environment for impact going forward. These documents will provide a useful overview of key themes and priorities for research which in turn should be considered strategically. Where there are pockets of impactful HEI research and expertise, it may be worth considering how to better facilitate the flow of knowledge capital to inform policy and serve the cultural sector – at a city level or specialist knowledge level as well as at an institutional level.

There is potential to strengthen research impact through HEI/arts partnership, although as one Roundtable participant cautioned, partnership does not inherently lead to impact in REF terms. Robust research based on the evidence of impact has to be considered and planned for from the outset.

Research collaborations developed through institutional partnerships can inform arts policy, particularly where arts organisations recognise that a gap in local knowledge should also inform national thinking. Castlefield Gallery, in leading the work on talent development for the Contemporary Visual Arts Manchester network, is a useful example here of a small organisation enhancing its capacity and expertise by working with two HEIs on a project which could impact on their practice and inform policy.

Snap Shot. Castlefield Gallery - influence from the ground-up.

Castlefield Gallery is leading work on talent development for Contemporary Visual Arts Manchester, the visual arts network. It identified that there was no useful information on professional development opportunities for artists across Greater Manchester. Working with an MA placement from the University of Manchester's Centre for Arts Management and Cultural Policy, Castlefield Gallery began addressing this knowledge gap by mapping existing provision, informal as well as formal, offered by a broad range of organisations across the sub-region. This initial work led to a substantial six-month research collaboration with Manchester Institute for Research and Innovation in Art and Design (MIRIAD) at Manchester

Metropolitan University. The collaboration investigated the impact of such provision and a final report is due in January.

Kwong Lee, Director of Castlefield Gallery on capacity

'As talent development is a big part of what we do, I was only too aware of the need to better understand what APD (Artists' Professional Development) provision was out there and how useful it was for artists. Castlefield Gallery is a delivery focused organisation running a nationally recognised gallery programme that integrates APD. We do this on 3.1 full-time equivalent staff with no ongoing core revenue funding. Working with both universities provided the expertise and capacity for us to operate strategically, combining our knowledge of work and people on the ground with robust research expertise. As results come in we are sharing them with a broad spectrum of organisations and interested parties, including artists. From the outset it was our explicit aim to develop knowledge and share learning so that we could inform the long-view, not only in the sub-region but nationally.'

Resourcing: Research combined in-kind people resources with cash spend from all parties' budgets.

Many cultural organisations have grown new income streams and markets within non-art environments and simultaneously champion excellence in artistic outputs. Useful research on the place of 'artistic excellence' within instrumental agendas is still scant - an example developed by UCLAN on social collaboration, worked with FACT, Grizedale Arts and Artangel, and provides insight evaluation of qualitative impact⁹ - and more work in this area is essential to ensure our most ambitious art organisations appropriately prioritise work in non-arts environments.

University research does provide credible evaluation of the impact of arts and cultural programmes on a variety of agendas. For example, a recent evaluation report, by Liverpool Public Health Observatory (Liverpool University) on Liverpool's 2010 Year of Public Health and Well Being, aimed to improve health and reduce inequalities through a programme of arts and cultural activities events and projects throughout the year. Crucially it stated a wider aim 'to promote arts cultural

⁹ For further info. see

http://www.uclan.ac.uk/schools/school_of_social_work/research/pru/files/wzw_nmi_report.pdf

activities as an important and enjoyable means of enhancing health and wellbeing.’ The programme partnered arts organisations from across the city.

HEI research spans a broad range of theoretical, critical, and practice based knowledge, as well as investigating the implications of cultural policy. The role of research units is to group together and explore research around specific themes creating a body of inter-related research. They can be facilitators of knowledge exchange in which arts organisations could play a greater role and extract more benefit. Anecdotally, it seems that arts organisations are not aware of research unit themes or how their work could benefit from a closer relationship with research units.

One arts practitioner commented, ‘without establishing an on-going relationship with universities, it is difficult to know which researchers might be interested in working with you and whether, having found a researcher, their research methodologies are appropriate’. In commissioning research from consultants, arts organisations can struggle to locate and learn from existing like research.

The HEI funding councils (RCUK) are working with HEIs to make access to information on research more easily accessible. The new RCUK guidelines (2012) now expect authors of research papers to maximise the opportunities to make their results available for free. Peer reviewed research papers which result from research that is wholly or partially funded by the Research Councils, ‘must be published in journals which are compliant with Research Council policy on Open Access’ and must include ‘a statement on how the underlying research materials – such as data, samples or models – can be accessed.’

Appendix 2 Bespoke Partnership

In June 2012, FACT hosted a Roundtable discussion on current partnerships between HEIs and arts organisations in which 26 people contributed - including eight representatives from arts organisations, 11 from HEIs, two from CHEAD, four from Arts Council. Eight partnerships were invited to present their model or thinking on partnership - sharing motivations, what they were doing and how the partnership was resourced.

Although a 'snap shot' of current activity, the Roundtable discussion affirmed that partnerships between arts organisations and HEIs provide a range of tangible benefits to both parties. Even within this small group, the impetuses for joint working were wide ranging resulting in commensurately diverse activity, partnership models and approaches to resourcing.

Given that only eight partnerships were represented at the Roundtable and they span a spectrum from early-stage partnership to established models, there are obvious limitations in their utility as representing a range of case studies. Part of the remit for the 'Beyond the Campus' network is to host case studies on their website, building an archive over the next two years. With this in mind it is recommended we encourage participants to develop case studies on partnerships to sit within this broader context, and that the thinking outlined in this paper is also represented on the archive where relevant.

The Roundtable championed sharing knowledge on 'bespoke' partnerships, rather than 'best practice models'. This is perhaps a subtlety of emphasis – around learning rather than replicating - recognising that collating 'best practice models' can be prescriptive, primarily drawing out transferability, but this should be balanced by highlighting what is different about a partnership, what builds cultural capital for the organisations involved. Within the Roundtable group, differences in context, resources, scale, breadth and focus of partnerships all came with differing challenges and opportunities. For example, people travel to Newcastle for culture, whereas in Huddersfield attracting large numbers from elsewhere is a challenge.

Being 'bespoke' suggests distinctiveness: successful partnerships start with 'real' organisational and contextual characteristics from which cultural capital could be built. This could mean raising the international standing, of say, mima's collection / knowledge on Craft within Fine Art through a research partnership with a leading academic in this area; or evaluating impact from MMU's research strand 'Art in places of Conflict' on gallery exhibition in the region. In both examples specific strengths are the basis for facilitating the 'flow' of ideas, art, money and people. Acknowledging that individual organisations can build upon numerous distinctive

strengths, *demands* that most organisations should develop more than one partner. It is worth noting that Baltic has relationships with six universities, which is commensurate to the organisation's scale.

Simultaneously, 'bespoke' encompasses partnership characteristics that can be 'branded or sold' because they appeal to a particular audience; these characteristics are often transferable, for example, students on practice-based courses want to learn within real world contexts, therefore HEI recruitment marketing should highlight placements, modules or courses delivered with arts partners. The Working Group looked at how we should advocate for partnerships asking 'what do partnerships offer to which target audience?' Focussing on target audiences in this way provides for shared clarity on what can be achieved across a range of joint initiatives, and suggests what evidence should be collated to prove success (see Evaluation section).

In summary, bespoke partnership models draw-out the distinctive characteristics and processes that facilitate the evolution and resilience of individual partnerships and by extension their institutions.

Partnerships are discussed below through the following themes: Leadership; Artistic Excellence and Innovation; Learning and Talent Development; Public Engagement; Organisational Resilience. Throughout aspects of existing partnerships are used to illustrate approaches to achieving Arts Council goals.

Leadership

Partnership working for both the HEI and cultural organisations provides opportunities to develop 'leadership at all levels' as individuals who are central to such partnerships often assume dual roles as academics or practitioners and as cultural leaders.

Oakley and Selwood¹⁰ suggest that in looking at partnerships we consider leadership as an emergent property of a group. Our discussions backed this idea, recognising that individuals at differing levels within each organisation might take

¹⁰ * *Conversations and Collaborations: The Leadership of Collaborative Projects between Higher Education and the Arts and Cultural Sector*, Oakley and Selwood, 2010.

on a leadership role in different contexts and at various stages in the evolution of the partnership. Distributed leadership within partnerships can therefore be seen as a means of bringing about and sustaining transformational and lasting change.

Leadership as the property of a group is perhaps illustrated well in the FACT/LJMU partnership, and in the way leaders link to other leadership groups or networks.

Snapshot FACT /Liverpool John Moores (LJMU) - Leadership within the Cultural Ecology.

‘The mechanisms for leadership in Liverpool are in themselves an outcome of partnership. Institutions recognise that knowledge and insight is best shared, and public programmes best delivered through ‘collaborative and distributed leadership.’ Roger Webster, Professor of Literary Studies and Dean of the Faculty of Media, Arts and Social Science, Liverpool John Moores University.

Both FACT’s Chair and LJMU’s Vice Chancellor have sanctioned and champion the partnership, which is seen as informing the future development of both FACT and LJMU as institutions – from strategy to delivery. Mike Stubbs, Director of FACT, has a strong commitment to research and this agenda is informed by Roger Webster who sits on FACT’s Board, as does a representative from Liverpool University. Staff at FACT, together with those from the Biennial, have been instrumental in the thinking behind the new Arts School and continue to support development via the School’s Advisory Board. Mike Stubbs is an LJMU Professor, as is Lewis Biggs (Ex-Biennial CEO) and Bryan Biggs (Artistic Director, Bluecoat). Roger Webster is on the Board of the Institute for Cultural Capital, which is informed by the arts sector leadership group LARC, of which Mike Stubbs is a member, and the visual arts network group, VAIL, to which both Juan Cruz (Arts School Director) and FACT staff contribute.

Programmes of work are led by staff members, many of whom work with other HEI or arts partners. For example, Roger McKinley, FACT Research and Innovation Manager, leads for FACT on the European funded ‘ARTSENSE’ programme, together with Professor Stephen Fairclough from LJMU School of Natural Sciences and Psychology. Roger also leads FACT’s work on the CX Lab exchange programme with the RCA, the Designing Our Futures programme run by MIRIAD and MMU, and PhD partnerships with CAVA and Newcastle University’s Culture Lab, amongst other HEI collaborations.

All discussions, however, have highlighted the benefit of buy-in at the most senior level within both institutions. Gilmore and Dawson¹¹ usefully describe partnership as an ongoing relationship with shared objectives, aspirations and risks that is likely to be recognised at a higher level within partner institutions.

High level championing of partnerships within an institution, has a trickle-down effect, especially in sanctioning the allocation of resources – both staff time and money. In practice this is about conferring legitimacy, both allowing different people to take on leadership as position, expertise or ability suggests, and investing in the *partnership* because high level strategic benefits are clearly acknowledged. Nottingham Trent University and Nottingham University both invest significant annual sums into Nottingham Contemporary, as Ann Priest implies this is in the first instance a matter of leadership and a strategic investment,

‘...we see the cultural richness of Nottingham as being an important responsibility of all the city players... The liveliness of the Nottingham Contemporary is an important aspect of the dynamic stimulation of the creative environment. We [Nottingham Trent University] are intertwined and part of that liveliness, it is important that we both give and receive continuously and our support for Nottingham Contemporary education programme in particular ensures that.’ Ann Priest, Pro-Vice Chancellor and Head of College, Art & Design and Built Environment, Nottingham Trent University

It should be said that in HEIs ‘leadership’ on the ground - arts academics working with external arts professionals to achieve change - has long been common practice, and strategic partnerships between departments and arts organisations are nothing new. However policy drives to develop partnerships as better ways of working has given these leaders legitimacy. One contributor suggested the importance of this cultural shift for HEI arts departments is in the institutional acknowledgement of these relationships as having ‘measureable’ value in achieving corporate goals.

Artistic Excellence

11

http://www.mla.gov.uk/what/programmes/renaissance/regions/north_west/news/~-/media/North_West/Files/2010/SharedInterestReport_final.ashx

‘Key to our ambition to work meaningfully together is that by harnessing our resources and capacity we have the potential to develop great artistic quality.’
Juan Cruz, Director of Liverpool School of Art

There has been much debate within the arts about what we mean by and how we evaluate artistic excellence, often with reference to The McMaster Report (2008). Largely this is about lack of shared understanding - the call on organisations to be more ‘innovative’ in their work and produce artistic excellence is hampered by the difficulties of defining excellence and being explicit about what we mean by ‘innovation’.

HEI public funding has shifted its emphasis over recent years, and policy has concentrated investment in STEM subjects (Science, Technology, Engineering, Maths) which are championed as the major economic drivers. The privileging of STEM subjects is hotly contested within HEIs, seen by arts and humanities departments as effectively ‘down grading’ the broader ecology of knowledge, especially that which informs social and cultural change. However STEM subjects are seen as the main drivers for innovation. It is worth noting that all universities facilitate innovation in non-arts agendas which are of interest to the arts. Cultural organisations do engage with this work, historically through individual relationships, but increasingly through HEI staff with specific responsibility for brokering partnerships. The University of Leeds, for example has 14 sector hubs across the university funded through the Higher Education Innovation Fund, all of which are informed by faculty Business Development Managers responsible for developing partnerships outside of the university that strengthen impact and innovation.

Universities play a leading role in creative industries innovation, with significant programmes such as the AHRC £16 million investment in four UK Hubs to develop knowledge exchange between the arts and humanities and the creative economy. One of these hubs is based in the north - The Creative Exchange, led by Lancaster University (<http://thecreativeexchange.org/#whatwedo>) which is working with FACT, Future Everything, Tate Liverpool and Opera North amongst others.

Nesta’s research report ‘Culture of Innovation’ (2010)¹² suggests ‘innovation in artform development’ as one of 4 innovation dimensions for arts and cultural organisations. Art form innovation is recognised largely through professional peer

¹² Culture of Innovation, Hasan Bakhshi and David Throsby, NESTA 2010

groups. Academics and arts sector workers exhibit a strong identification with professional standing, valuing positive peer review on outputs and valuing the institutions they work for in relation to reputation in their professional field.

It is worth noting that HEI participants in our discussions largely come from Arts Schools. Unsurprisingly therefore all participants shared an over-arching motivation for partnerships to push arts practice boundaries. As LJMU's Roger Webster put it, partnership furthers 'staff's shared interest in the process of investigating art and culture through practice, scholarship and research'. Through exhibition and events this shared investigation can lead to specialist 'peer-acknowledged' artistic excellence or innovation.

The Arts Council champions international reputation. The HEI Research Excellence Framework gives top priority to World Class research, with the next best rating recognising international significance. In large part these ratings are achieved through peer review – citation and subject-peer assessment panels. It is worth acknowledging that for HEIs evidencing the world class or international significance of research involves a level of methodological rigour and a shared understanding of a robust evidence-base, which is perhaps not as developed in the arts. Without suggesting that arts organisations have the capacity to adopt the same level of rigour, through partnerships with HEIs they could certainly make more use of this evidence base.

Examples of collaborations on time-limited projects resulting in great artistic quality and innovative practice are many and varied. A key challenge for many is developing project collaborations into partnership models that sustain joint working. Amongst participants in this project there are models that truly 'embed' the potential of HEI and arts professionals coming together to achieve excellence and innovation. Participants outlined two examples where this is facilitated through appointments. Baltic /Northumbria University (BXNU) made a joint professorial appointment - the internationally acclaimed artist Christine Borland. Christine will work closely with Baltic curator Alessandro Vincentelli collaborating on the Baltic 39 programme. LJMU have developed a model of 'distributed' posts across three arts organisations in the city, which is in itself innovative.

Internationally significant excellence can come from highly specialist knowledge. Maria Balshaw in her *Town and Gown* presentation for Beyond the Campus event (November 2012) suggested it was impossible for museum staff to possess the depth of specialist knowledge necessary to achieve such recognition on every exhibition. She asserted the advantages of The Whitworth being a university facility was drawing upon the specialist knowledge of university staff – citing the

Blake's Shadow exhibition and the pivotal role played by Dr Colin Trodd of Manchester University.

Knell Oakley¹³ (2007) in a provocation on London's creative economy, champions public 'interpretive spaces' as enabling neutrality in early stage innovation – places that facilitate conversations, trust and openness. Nottingham Contemporary has established interpretive spaces bringing together a wide range of academics as well as arts practitioners from the two Nottingham based universities. This model provides for inspiration, rigour and inter-disciplinary input into the public programme, as discussed in the snapshot below

Snapshot Nottingham Contemporary/ Nottingham University/Nottingham Trent University. Knowledge-sharing and innovation.

The partnership, broadly speaking, is driven by critical engagement and research agendas, developing conferences, talks, reading and discussion groups.

It is distinctive in trying to explore cross disciplinary work through the partnerships, where contemporary art is informed and delivered by other areas of study. We consider what is visual arts practice? How is it different from other disciplines and their way of working? What happens in bringing together a group of individuals and across different disciplines?

Staff from both universities are brought together in a discussion group which both informs the public programme and dissemination into the universities. In parallel there is an artist Working Group, reflecting the cities strong artist-led culture – these two groups share some members enabling broader collaboration.

A key benefit is the diversification of our expertise through sustained interaction. We aim to develop knowledge collaboratively, developing a cross-discipline narrative as academics from non-art departments form part of the core group. Research can be disseminated in a public facing programme.

Resourcing: paid placements across the organisations, attached to marketing and finance, public programming (x two), tailored project for online resources for

¹³ 'London's Creative Economy: An Accidental Success' was also produced by the London Development Agency in 2007 (Knell and Oakley, 2007).

archiving previous exhibitions and content editor.

Learning and Talent Development

Historically it could be suggested that if arts strategy has underestimated the importance of growing the cultural ecology through stronger partnerships with HEIs, nowhere is this more problematic, than in the planning and delivery of 'cradle to grave' cultural learning. Intelligent partnerships between HEIs and arts organisations are impactful routes to developing formal and informal pathways for arts learning, from children and young people to adult engagement, school to professional education, to talent development, to leadership and workforce development.

Children and Young People

'There remains a great deal of patchiness in provision of Cultural Education across England. In some places, it is truly excellent with a well-honed partnership of schools, nationally funded organisations, enlightened local authority investment, charities and voluntary organisations coming together to give children great opportunities. In other areas, there is a real dearth of provision. This needs to be addressed by making improvements to those under-performing areas to bring standards up to a universally high level across England.' Darren Henley, *Cultural Education Report, 2012*¹⁴

The Arts Council advocates for a coherent and targeted approach to high-quality arts and cultural provision for children and young people and names HEIs and arts organisations as key delivery partners. HEIs develop pathway and outreach programmes for schools, they train art teachers, research pedagogical methods and evaluate the impact of educational policy. For the most part though, this work is not developed in partnership with National portfolio organisations. One Working Group participant suggested that this was because the expertise of cultural sector education staff was not necessarily understood or valued by HEI pedagogues.

It was recognised however that HEI pedagogical knowledge (strong class room focus) can dovetail with that of arts institutions' understanding of learning (curriculum taught through artists' practice, programme or collection or with

¹⁴ DCMS commissioned 'Cultural Education Report', Henley, 2012

informal learning focus). Partnerships that recognise the importance of Artist Teachers, are thriving in some areas of the country, the following textbox provides a snap shot of the Baltic / Northumbria University partnership on the Fine Arts and Education MA as a sustained example.

Snap Shot Northumbria /Baltic Fine Art and Education MA

Northumbria MA in Fine Art and Education is a flexible part-time programme designed for Artist Teachers and is part of the national Artist Teacher Scheme which is supported by the Arts Council England and managed by the National Society for Education in Art and Design. Extraordinary opportunities arise for students from this unique collaboration with the BALTIC Centre for Contemporary Art, the Education Division and the Visual Arts Division at Northumbria University. This programme offers support to artists working in full-time or part-time education in schools, galleries or community projects who wish to renegotiate their own practice through the production of art and to feed this knowledge into new strategies within their workplace.

An initial three day conference is hosted by BALTIC and aims to consider how the artist educator might engage with their own practice and how work may develop in terms of strategies and new media. This summer school is attended as an induction to the programme and an introduction to the BALTIC facilities.

Resourcing: staff from both partners.

<http://www.northumbria.ac.uk/?view=CourseDetail&code=DTPFNE6>

The Arts Council's aim to advocate for children and young people's arts education has never been more urgent. The Department of Education introduced the EBacc in 2010, figures for 2012 entries to GCSE arts subjects were down – design and art technology down 5.1%, art and design 2.4%, music 3.6%, drama 6.3%. According to recent Ipsos Mori research 27% of schools withdrew subjects in response to the EBacc this academic year – most commonly withdrawn were drama and performing arts(23%) and art (17%). Although the over-arching plans to introduce the EBacc in all schools have been withdrawn, as it stands at the moment, the EBacc and A-level league tables are still in place. These place significant pressure on schools to focus on just five 'pillars' of study: maths, English, sciences, languages (including Ancient Greek and Latin) and humanities

(defined as just history and geography). It seems even the arguments put forward around the creative economy have not made the case convincingly enough.

Understanding and learning from the history of arts education, particularly looking at pedagogical pioneers provides an important evidence base. The text box below describes the partnership between the University of Huddersfield and Yorkshire Sculpture Park on the National Arts Education Archive.

Snap Shot Yorkshire Sculpture Park and University of Huddersfield The National Arts Education Archive.

Yorkshire Sculpture Park (YSP) hosts the National Arts Education Archive (NAEA) which is a major resource holding significant collections of material that reveal the conditions of art and design education, teaching and policy making in Britain in the nineteenth and twentieth centuries. The NAEA is a key focus of the University of Huddersfield's partnership with YSP, and the School of Art, Design and Architecture offered a scholarship for doctoral research around the NAEA in 2010. Presentation of this research at a number of conferences, seminars and research forums has helped to introduce a wider audience to the NAEA.

At a national policy level, the NAEA collection holds significance as a resource allowing for robust longitudinal evidence into the value of art and design education within the broader education policy context.

Resourcing: Staff input from both partners, PhD funding.

Many practice-based art departments have strong links with schools, often supported by colleagues in education departments with extensive teacher databases and networks. Historically, these institutions have developed robust statistics on the take-up from target pupils - such as those from geographical areas with high indices of deprivation – because previous government policy focused on broadening out access to Higher Education. Arts departments were particularly successful in this regard. However, feedback from the Working Group suggested that the introduction of the 'tariff points' system - which privileges high A' Level grades over artistic talent - is changing their ability to prioritise recruitment with these groups.

More broadly, student fees have resulted in competitive recruitment programmes, often providing pathway experiences through outreach programmes, some of which contribute to the Arts Council Artsmark awards, such as the snapshot example given below.

Snapshot Manchester Metropolitan University. Outreach – Pathways for schools.

The Art & Design Outreach Team at Manchester School of Art at Manchester Metropolitan University work in partnership with schools across Greater Manchester and Cheshire to raise the creative aspirations of young people through a variety of events and activities. The programme activities, designed to meet Artsmark criteria and marketed as such to Artsmark schools, include:

- Interrogate the Art School – a practical workshop designed for primary or secondary pupils
- The 'Out of Schools' Show is an exhibition of pupils' work from schools across the region that showcases the exceptional achievements in art and design from early years to college students
- Degree Show visits – with Tours, led by student ambassadors and Art & Design Mentors are provided for schools and colleges
- Designing Your Future - a three-day experiential taster of what it's like to be a student at Manchester School of Art, designed for Year 11

The outreach team also instigated and host the Creative Educators and Practitioners Network, which meets twice termly and was formed to aid educational and cultural organisations in the Greater Manchester area in sharing information about creative learning opportunities for pupils and teachers in primary and secondary schools.

Finally they provide a support service offering: 'MMU-approved artists and practitioners as artist-in-residence for your school, experienced graduate practitioners to run specific creative projects, undergraduate mentors to help with in-school projects, professional development opportunities for teachers.'

Going forward there is considerable scope for partnerships to develop closer working relationships around pathway programmes for children and young people. HEIs have a vested interest in the success of the Arts Council's Creative Employment Programme, which will support up to 6,500 new apprenticeships, pre-apprenticeships and paid internships (graduate and non-graduate) across the arts and cultural sector. This programme is in its infancy and the National Skills Academy - recently appointed to lead - is currently forging stronger links with the HEI sector, to complement its FE membership. It is worth noting that cultural organisations will be incentivised to take participants, including supporting hard to reach young people into their first qualification – which adds a useful dimension

given the negative impact of the 'tariff points system' discussed above.

Tertiary Education and Talent Development

As educators, HEIs train the majority of cultural sector professionals – in 2011, 78,205 students received HE qualifications in art and design alone.

Over recent years the sector and HEIs have both contributed to understanding skill needs – particularly through the Learning and Skills Council. Both the Crafts Blueprint, 2008, and The Visual Arts Blueprint, 2009, encourage stronger HEI/arts collaboration on educating for and in the workplace. Increasingly HEI programmes are developed in collaboration with cultural institutions - course delivery or student placement opportunities being good examples. The snapshot below provides an example of how partnerships are developing courses that meet a real gap in the employment market.

Whitechapel Art Gallery and London Metropolitan University (LMU)

Background: The Whitechapel advertised for an assistant curator, received 480 applications for the permanent job role (22-25k). Applications included people with PhDs and external experiences, but most applications were geared towards theoretical knowledge. LMU and Whitechapel decided to create an MA to address the need for relevant hands-on experience - a new vocational experience where students work with smaller arts organisations and understand practical realities, especially that curators in small organisations often also have to be press officers, development officers etc..

They offer a two year MA course, LMU providing academic art history, critical theory and exhibition, with Whitechapel offering theory and practice in the first year - four hours a week with Daniel Herrmann, Eisler, Curator and Head of Cultural Studies, Whitechapel Art Gallery and other heads of departments, looking at the working of a gallery, activity of the curator, head of finance, press office, daily practice, eg: a semester of immersive experience, one on one tutorial with Whitechapel staff. Motivations for partnership included cost reductions on course delivery, but more directly, it was the right thing to do. It provided an opportunity to reconsider the role and consider the current discourse in a different way. The course is a development tool for many, getting in touch with local people and communities, i.e. the Lord Mayor of London residencies where students are given a budget to curate five displays of work by London-based sculptors showcasing in

The Mansion House Sculpture Window. The programme has a wide range of benefits for both the student and the Whitechapel.

According to recent figures over half of HEIs are adopting the Higher Education Achievement Report (HEAR)¹⁵ as a supplement to the degree certificate providing employers with a more rounded sense of student achievement. The HEAR will include information about extra-curricular activities, experiences and responsibilities such as employability skills, work placements and volunteering. To be included within the report these activities will need to be accredited by the HEIs which has strengthened interest from cultural organisations because of the potential for more support 'managing' volunteers. Our discussions suggested that for the most part arts departments had not yet taken up the HEAR and there was uncertainty around whether or not this would become common practice. The popularity of placements or volunteering with cultural organisations was most overwhelmingly illustrated in July's Roundtable meeting which noted that Festival Republic has organised over 5000 internships and volunteering opportunities.

HEIs have increasingly focussed on their alumni, particularly in developing activity that strengthens professional development. Specialist arts organisations working with emerging talent share this aspiration and can be CPD providers, as in the MMU/Castlefield Gallery programme for emerging talent. Alumni access to HEI business advice similarly focuses on early stages and Liverpool Arts School is working with its Centre for Entrepreneurship on the Hunting in Packs programme, which groups recently graduated students to provide support and learning.

HEIs are a major employer of practicing artists as well as theorists. HEIs develop the research profile of their staff, funding R&D on new projects. Many of these staff are artists and, in the regions especially, many of these same artists receive Arts Council funding. A key motivation for HEIs in the internal allocation of research funding is to raise individuals' research profile, with the new REF rewarding international significance. Arts organisations outside London look to the international scene as a 'step changer' in the careers of emerging to mid-career artists. The snapshot below highlights a joined-up talent development partnership between Manchester School of Art and Castlefield Gallery.

Snapshot Talent Development Manchester School of Art / Castlefield Gallery.

¹⁵ <http://www.hefce.ac.uk/whatwedo/lt/enh/highereducationachievementreport/>

The partnership's delivery programme on talent is underpinned by:

- APD research with Manchester Metropolitan University's research department for art and design, MIRIAD
- Staff input at various levels: Castlefield Gallery (CG) on Manchester School of Art (MSA) Advisory Group: Senior MSA staff member on CG Board; CG as part of MIRIAD's Talent Incubation Network, contributing to its Craft of Practice network
- Both partners bringing international contacts and exchanges to the city, for example the Dresden Exchange, with CG Director Kwong Lee on the selection panel for a (MSA) student scholarship to Hochschule Fur Bilende Kunste Dresden (Arts Academy Dresden)
- Castlefield Gallery runs a volunteer programme, and Artist Associates programme

Partners share aims to promote early career practitioners supporting the transition of the artist out of art school, providing reasons for young talent to remain in the city/ region, and supporting MSA early to mid-career staff to remain committed to the city. This work includes:

CG Launch Pad is a programme of short duration exhibitions designed to support early career artists, the first of which featured 5 MA graduates from MSA (2011).

Annual Launch Pad Awards (2013-15) - CG and MSA will co-select graduating MA or BA students to show work in a professional environment at one of CG's Launch Pad exhibitions, receiving financial and curatorial support.

In 2012, BA graduate Rafael Topelowski's work was exhibited at CG's stand at the art fair Art: Gwangju (South Korea), and MA graduate Bartosz Beda was exhibited at CG's stand at The Manchester Contemporary.

CG continues to support academic staff who are early career to mid-career to gain further national and international exposure, including exhibitions in the main gallery programme. This in-depth work has benefited artists such as Laura White, David Osbaldeston and Dave Griffiths.

Work-based learning

It is acknowledged that many delivery focused cultural organisations struggle to embrace organisational learning and their knowledge asset base suffers: understanding is not 'captured' and can exit the organisation as a particular staff member leaves; expertise on evaluation methodologies is limited. HEIs have an

extensive range of relevant knowledge and practice based academics that can meet the learning needs of cultural organisations.

Historically a key challenge for cultural organisations is finding and connecting to this expertise although this is changing as HEIs increasingly employ partnership development staff. Leeds University, for example has 13 such staff including a post dedicated to developing creative sector partnerships. Northumbria University's Associate Dean, Region, Engagement and Partnerships, is central to their partnership with the Baltic and sees her role as very much about understanding the Baltic's ongoing development needs through their monthly meetings and where possible bringing in academics from across the university to address these needs.

It is worth considering how student placements from specialist courses, particularly MA level, can provide work based learning where staff development budgets are tight.

The snapshot below outlines how work with Teesside University's MSc in Occupational Therapy course informed mima's audience development work.

Snapshot mima and Teesside University

Title: MSc Occupational Therapy Placements (two students per year over the last two years)

Aim of the work: To introduce OT students to mima as a public venue with a range of needs for its visitors and to determine areas of interest for placement students to focus on.

What took place: First year: two students focused on developing resources and activities for children and young people with a range of physical disabilities. Year 2: students developed bespoke workshops with carers of people with dementia, and people with dementia, to encourage new activities and focuses for them all. Benefits to mima: First year activities led to mima being able to apply for funding through the Peoples Postcode Lottery to raise funds for the associated resources. Both years' projects and students enabled staff to welcome new audience groups to mima not worked with previously in such a specific way. Working with MSc Occupational Health has significantly enhanced the offer to a wide range of audiences that previously capacity issues had inhibited.

Resources: Placement students were very self-sufficient and mima supported their input with the Education Officer providing approximately two days, and the Education Manager approximately 1/2 day, over the life of the placement.

The Arts Council has a key role in encouraging partnerships to 'capture' work-based learning and develop mechanisms for knowledge sharing and opportunities to extend work-based learning. The potential here does not appear to be commonly exploited, possibly because HEIs as businesses have prohibitive income targets against staff time, however working with departments or courses on programmes that involve student placements should be further investigated.

Public Engagement

There is a culture shift in HEIs exemplified by changes in the way research is funded and an increased emphasis on public engagement. The national co-ordinating centre for public engagement by universities <https://www.publicengagement.ac.uk/> was established in 2011 to share knowledge about public engagement and research impact agendas, documenting the benefits to universities and building a more visible evidence-base against public investment. As Michael Worton (University College London) suggests, 'Public engagement is a key way that universities can reinvent themselves for the public good'.

A number of universities now have public engagement strategies which affirm the 'university as a civic resource'. This approach profiles cultural facilities, economic spend, reputation - especially international- networks and, of course, people. Alignment between the 'civic' role of universities and place-making has a long history as an aspiration shared by arts organisations and HEIs, linking to local economic agendas for cultural tourism, and broader local authority agendas such as wellbeing and social/people based regeneration.

Of course, as cultural institutions themselves, universities host a wide range of public facing cultural events as well as managing cultural facilities - theatres, performance spaces and contemporary galleries, and universities manage over 30 museums / collections, with The Fitzwilliam and Manchester Museums' revenue funded by their host to the tune of £1,420,000 and £1,350,000 per annum respectively (2011/12 figures).

It is acknowledged that HEI cultural events and facilities have not historically all been public facing and some of their collections and archives are still not open to the public. For some a practical understanding of public engagement - segmenting audiences, developing the visitor experience – is not an organisational strength. This is changing rapidly with the new emphasis on public engagement. The flow of cultural knowledge is worth examining here. Engaging with the public is the mainstay of arts funding and a cornerstone of arts delivery. Arts organisations can offer an array of expertise in this area to HEI partners in the early stages of developing on-going public engagement programmes.

Arts organisations can also offer a variety of contexts for HEI engagement, and it is worth noting that from a profile raising standpoint, many city or area-wide arts festivals have a national or international reach. There are any number of such festivals across the North in which HEI play a central role, with particular strengths in new media (AV Festival in the North East, AND and FutureEverything in the NW, Shift Happens in Yorkshire).

The Liverpool Biennial festival, the UK's leading contemporary art festival is a good example of the flow of resources between HEIs and festival partners.

Snap Shot Liverpool John Moores University (LJMU) working with Liverpool Biennial.

LJMU has contributed to several biennials, with exhibitions in the Liverpool School of Art's gallery. In 2008 LJMU hosted the Biennial conference which featured prominent international curators and welcomed international delegates. In 2012 LJMU hosted a more significant portion of the offer to visitors, hosting two major festival strands - 'City States', funded by international cultural councils and 'New Contemporaries', showcasing national emerging talent.

Liverpool Biennial manages the overall programme with all that entails. On the public engagement side the Biennial has a national and international reputation and audience development programme, co-ordinates and delivers the publicity, marketing, a volunteer training programme and brings in independent evaluation specialists whose methodology includes face-to-face audience survey work.

LJMU has also developed strong links with the John Moores Painting Prize, long associated with, and showcasing as part of, the Liverpool Biennial. This relationship in turn has strengthened links with Liverpool's twin city Shanghai. In 2010 the Liverpool School of Art and Design celebrated the first John Moores

Painting Prize China, with prize winning artists coming over to take up a Liverpool residency co-hosted with The University of Shanghai and the John Moores Liverpool Exhibition Trust. This year LJMU has worked with John Moores Painting Prize and ACIA (International Curators Forum) and the John Moores Foundation to strengthen critical writing in China.

Resourcing: For the 2012 festival Liverpool John Moores University (LJMU) invested in upgrading their newly acquired Copperas Hill building, Both exhibitions are largely funded by third parties, with the Biennial investing in overall management and associated festival costs

Museums and galleries previously supported through Renaissance Programmes have considerable knowledge on developing audience engagement through collections. The Shared Interest Report¹⁶ explores partnerships between museums and galleries in the North West, with an emphasis on collections as the focus of joint working. Many of the programmes featured are about partnerships and collaborations between museums and HEIs to develop work around collections with the aim of increasing public engagement.

Organisational Resilience

Resilience implies that 'change' is a characteristic of the 'norm'. Obviously consideration of 'change' has gathered momentum in recent years. Following the economic crash, 2009, the national campaign for the arts suggested that, 'cultural institutions are reassessing their business strategies to ensure that they can still deliver the artistic and cultural objectives which are their fundamental and inalienable purpose.' Throughout this paper discussion has focused on partnerships that develop the cultural knowledge ecology recognising that the quality of delivery relies heavily on knowledge assets – from leadership to pedagogy, to talent development, to developing programme or collections, to understanding and developing audiences, to evaluation and business development. It could be argued that maximising knowledge assets is the USP of strong HEI/cultural organisation partnerships, from which elements of business strategy can grow - opening up new ways of doing things, products, efficiencies, markets and income streams.

¹⁶ Shared Interest Report, Gilmore, Dawson 2009

Current writing on organisational resilience highlights partnership working as a central component of business strategies for the arts. Gilmore and Dawson¹⁷ provide a useful definition of partnership as constituting ‘an ongoing relationship...that has longevity, shared objectives, aspirations and risks, benefits for both partners independently and together’.

This section discusses how arts organisations might look to HEI partnerships to contribute in the delivery of their ‘inalienable purpose’ and through partnership to increase resilience. It recognises that the strongest partnerships share resources to effectively do a range of things differently and smarter, as well as artistically stronger. As participants in this project are largely drawn from the visual arts, resilience is discussed through this lens, although much of the thinking may be useful to other artforms. Specific areas covered in this section include: key challenges for both visual arts organisations and visual arts practice-based departments within HEIs; key characteristics of partnerships, including motivations, partnership models, activity undertaken and outcomes. Finally, there is a focus on evaluating the partnership, recognising that evidence of success encourages commitment and investment.

Key challenges faced by visual arts organisations

Visual arts organisations face particular challenges in generating income from commercial operations. In May 2011 the Arts Council published Susan Royce’s report¹⁸ looking at new business models and ‘commercial income’ for visual arts organisations. It makes for salient reading and is perhaps a reality check - the report contained only one example of a ‘new’ business model. Royce suggests that free public access is a central issue here, contrasting with the more developed business practices of theatres for example, driven by ticket sales which equate to a sizeable proportion of income. Simultaneously, developing patronage in the visual arts outside London is commonly expected to take a decade to develop into significant income streams. While accepting Royce’s assertion that business skills are underdeveloped in visual arts organisations, pragmatic questions are being asked about where best to channel limited staff and development capacity.

¹⁸ see http://www.artscouncil.org.uk/publication_archive/business-models-visual-arts

Key challenges faced by arts practice-based HEI departments

At first glance HEIs are in a different place to the arts economically; they are powerhouses with individual turnovers that eclipse the combined turnover of cultural organisations across many cities, and they have experienced growth in income over recent years.

Despite this corporate growth, the negative impact of tuition fees has already had a disproportionate effect on recruitment to arts courses. Figures suggest a dramatic impact on the visual arts, with the University of the Creative Arts experiencing the highest percentage drop in student applications in 2012 of any HE institution: 29%. If this trend continues, it could have a serious impact on a number of levels: less talent coming through; closure of course and facilities; diminution of critical culture for art practice; loss of primary income to artists.

Visual arts practice based departments often consist of small teams within arts and humanities, grappling against the competitive advantage of larger faculties dominating by STEM subjects, within huge institutions. Within arts departments, the arguments for investment in the creative industries have not impacted as positively on investment in subjects like fine art and live art – a concern for visual arts organisations. Arts practice based courses are - compared to lecture/seminar based courses - relatively expensive to run in terms of studio and workshop space, technical support and materials.

Motivations for partnership working and cultural differences

So, arts practice departments and arts organisations are being hit disproportionately by the economic crisis and both have staff capacity issues and these challenges provide for more urgency in developing impactful partnerships. Motivations for partnerships are many and varied, with some having a single impetus and others many. It is worth noting that for some, initiating partnerships came about through individual relationships and project collaboration, which as it was successful, developed into longer term aspirations for joint working that were adopted by others.

Collectively, motivations fall under the following headings: maximising current and developing new resources; adding value; furthering shared aspirations; meeting individual corporate performance targets or objectives; profile raising; realising new opportunities.

Partnership activity

Again the range of activity highlighted, even within the Working Group, was extensive but fell broadly into the following areas:

Activity	Examples of outputs
Public Programmes	Exhibitions, events, performances, festivals
Knowledge Sharing	From internal Working Groups to network events, conferences and seminars
Collections and Archive	From cataloguing and developing a useable collection/archive, to programmes extending collection use/ education programmes
Course delivery	From jointly conceived courses to arts organisations having responsibility for a course module
Talent and broader Professional Development	<p>Artist / staff working with curators on exhibitions.</p> <p>Artists' exhibitions supported by both partners</p>

	<p>Early career support for graduates.</p> <p>International exchanges.</p> <p>Skills or training programmes including work-based learning</p>
Student development	<p>Placements, volunteer programmes, gallery talks and events, student exhibitions, awards etc</p>
Research	<p>From collaborative PhD programmes supported by various research council strands, to research instigated by small arts organisation and supported through HEI internal grants</p>
Marketing and PR	<p>Most notably with the BXNU partnership who have a shared PR strategy</p>
Venue management	<p>From one off venues for festivals or city-wide events, to shared venues which include studios and exhibition space</p>

It is worth noting that although some partnerships come together to deliver one ongoing activity, for the most part additional opportunities arise, as exemplified by the Whitechapel / LMU experience.

Cultural differences

Unsurprisingly HEI/arts organisation partnerships exhibit many of the generic difficulties faced by partnerships between organisations with differing cultures - examples that arose through this project include: differing understanding of what is meant by terminology, especially 'research' 'engagement' and 'education'; differing operational timescales with HEIs generally considered less fleet; differing levels of autonomy with HEI departments working with risk adverse central finance and marketing departments; differing commitments, for example arts organisations are public facing, and most resources - both facilities and staff – are in the first instance dedicated to public facing activities; differing pay scales which causes problems when looking at shared posts. All participants agreed that developing understanding of each other's culture takes time and perseverance, and that in practice this is not readily available.

Partnership models

Even within the Working Group there are markedly different partnership governance models, although there was a general consensus that formal agreements, such as Memoranda of Understanding (MOUs), were a useful tool through which to clarify: shared aspirations; what each partner brought to the table; what was expected of each partner. It should be noted that several partnerships had not developed an overarching written agreement and concerns were raised about the time it takes for agreements to be ratified institutionally (particularly by HEIs). Discussion also suggested that HEI institutional ratification of MOUs may not be possible or desirable with smaller arts organisations, although MOUs are used to define collaborations on projects and developed at department level.

This experience is exemplified by Penny MacBeth, Head of Art, Manchester School of Art on developing the Castlefield Gallery partnership:

'The relationship {is} one of mutual purpose and respect for each organisations' respective ambitions/mission. Due to this we have attempted not to over institutionalise our relationship, both partners feel this could constrain its potential

and restrict what we might do in the future. We are however keenly aware that a strong partnership should withstand changes in personnel and be able to reach beyond the current staff involved.

We are currently in discussion about the development of an overarching MOU, and have already written MOUs for key projects such as research into the impact of the artists' CPD project, 'Analysing Artists' Continual Professional Development (CPD) in Greater Manchester: towards an integrated approach for talent development.

We have found little evidence of formalised partnerships between small arts organisations and HEIs and so are now looking to see if one general MOU would suffice or whether more specific project based MOUs, that deal with the specifics of funding and resources would be a better model.'

Insufficient staff resource was highlighted as a major challenge in developing and managing partnerships. At the risk of re-iterating points raised in the leadership section, many joint ventures happen because individuals develop 'under the radar' activity and buy-in at the most senior level was recognised as an important tool for legitimising work on partnerships as 'part of the day job' and more crucially for enabling succession planning.

As previously mentioned, two partnership models that were perceived as being more resilient had developed 'shared' permanent staff employed to deliver creatively against the partnership, the Baltic /Northumbria University (BXNU) joint professorial post and the LJMU model of 'embedded' posts across 3 arts organisations in the city. These partnerships are at different stages in their development with BXNU - although a new manifestation - coming out of a decade of partnership working.

Snap Shot Baltic / Northumbria University - BXNU Partnership Model

BXNU has developed a robust partnership framework, managed through monthly meetings, with strong managerial support on both sides, but particularly from Northumbria University's Associate Dean, *Region, Engagement and Partnerships*, Heather Robson. Heather sees part of her role as very much about ensuring she has an ongoing understanding of the Baltic's development needs, and looking at how university staff - from any relevant discipline - may be able to address these. As a consequence of these factors BXNU is able to adapt, representing a strong

'Gateway Model' to maximising staff resources from both institutions to grow the programme.

LJMU is a new model which at present is very light touch in terms of shared risk, as follows:

Snap shot LJMU embedded posts

An aspect of LJMU's partnership model involves 'embedding' senior lecturer posts in arts organisations – in practice what this means is a post-holder spends half their time within an arts organisation so that the organisation's work becomes the context for their own practice-based research. Appointments are made on a permanent full-time basis with the other half-time allocation based in the Arts School - which facilitates exchange between the university and host arts organisation.

In September Antony Hudek took up an embedded post working at Liverpool Tate. Although early days, Hudek's previous practice-based research on exhibition display as a learning tool and on archiving artists' work and as a curator, all suggest the potential for significant impact on Tate's knowledge base, and the on-going research will 'capture' knowledge, building institutional knowledge assets over time.

The intention is to have three such posts (FACT and Liverpool Biennial hosting the other two, appointments pending) and to encourage knowledge sharing, joint events and greater connectivity across the city.

Resourcing: LJMU is funding these posts at a total investment of £180,000 per annum. Arts organisations provide in-kind support at approximately £10k per annum each.

It is worth noting that the LJMU embedded posts are not underpinned by an MOU, although arts organisations were involved in writing the job descriptions and recruitment. From LJMU's perspective as the major investor in these partnerships, it is essential that post holders deliver to research objectives driving-up the department's research rating by fulfilling the Research Excellence Framework (REF) criteria. Staff on full time contracts – wholly employed by the HEI – can credit all of their work to the HEI's submission and therefore receive a higher rating, which then translates into investment from the Research Councils. Disparity in levels of pay - with HEIs offering considerably more than cultural organisations - was raised as an issue when considering co-funded posts.

Developing new income streams is an aspiration for most partnerships and successes included support from Trust and Foundations, Research Councils, Local Authorities, Arts Council and EU funding. Many partnerships see practice based PhDs as core to their partnerships and consequently applications for Research Council funding of collaborative doctoral awards was of interest and/ or an achievement. There was considerable interest in the new European Funds, in part fuelled by the UK's success rate in achieving support during the current programme - despite low numbers of applications - and in part as a route to developing international profile. Only one participant was engaged in an EU project - see snap shot below – and this project came through a science department. Arts organisations are not eligible as lead applicants, nor for the most part would they have the capacity or knowledge to lead on an application. Mostly bids are instigated by academics but led and drafted by university development departments, who have considerable knowledge and contacts in this area. Feedback from development department staff, suggest that arts practice academics rarely instigate bids.

Snap shot FACT / LJMU – ARtSENSE EU funding

ARtSENSE is a three year European project to establish a new museum experience based on an adaptive, proactive and personalised wearable content delivery system for the comprehension and interpretation of museum objects and works of art. FACT are one of three museum partners and part of their input includes commissioning the leading international augmented reality artists' group Manifest.AR to develop a new series of works for exhibition in June 2013. LJMU are one of seven 'technical' partners School of Science are researching how interest in aesthetics changes our physiology. It is led by Professor Stephen Fairclough of the School of Natural Sciences and Psychology.

Resourcing FACT: Title of the European Fund is CORDIS - and specifically the Seventh Framework Programme (FP7). http://cordis.europa.eu/fp7/home_en.html

Total monies to FACT: £117K, total match by FACT: £117K (largely staff time).

The ARtSENSE programme has already opened doors for FACT, to four other collaborations that provide financial support around innovation, including: the AHRC funded UK Hub The Creative Exchange¹⁹, led by Lancaster University,

¹⁹<http://thecreativeexchange.org/#whatwedo>

which also partners Future Everything, Tate Liverpool and Opera North, amongst others.

It is worth noting that success in achieving external funding varies significantly and all participants were keen to better understand, as well as EU funding, funding streams that have been more closely associated with the partners' activity – i.e. understanding research funding for arts organisations and arts funding for HEIs.

Evaluating Partnerships

Working Group participants were clear as to the outcomes of successful partnerships, categorising them as: greater resilience; stronger programmes; work ready graduates; more student applications; higher profile appointments; more valuable assets; learning organisations; place making; extending audiences; greater national and international profile.

As previously mentioned, many delivery focused arts organisations struggle to capture and embed learning. This is particularly problematic when it comes to planning for evaluation, which can happen retrospectively at a project level. Universities bring considerable expertise and understanding of robust evaluation methodologies, not least in thinking through research questions at the planning stage – although appropriate expertise may not sit in partner arts departments.

Working Group participants, for the most part had not considered how they would evaluate the success of their partnership. Some suggested that they use MOUs but it was acknowledged that these documents often focus on delivery outputs rather than broader outcomes. At this juncture, for many participants, evaluation was about providing evidence to increase the resilience of the partnership – it was in part an advocacy tool. The October Working Group meeting picked-up on the need for advocacy, focussing key stakeholders whose influence and/or buy-in held potential to embed and sustain partnerships. Key messages to key stakeholders are enclosed in Appendix 4. Looking at outcomes and the evidence valued by key stakeholders made sense in other ways - larger arts organisations may have more than one HEI partnership and numerous current / past collaborations at a project level. HEIs are even more likely to have multiple arts partners and joint projects. Both institutions have KPIs that relate to funding secured from national as well as local bodies.

In considering the outcome and stakeholder model, it's worth expanding on what developing an evidence-base might entail. The text below looks at one stakeholder group – students – and what evidence would meet the expectations of HEIs.

As businesses themselves, HEIs are reliant on maintaining student numbers, especially the 'new' universities which have less research funding. They are mindful of the factors that inform student choice, such as perceptions of place, university ranking, student satisfaction surveys, course and research profile.

It is important to acknowledge that many rankings favour the 'old' universities. The influential Times Higher global rankings rate the UK second (by some margin) to the USA in the top 200. With 27 universities based in England on the list, seven in London, eight in the North, as compared to six in the South and six in the Midlands/Eastern region combined. North Area universities included (highest ranking first) Manchester University, Durham, York, Sheffield, Leeds, Lancaster, Liverpool, Newcastle. Looking at visual arts in 2010, 78,205 UK students received qualifications in creative arts and design (HESA). CUG stats suggest the North has three of the top ten UK universities for Art & Design, (Lancaster, Newcastle, York), Drama, Dance and Cinematics, two in the top 10 (Lancaster and Manchester) are based in the North.

Student satisfaction surveys are seen as highly influential. For many partnerships raising survey results could be powerful 'advocacy' as well as evidence. The 2012 National Student Survey results show four arts institutions in the top ten and overall Arts Schools did well.

Press coverage, PR, perceptions of place and web imagery are important factors in recruitment. Some interesting profile-raising perspectives were discussed by the Group. The Baltic/Northumbria University partnership has developed a joint communication strategy, with shared key messages, effectively 'selling' the distinctiveness of the partnership. It was noted that arts make for strong images appealing to HEI press officers and supplying marketing departments was mentioned as a useful press generating tool.

Appendix 3 Template for Case Studies.

Knowledge sharing is a key goal of this project. The following template for partnership case studies was produced by the 'Beyond the Campus' network, which is a national AHRC funded programme to facilitate knowledge sharing in this area. Please send completed forms to abigail.gilmore@manchester.ac.uk

Interview outline (for non HEIs partners)

Can you briefly describe (15-20 lines or so) your work and collaboration with Higher Education institutions? Feel free to add links/images that we can use on the website

How did you go about establishing a framework for collaborative work with academia? Please describe whether the negotiation process was hard or easy and whether it required specific skills/support

What are the key deliverables of this collaboration that benefit your organisation?

What do you see as the main challenges or obstacles in working with HEIs (both at institutional level and at individual level ie: with academics)?

What do you see as the main advantages /disadvantages in working with academia (both at institutional level and at individual level ie: with academics)?

What role do other regional/local partners play in creating bridges between your organisation and local HEIs?

What could be a valuable lesson learnt or advice you would give to another organisation set to work with academia?

Appendix 4 – Key Stakeholder Messages

In October 2012 a Working Group consisting of representatives from the Arts Council, cultural organisations and Higher Education Institutions developed a set of key messages about the benefits of partnerships between cultural organisations and HEIs aimed at specific stakeholder groups.

It was recognised that this thinking was a useful tool for:

- developing stronger buy-in from stakeholders for prioritising partnership development
- developing joint PR and marketing
- developing evaluation frameworks

Key messages put forward by the group were as follows:

What we want to say to Government is that partnerships:

- Develop a more resilient infrastructure for culture
- Support both the knowledge economy *and* ecology
- Provide collective resources enabling 'value for money' delivery of culture
- Facilitate excellence, art as innovation, contributing to economic and cultural growth
- Strengthen employability
- Provide training and skills development – from children and young people, to apprenticeships, to workforce development
- Engage with local/civic life and city regeneration, cultural tourism, Big Society
- Extend individuals' participation in culture

What we want to say to Funders is that partnerships:

- Deliver in the areas outlined to Government (excellence, value, strategy)
- Provide new models, strengthening delivery and increasing capacity
- Produce a legacy – building knowledge capital around cultural resources, archives, collections, programmes of work
- Increase public benefit – offering a richer experience, utilising the specialist knowledge of academics to add value, extending the audience reach, particularly looking at Urban Eclectics.
- Increase civic pride and develop talent
- Demonstrate ambition
- Provide rigour – extending expertise, especially in research methodologies
- Increase response potential – nimbleness, problem solving

What we want to say to Vice Chancellors is that partnerships with Cultural organisations:

- Provide the context for Vice Chancellors as externally facing cultural leaders
- Indicate academic relevance to contemporary life
- Develop culturally rich cities / environments which are more attractive places to study, live and work
- Enhance research profile – meeting real world problems, with potential for impact on arts / cultural institutions as well as the public
- Provide trusted external partners for inclusion in scale research programmes (EU funding, for example)

- Enhance recruitment – attracting higher calibre staff, and more students, providing an edge through association/partnership.
- Provide inspiration – two way process, enhancing scholarship
- Impact across corporate agendas – contribution to a range of KPIs
- Add value, especially by providing sites for public engagement
- Increase international visibility, exchange and mobility
- Increase newsworthiness, especially impactful where shared communications strategy
- Provides strong visuals – images of contemporary practice, dynamism
- Delivers against creative economy, cultural tourism agendas
- Strengths civic role - Universities as cultural hubs
- Improves student satisfaction survey and potential for accredited modules or additional recognised activity for inclusion in the new HEAR (Higher Education Achievement Report)

What we want to say to Chairs of Boards is that partnerships with HEIs:

- Improve resilience (new partnership funding/ project funding streams, people resource)
- Enable meaningful research – building a robust evidence base, extending the depth of engagement through additional contextual or interpretative material/events, extending the usefulness of capital resources (collections, archives)
- Strengthen excellence - extending people resource, gravitas, intellectual capital, international reach
- Extend the relevance and breadth and scope of programme
- Increase impact through academic specialist input across a range of KPIs
- Provide close strategic fit, with many complementarities
- Can co-exist, i.e. more than one University – extending input and networks (local and international)
- Can extend audiences – students and university staff
- Raise the profile and add marketing or PR capacity

What we want to say to artists/HEI staff is that partnerships with cultural organisations:

- Improve employment status. Jointly sponsored employment, or academic posts with an external 'placement' can result in broader, higher profile

positions with the potential to develop own practice within an external context

- Enable the rigour and freedom of academia while maintaining relevance
- Increase validation for artists/practitioners – higher pay rates within universities, greater profile from cultural partners
- Enable new forms of practice, new works and collaborations
- Provide access to kit and broader resources

What we want to say to broader range of academics is that partnerships with cultural organisations:

- Provides access to new publics, new collaborators and routes to engagement with research users
- Provides sites for pilot interventions, extending scholarship, early stage innovation, that may lead to a broader range of interventions
- Provide research sites – arts organisations as partners in broad range of research, including agendas such as Health and Wellbeing
- Extend opportunities to develop impactful collaborative PhDs and grow 'new researchers'
- Establish trusted partners for scale projects attracting EU monies and utilising international connections
- Can be useful to university development teams, as most arts organisations have evolved strong programmes and relationships with community groups
- Extend pedagogy work and understanding
- Facilitate knowledge exchange and extend network
- Further shared international aspirations, enhancing the offer for international partnership
- Extend outreach work, particularly around children and young people, with the potential to engage in Artsmark
- Provide mechanisms for student placements / engagement enhancing student experience / HEAR / satisfaction survey
- Enable joint module accreditation and course collaboration, particularly at MA level

What we want to say to students about partnerships with cultural organisations:

- Provide opportunities to increase life chances

- Increase employability through placements, volunteering, developing networks, understanding skills needed, can populate the new HEAR (Higher Education Achievement Report)
- Improved student experience and connections with local/city life

What we want to say to Children and Young people about partnerships:

- Provide routes to developing a more rounded education – engagement with the arts boosts attainment and aspiration more broadly
- Provide activities that strengthen your school's creative offer (Artsmark) and your individual achievement through accredited programmes like the Arts Award
- Provide routes to creative careers

Appendix 5 - Contributors

Thanks to the following for participation and comments:

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